

THE HARSHACHARITA

OF
BĀNABHATTA

(Uchchvāsas I-IV)



EDITED.

With an Introduction and Notes

BY

P. V. KANE, M. A., LL. M.,

Advocate, High Court, Bombay, ZALA VIDYANTA PRIZEMAN,

V. N. MANDLIK GOLD MEDALIST, SOMETIME PROFESSOR

OF SANSKRIT, ELPHINSTONE COLLEGE, BOMBAY,

SOMETIME SENIOR DAKSHINA FELLOW,

WILSON COLLEGE, BOMBAY.

First Edition.

1918.

(All rights reserved)

PREFACE.



The present edition contains a portion of the text of the Harshacharita (Uchchhvāsas I-IV). As there is at present no other annotated edition of the Harshacharita in the market, the present edition needs no apology. This edition will, it is hoped, meet all the requirements of the University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader.

The commentary of S'aṃkara published by the Nirṇaya-sāgara Press has been highly useful to me. The elegant and spirited translation of the Harshacharita by Prof. Cowell and Mr. Thomas is a monument of skill and learning. Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases. The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure. I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms.

P. V. KANE.

from the Harshacharita* is given in the footnote below. In the introductory verses to the Kādambari the genealogy is given as follows. Kubera was a Brāhmaṇa of the Vātsyāyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhānu who was Bāṇa's father. The student will notice that in this narrative, Pāsūpata, who appears to have been the great-grand-father of Bāṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bāṇa (or his son who is supposed by some to have written the introductory verses to the Kādambari) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pāsūpata were not to be found in the Mss used for preparing the printed editions of the Kādambari.

The progenitor of Bāṇa's family, Vatsa, lived in a place called Pritikūṭa on the banks of the Hiranyabāhu, otherwise called S'ona. Bāṇa's mother, Rājadevī, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bāṇa had the misfortune to lose his father when he was about fourteen years old. Bāṇa tells us that he thereafter led a wandering life. He mentions as the

* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).

अच्युत

ईशान

हर

पाशुपत

अर्थपति

शुगु ईश शुनि कवि महीदत्त धर्म जातवेदस् चित्रमानु व्यस अहिदत्त विश्वरूप
बाण.

companions of his wanderings a number of persons*. Although Bāṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brāhmaṇādhivāsa (or Prītikūṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bāṇa sat in his house after the midday meal his cousin (born of a S'ūdrn woman) Chandraśena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bāṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:—“Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bāṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the Emperor's court without delay.”

After a good deal of misgiving as to how he would be received at the court of Harsha, Bāṇa performed some auspicious rites and set out from his native place Prītikūṭa. On the third day he reached the camp of Harsha which was then on the Ajirāvati near the town Manītāra.

* “अमर्षश्चास्य वयसा समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पाराशर्यौ चन्द्रसेनमभिरुपिणौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविर्बेणीभारतः, प्राकृतशृङ्गकुलपुत्रो वासुविकारः, वन्दिनावनन्तवाणसूचीवाणौ, काल्यायनिका चक्रवाकिका, जाडुलिको मयूरकः, ताम्बूलदायकक्षण्डकः, भिषगपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्वानीकरः, हैरिकः सिन्धुपेणः, लेखको गोविन्दकः, चित्रकूटीरवर्मा, पुस्तककुमारदत्तः, मार्दन्तिको जीमूतः, गायनौ सोमिलग्रहादिलौ, सैरुध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायौ दर्दुरकः, संवादिका केरलिका, लासकयुवा ताण्डविकः, आश्विक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रवेणः, मञ्जसाधकः, करालः, अमुरविवरज्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चक्रोराक्षः, मस्करौ ताम्रचन्द्रः ॥”

When Bana was presented to Harsha who had with him the son of the king of Malva the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bana returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The ruler Sudrishti entertained him with a recital of the Vayupurāṇa. Then the bard Sūchibāna recited two verses (Āryas) which pointedly referred to the life of Harsha. All were charmed and Bana's cousins (sons of his paternal uncles) Ganapati, Adhipati, Tārapati and Sṃimla, looked at one another and the youngest of them, Sṃimla, made bold to ask Bana to tell them from the beginning the wondrous story of Harsha's life. Bana expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned at present.

As to the later stages of Bana's life we have no account left. He died leaving his romance of Kādambari unfinished. Bana's son tells us, in the introduction to the Uttarabhāga, that he finished the Kādambari as a work of filial duty and not out of pride*. Dr Buhler says that the name of Bana's son was Bhushanabau†. In some MSS of the Kādambari the son is called Pulind† or Pulina. Dhana-pala, while praising Bana in his introduction to the Tilaka-manjari seems to suggest that Pulinda was the name of his son‡.

* “याते दिव पितरि तद्वचसैव सार्धं विच्छेदमाय भुवि यस्तु कथाप्रवच । दुःख सता तदसमाप्तिरुत विलोक्य प्रारब्ध एव स गया न कवित्वदर्शी ॥”

† See Dr Peterson's Introduction to Kādambari p 40

‡ Vide Prof S R Bhandarkar's report on the search for MSS 1901-5-1905 6 p 39, see also Dr Stein's catalogue of Sanskrit MSS at Jammu p 299

§ केवलोऽपि स्फुरन्वाण करोति विमदान्ववीन् ।

किं पुन क्लृप्तसन्धानपुलिभ (न्द?) वृत्तसन्निधि ॥ verse 26

(It will be noticed that the verse has two meanings)

It is said that the poet Mayūra was a contemporary and father-in-law of Bāṇa. Mayūra praised the sun in hundred verses, which make up the Sūryas'ataka and became free from leprosy. Bāṇa became jealous of him, maimed himself, composed the Chandīs'ataka in honour of Durgā, who made him all right. The story of Mayūra's freedom from disease is alluded to in the Kāvya-prakāśa*. There are Subhāshitas in which Bāṇa and Mayūra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sūryas'ataka are quoted in the Dhvanyāloka (latter half of 9th century A. D.)‡. The Kāvikanṭhābharana of Kshemendra mentions Mayūra by name and quotes a verse as his which is found in the Sūryas'ataka§. So it is not beyond the bounds of probability that Bāṇa and Mayūra were contemporaries. A Mayūra is mentioned as one of the companions of Bāṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jāngulika' = Vishavaidya), it seems to us that he is not the same as the poet Mayūra. The commentators of the Bhaktāmara-stotra of the Jain Mānatungāchārya say that Mānatunga lived at the court of Bhoja in Ujjayint and was a contemporary of Bāṇa and Mayūra. They further narrate various stories about Bāṇa and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bāṇa.

As we are fortunate in possessing some account of Bāṇa from his own pen, so also we are lucky in being able to fix

* 'आदित्यादिर्मयूरादीनामिवानर्थनिवारणम्' काव्यप्रकाश I.

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवावरः ।

श्रीहर्षस्याभवत्सभ्यः समो वाणमयूरयोः ॥'

This verse is ascribed to Rājas'ekhara and is quoted in the Subhāshitāvalī and the S'ārngadharapaddhati.

§ 'स चित्रवर्णविच्छित्तिहारिणोऽखनीयतिः ।

श्रीहर्ष इव सहृदं चक्रे वाणमयूरयोः ॥'

नवसाहस्राक्षरित II. 18.

‡ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक).

§ In the fourth stūthi of the कविकण्ठाभरण the verse 'महत्सव्य-स्त्वयूरयो' &c. is quoted as Mayūra's (verse 18 of the सूर्यशतक).

the date of Bāṇa beyond the possibility of cavil. As a matter of fact Bāṇa's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bāṇa's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen T'sang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bāṇa and by the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bāṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. Therefore Bāṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bāṇa is mentioned by Ruyyaka in his Alamkārasarvasva a number of times.* We are told by him that he wrote a work called Harshacharitavārtikā†. Ruyyaka wrote his Alamkārasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

* “‘यस्तपोवनमिति मुनिभिः..’ इत्यादिहर्षचरिते श्रीकण्ठाख्यजनपदवर्णने” p 47 of अलङ्कारसर्वस्व; “तथा च हर्षचरिते ‘जनुरूपो देव्या इत्यात्मसम्भावना’ इत्यादौ, तथा ‘यामीति न खेहसदृशम्’ इत्यादावुक्तविषय आक्षेपः” p 117 of अलङ्कार; “यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु ‘यदि बाल इति सुतरामपरित्याग्योऽसि ...’” p 139, ‘नमन्तु शिरासि धनूंषि वा कर्णपूरीक्रियन्तामाशा मौर्व्यो वा’ p. 158 of अलङ्कार (this occurs in the 6th उच्छ्वास); “यथा वा हर्षचरितप्रारम्भे गृह्यसदृशे वेदस्वरूपवर्णने । ...एवं तत्रैव मुनिशोधवर्णने, पुलिन्दवर्णनादौ श्रेयम्” p 182. He quotes from the Kādambari also. ‘चित्रकर्मसु वर्णसङ्करो यत्पि दण्डग्रहणानि’ p. 154 of अलङ्कार (see कादम्बरी p 6 of P)

† ‘यथा (उल्लेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेशेषु दृढता’ p 61 of अलङ्कारसर्वस्व.

tions Bāṇa by name a number of times.* Kshemendra tells us that he wrote his *Kavikāṇṭhābharaṇa* and *Suvṛittatilaka* in the reign of king Anantadeva (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemendra seems to have written a work called '*Padyakādambari*' based on Bāṇa's romance.†

(3) Namisādhn, the commentator of Rudraṭa's *Kāvya-lamkāra*, mentions the *Kādambari* and the *Harshacharita* as the specimens of the two types of prose compositions, *viz.* *Kathā* and *Ākhyāyikā*. ‡ From the last verse of his comment we learn that Namisādhn wrote in 1069 A. D.

(4) Bhoja in his *Sarasvatikāṇṭhābharaṇa* has a few references to Bāṇa. In one place we are told that Bāṇa does not excel so much in poetry as in prose.¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The *Daśarūpa* of Dhanamjayn mentions Bāṇa by name.§ Dhanamjayn was patronized by king Munja. § If Munja is the uncle of the great Bhoja, which seems to be the case, Dhanamjayn flourished about 1000 A. D.

* In his *Śrīnivṛtticharacchā* he quotes the verse 'स्तनयुगमक्षुब्धतः' &c. and says in the same work "न तु यथा भट्टवाणस्य 'जयत्युपेन्द्रः स चकार' ". In his *कविकण्ठाभरण* (सन्धि II) he says "यथा च भट्टवाणस्य 'कटु कण्ठो मलदायकाः' " (which occurs in the Introduction to the *कादम्बरी*).

† In his *कविकण्ठाभरण*, क्षेमेन्द्र cites no less than seven verses from his *पद्यकादम्बरी*. One of them is 'तत्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यथनमदममञ्जनमलं जीवस्य सन्तर्जनम् । कुञ्जव्यापि कपिजलेन कर्णं निरपदमाक्रन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शप्यं परित्यज्यते ॥' (this is cited as an instance of *शब्दवैमल्य* in the 4th सन्धि).

‡ See comment on *काव्यालङ्कार* of रुद्रट XVI. 22 and 26.

¶ 'यादृग्गद्यविधौ वाणः पद्यबन्धे न तादृशः ।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bāṇa 'हर इव जितमन्मथः युह इवाम्रितहृतशक्तिः'.

§ 'यथा हि महाध्वेतावर्णनावसरे भट्टवाणस्य' under II. 35 (निर्णय cd.); 'यथा कादम्बर्या वैशम्पायनस्य' under IV. 66.

§ 'आविष्टं मुञ्जमहीशगोष्ठीवेदव्यभाजा दशरूपमेतत्' last verse of the *दशरूप*.

(6) Abhinanda wrote the Kālambarīkathāsara, in which he faithfully versifies the story of Binas Kādambarī. Abhinanda tells us that his great great grand father, Sakti svāmin, was a minister of Mukṭāpīḍa a king of the Karkota family*. Abhinanda is praised for the excellence of his Anushtubh verses by Kshemendia in his Suvṛitta tilaka†

(7) The author of the Dhvanyāloka, Ānandavardhana, flourished in the reign of king Avantivarman (855-883 A. D)‡ of Kashmir. In the Dhvanyāloka Bāna and his two prose compositions are mentioned by name§. From this it follows that in the latter half of the 9th century Bāna's works had attained a pre eminent position in the world of letters.

(8) Vāmana, in his Kāvyaśilpikarasūtravṛtti seems to quote a few words from the Kadambarī § Vāmana flour-

* स शक्तिस्वामिन पुत्रमवाप कुतशालिनम् । राह कर्कोटवशस्य मुक्ता पीडस्य मन्त्रिणम् ॥ verso 7 of कादम्बरीवधासार

† 'अनुष्टुप्ततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावम् ॥'

We wish here to call the attention of the reader to a curious fact. Abhinavagupta says in his Dhvanyālokalochana that Bhattajayantaka wrote Kadambarīkathāsara p 142 "कथातात्पर्ये संग्रहो यथा भट्टजयन्तकस्य कादम्बरीवधासारम्" The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribes. We know that Abhinanda was the son of Bhattajayanta called Vṛttikāra

‡ 'मुक्तावण शिवस्वामी कविरानन्दवधन । प्रथो रत्नाकरश्चागात्साम्राज्येष्व तिवर्मण ॥' रानतरङ्गिणी V 34

§ यथा स्वाण्वीश्वराख्यननपदवर्णने भट्टवाणस्य 'यत्र च मत्तमातङ्गगामिन्य' ध्वन्यालोक p 100, यथा हर्षचरिते 'समवाय इव विरोधिना पदार्थानाम्' p 101, 'यथा हर्षचरिते सिद्धानादवाक्येषु—'वृत्तासि महाप्रलये' p 127, 'यथा कादम्बर्या कादम्बरीदर्शनावसरे' p 87. On p 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) with out naming it

§ "अनुकरोति भगवतो नारायणस्य" इत्यत्रापि, मये, सशब्द कविना प्रयुक्तो लेखकैस्तु प्रमादात् लिखित इति" on 'आहेति भूवेऽन्यथान्तर्भ्रमाद् भुवो लटि' काव्यालंकारसूत्र V 2 44 For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p 6 of Dr Peterson's edition

ished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararāmcharita of Bhavabhūti a verse*. Bhavabhūti flourished about 700 A. D.†. So Vāmana is later than 700 A. D. (b) He is often quoted by Pratihārendurāja, the commentator of Udbhata's Kavyālamkāra‡. Pratihārendurāja, who was a pupil of Mukula, son of Kallata, flourished in the first half of the 10th century. Therefore Vāmana is earlier than 900 A. D. (c) Abhinavagupta says§ that Ānandavardhana, bearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa, gave the verse 'Anurāga-yati sandhyā' (p. 37 Dhvanyāloka) as an example. So according to Abhinavagupta, Vāmana flourished before Ānandavardhana i. e. before the latter half of 9th century A. D. (d) A Vāmana is mentioned as the minister¶ of king Jayāpīṭha (745-776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kavyālamkārasūtra. These four lines of inquiry make it highly probable, if not certain, that Vāmana flourished in the latter half of the 8th century. Bāṇa's Kādambarī was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampū and the Kīrtikanmudī that refer to Bāṇa. We refrain from quoting them for want of space.

The date of Bāṇa is of paramount importance for the chronology of Sanskrit writers. Bāṇa in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः &c. on काव्यालंकारसूत्र IV. 3. 2. (रूपक).

† See Dr. Bhandarkar's preface to the Mālatīmādhava.

‡ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratihārendurāja's commentary.

§ 'वामनाभिप्रायेणयमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्वन्द्वरुद' लोचन p. 37.

¶ 'मनोरथः शब्ददत्तश्चक्रः सन्धिमांस्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

and poets*. The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the Kādambarī. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†.

As one point (*viz.* the relative position of Subandhu and Bāna) on which we differ from Dr. Peterson is of great importance in connection with the date of Bāna, we shall discuss it here.

* The works and poets mentioned by name are—Vyāsa, Vāsavadattā, Bhāttara-Harichandra, Sātavāhana, the Setu of Pravarasena, Bhāsa, Kālidāsa, Brihatkathā and Ādhyarāja.

† The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence—(1) 'it is clear that by *Ākhyayikā* in the present passage, Bāna refers to *metrical stories*, such as furnished him with the material of his own romance' (p 70), (2) Bhāsa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vāsavadattā mentioned in the Harshacharita is not the one that was written by Subandhu, (4) the Natakas, with a sūtra-dhāra in their beginning, were novelties in Bana's day (p 80), (5) Kālidāsa was a contemporary of Bana (p 81), (6) Ādhyarāja, mentioned in the Harshacharita, is not a proper noun (p 96), (7) that Indian Astronomy, as taught by Āryabhaṭa and Varāhamihira and as known to Kālidāsa and Bāna, is of Greek origin. About *Ākhyayikā* we shall speak later on. It should be noted that in the Mālavikāgnimitra Kālidāsa calls himself 'vartamāna kavi' and styles Bhāsa as of world wide fame. So Bhāsa, who must have preceded Kālidāsa by some generations, could not have been a contemporary or immediate predecessor of Bana. We shall try to show that Subandhu preceded Bana. That Ādhyarāja was a name we know from a verse that occurs in the Sarasvatikanthabharana (vol I p 136 Benares edition) 'केऽभूवचाट्यराजस्य काले प्रावृत्तमाणि । काले श्रीमहासाट्यस्य के न ससृष्टमाणिः ॥'. The commentary explains that आट्यराज stands for शालिवाहन and साहमाट्य for विक्रम. It is not possible to dismiss the other points briefly.

Dr. Peterson was inclined to place Subandhu, the author of the extant Vāsavadattā, after Bāṇa. His reasons are given on pp. 71-73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present Vāsavadattā had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bāṇa and Bhavabhūti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāṇa who seems to have himself thought very highly of such puzzles as Prahelikās? It is curious to note that Dr. Peterson, in his preface to the Subhāshitāvali of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bāṇa in his introduction to the Kādambari.

We think that the Vāsavadattā praised in the Harsha-charita so eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vamana's Kāvyaśāmkārasūtravṛtti, a passage is quoted which is found in the Harsha-charita and the extant Vāsavadattā of Subandhu with very slight variations†.

* कवीनामगलद्वयं नूनं वासवदत्तया । शक्यतेव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥. The mahamahāvy commenting on the vārtik 'अधिकृत्य कृते ग्रन्थे तुवाख्यायिकाभ्यो बहुलम्' mentions three works of the ākhyāyikā class, viz. वासवदत्ता, सुमनोत्तरा and भैरवशी (Kielhorn vol. II p. 313). In another place he speaks of a person who studies the ākhyāyikā वासवदत्ता (vol. II p. 284). It is not probable that Bāṇa refers to this work. It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an ākhyāyikā as defined below.

† 'कुलिशशिसरखरनखरप्रचयप्रचण्डचपेटापाटिमत्तमातङ्गकुम्भस्यलगलन्म-दच्छटाच्युरितचारकेसरमारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I 3. 25. See Vāsavadattā (p. 331 of the S'rīrangam edition and p. 266 of Hall's). See हर्षचरित (उच्छास VI) p. 40 of our text. In the वासवदत्ता the words are 'चपेटपाटिमत्तमातङ्गकुम्भस्यलरुधिरच्छटाच्युरित-चारकेसरमारभासुरकेसरिकदम्बेन.' This correspondence between the वासवदत्ता and the हर्षचरित opens up the question whether Bāṇa

We have seen above that Vāmana probably flourished in the latter half of the 8th century and that he quotes the Kādamhari also. It is difficult to say from what author Vāmana takes his quotation. But from the locative 'Kesarīṇi' it seems probable that the Harsha-charita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍaviya, mentions Subandhu, Bāna and himself as the masters of Vakrokti.* We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vākpatirāja, the author of Gaudavaho, a Prakrit poem, refers to the composition of Subandhu.† No other poet bearing the name of Subandhu, except the author of the Vāsavadattā, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yaśovarman of Kānyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vākpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bāna who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Mankha's Śīkanṭhacharita we find a verse where both Bāna and Subandhu are praised together ‡

actually borrowed the words of the वासवदत्ता. There are many passages where Bāna's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them. That one of them has borrowed from the other hardly admits of doubt.

* 'सुबन्धुर्वाणभट्टश्च कविराज इति त्रयः । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विप्रते न वा ॥' राघवपाण्डवीय I. 41.

† 'भासस्मि जलणमित्ते कन्वीदेवे अ जरस रुजारे । सोबन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gaudavaho, verse 800.

‡ मेण्ठे स्वद्विरदाधिरौहिणि वसं याते सुबन्धौ विप्रेः शान्ते हन्त च भारयौ विप्रदिते याणे विवादवृशः । श्रीकण्ठचरित II. 53.

III Bāṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathā and Ākhyāyikā in particular would not be out of place here.

The oldest writer who specifically mentions Ākhyāyikās is Kātyāyana*. Kātyāyana seems to intimate that the Ākhyāyikās he refers to were not the episodes contained in such books as the Mahābhārata, but that they were independent and distinct works. Patanjali in his Mahābhāṣya, while commenting upon the above-mentioned Vārtika, gives the names of three Ākhyāyikās, viz. Vāsavadattā, Sumanottarā and Bhaimarathī†. In another place Patanjali speaks of one who knows or studies the Ākhyāyikā Vāsavadattā or Sumanottarā‡. Subandhu, who, we saw above, preceded Bāṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvaśas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Ākhyāyikās, as we shall see later on. Daṇḍin|| who is gene-

* 'कुवाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87; 'आख्यानाख्यायिकेतिहासपुराणेष्वथ' वार्तिक on पा० IV. 2. 60.

† "अधिकृत्य कृते ग्रन्थे" बहुलं कुम्बक्यः । वासवदत्ता सुमनोत्तरा । न च भवति । भैरवी ।"

‡ Mahābhāṣya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XI above.

§ 'सत्कविकाव्यबन्ध इवावदुद्धिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवचनधटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

|| A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhāmaha and Udbhaṭa (latter half of 5th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisādhin speaks of Daṇḍin as follows:— 'ननु दण्डि-मेषाविरुद्ध-भामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि' (p. 2 of रुद्रकाव्यालङ्कार). We believe the authors are arranged chrono-

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathā and Ākhyāyikā by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Ākhyāyikā should exhibit a profusion of compounds†. The lexicon of Amarasimha defines‡ Kathā and Ākhyāyikā, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bāṇa himself often alludes to the two classes of prose composition§. Bāṇa offers a glowing tribute of praise to the writers of Ākhyāyikās that preceded him¶. He refers to some peculiarities that distinguished the Ākhyāyikā from other classes of compositions, viz. division into Ucbchlvāsas and the occurrence of the Vaktra metre. Bāṇa himself clearly intimates that his Harshacharita is an Ākhyāyikā¶. The introductory verses to the Pūrvabhāga clearly indicate that the Kādambari was intended to be a Kathā ¶ (technically so called). This makes it clear that Bāṇa did not strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Ākhyāyikā and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

logically, as मेधाविरुद्ध is mentioned in Bhāmaha's work; (3) Dandin's treatment appears crude and unscientific as compared with Bhāmaha's; (4) Bhāmaha in a few places refers to the opinions of some (अपरे, अन्ये &c.) and these are found in Dandin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kāvyaṇḍars'a I. 23-30.

† 'तद्वृत्तां लयूनां च नाटुल्यास्तत्त्वमिश्रणैः । उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

‡ 'आख्यायिकोपलब्धार्था' अमर० I. 6. 5; 'प्रबन्धकल्पना कथा'.

§ 'काव्यनाटकाख्यानाकाख्यायिकालेखव्याख्यानादिक्रियानिपुणैः' p. 3 of कादम्बरी (Peterson); 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

¶ उच्छ्वासान्तेऽप्यखिलान्ते येषां धवत्रे सरस्वती । कथमाख्यायिकाकारा न ते बन्धाः कवीश्वराः ॥' हर्षचरित.

॥ 'तथापि नृपतेर्भक्त्याभीक्ष्णो निर्वहणाकुलः । करोम्याख्यायिकाम्भोधौ जिह्वाभवनचापलम् ॥' हर्षचरित.

¶ 'दिजेन तेनाक्षतकण्ठकौण्डव्या महामनोमोहमलीमसान्धया । अलम्भवैदग्ध्यविलासमुन्धया धिया निबद्धेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bāṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that, long before Bāṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradāman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprāsa) and other figures*. In the same inscription reference is made to prose (Gāḍya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bāṇa himself‡. The Maodasor inscription dated to the Mālava era 520 (i. e. 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kālidāsa, Bhavabhūti and other masters of classical Sanskrit.§ Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Ācāryas that preceded him

* See Archaeological Survey, Western India. Vol. II. (about Kathiawad) p. 123.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'रूपगदीनानाथातुरजनोद्धरणसमग्रदीक्षावृत्तमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्याघ्रतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्ब्रूडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविन्दोलमेखलां मुनेरु-
कैलासवृद्धत्ययोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशसति ॥
सारवशगतरुणजनवहभाङ्गनाविपुलकान्तपीनोरुस्तनजघनघनालिङ्गननिर्भासिततुङ्गिन-
हिमपते ॥' It will be noticed that the second verse (an Āryā) forms a single compound.

had laid down* Dandin asserts that a profusion of compounds is the very life of prose† This dictum has been followed by later prose writers only too well Bhatti devotes four *sargas* of his Bhattikāvya to the illustration of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A D and 651 A D. So Bhatti was a predecessor or at least a contemporary of Bana. In Subandhu's Vāsavadattā we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of ponomasia on each syllable‡ He refers to *Sinkhṛlabandha* (a peculiar arrangement of words) and mentions the figures of speech *Utprekshā* and *Ākṣhepaḥ*. Bāna refers to such puzzles and conundrums as *Prāhehikā* and mentions in the introduction to the *Harshacharita* a few figures of speech such as *Jāti* (*Svabhāvokti*) *Utprekshā* and *Sleshā*§ In the Introduction to the *Kādambarī* are mentioned the figures *Dīpaka*, *Upamā*, *Sleshā* and *Jāti*.

In this brief *resume* we have shown that, before Bana flourished, Rhetoric had made great progress though it had not reached perfection.

The *Harshacharita* and the *Kādambarī* are well known as the works of Bāna. A third work, the *Chandisataka*,

* 'किं तु बीज विरूपानां पूवार्चयि प्रकल्पितम् । तदेव परितस्कृतुमयमस्य परिश्रमः ॥ काव्यादर्श II 2

† 'बीज समासभूयस्त्वमेतद्दृष्टस्य जीवितम् ।' काव्यादर्श I 80

‡ सरस्वतीदत्तवरप्रसादशक्ते सुयन्तु सुयनैकवधु । प्रत्यक्षरश्लेषमयप्रबन्धविश्रामवेदग्ध्यनिधिनिबन्धम् ॥

§ 'शृङ्गलावन्धो वर्णप्रथनानु उल्लेखाक्षेपी काव्यालङ्कारेषु' वासवदत्ता p 126 (Hall)

¶ 'अक्षरच्युतवमात्राच्युतकरिन्दुमनीगूढचतुर्धेपादमहलियाप्रदानादिभिः' p 3 of कादम्बरी (Peterson) 'विन्दुमती चिन्तयता प्रहेलिकां भावयता' p 88 of कादम्बरी

§ The learned translators of the *Harshacharita* intimate that the *Harshacharita* was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the *साहित्यदर्पण* and the *वाचस्पत्ययन* as referring to the *हर्षचरित*. We

is ascribed to him. There is nothing improbable in Bāṇa's authorship of a century of verses in honour of Chāṇḍī. We know that he gives in the Kādambārī a powerful and picturesque description of the temple of Chāṇḍikā. Still many hesitate to assert that Bāṇa was the author of the Chāṇḍīśataka.* A drama-styled Pārvatīpariṇaya is also ascribed to Bāṇa. In the prelude to the Pārvatīpariṇaya, we are told that the drama was composed by Bāṇa of the Vatsa Gotra†. The author of the Kādambārī also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumārasamhva of Kālidāsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pārvatīpariṇaya is only the work of a plagiarist and not of an eminent author like Bāṇa. We think, however, that this argument does not possess much force. We know that the fine verses of Kālidāsa were the delight of Bāṇa and had kindled his admiration‡. When the subject was the same, it was quite natural that Bāṇa should unconsciously imitate in thought and expression his favourite author. Even in Kālidāsa we recognise the words of the Mahābhārata and the Bhagavatgītā. It is further argued that the Pārvatīpariṇaya is, as compared with the Harshacharita and the Kādambārī, quite common-place. We

have quoted above passages from अमरचरित, नमिसाधु and रघुक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kallha's indebtedness to the Harshacharita, see Dr. Stein's Kallha vol. I p. 133.

* We may draw the attention of the reader to the fact that verses from the Chāṇḍīśataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरदातक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च मट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्गतिभिर्भगवता योगेन सह प्रीतिप्रतिपादनाय बहुधा नर्म यथा 'दृष्ट्वास्तत्तदृष्टिः' &c." (verse 37 of चण्डीः).

† 'अस्ति कविसावर्भौमो वरसान्वयजलधिसम्भवो बाणः । मृन्मति वदसनायां चैधोमुख्यसिक्ता वाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कान्दिदासस्य यस्मिन् । प्रीतिर्भुरमान्द्रासु मज्जतिविध जायते ॥' Introduction to हर्षचरित.

think that this, even if entirely true, would not militate against Bāṇa's authorship of the work. The work might have been written before Bāṇa had attained the mastery of his mature years. In the *Pārvatīpariṇaya* we find that Bāṇa is feeling his way. His prose in the drama reminds us of the *Kādambarī* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bāṇa. We cite below only one of them for want of space*. Besides we must not forget that Bāṇa was handicapped in verse. We have quoted above a critic's opinion that Bāṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bāṇa. They rather refer to some compositions in verse written by Bāṇa. We suggest that the *Pārvatīpariṇaya* may be one of them. *Chandapāla* and *Guṇavinayagaṇi*, the commentators of the *Nalachampū* of *Trivikramabhaṭṭa*, inform us that Bāṇa wrote a drama entitled *Mukutaṭāḍitakaṇṭ*. We know nothing about this drama from other sources. *Kshemendra* quotes a verse as Bāṇa's†, in which the sad plight of *Kādambarī* due to separation from her lover is described. It seems therefore that Bāṇa wrote, according to *Kshemendra*, the story of *Kādambarī* in verse also.

In the *Kāvyaaprakāśa* we read that Bāṇa obtained money from king *Harsha*‡. A few scholars relying upon Kashmir tradition are of opinion that the drama *Ratnāvalī* was really

* Act I 'हिमवान्—देवि कन्यापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति ।...कुचयुगलं परिणदं यथा यथा वृद्धिमेति तन्वद्वयाः । वरचिन्ताहृतमनस्तथा तथा कार्श्यमेति मे गात्रम् ॥'. Compare this with the passage in the *हर्षचरित* (उच्छ्वास IV) 'हृदयमन्धकारपति मे दिवसमिव पयोधरोन्नतिरस्याः ।...सेयं सर्वाभिमाधिनी शोकाग्नेर्दहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः'.

† "यदाह मुकुटताटितकनाटके वाणः 'आज्ञाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव श्लेष्मः कूचमहाद्रुमा इव भुवः प्रोत्थमातशैला इव । विभ्राणाः क्षयकालरिक्तसकलशैलेक्यकटा दशां जाताः क्षीणमहारथाः कुरपनेदैवस्य शून्याः समाः ॥" "

‡ "यथा वा भट्टवाणस्य—'हारो जलद्रवस्रनं नग्निमीदृशानि प्राप्तेयशीकरमुचस्तुदिनांशुभासः । यस्त्येव्यनानि सरसानि च चन्दनानि निर्वाणमेव्यनि कथं स मनोभवासिः ॥' अत्र विप्रलम्भभरभक्षपैर्षयाः कादम्बर्या विरहव्यथावर्णनां &c." औचित्यविचारचर्चा.

§ 'क्षीरर्षादेवाणादीनामिव धनम्.' Many MSS read धावकादीनाम्.

the work of Bāṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnāvali, the Priyadars'ikā and the Nāgānanda, the authorship of which is claimed by Harsha. The Prastāvanās to all the three dramas are identical almost word for word. In the Prastāvanā of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikā and the Nāgānanda to Bāṇa. Hence the Ratnāvali also is not the work of Bāṇa. The Ratnāvali is quoted by Damodaragupta in his Kuṭṭhanimata (8th century A. D.). The Ratnāvali and the Nāgānanda are quoted by name in the Dhvaanyāloka (p. 150, p. 176 respectively). The Ratnāvali is quoted at least a score of times in the Daśarūpa. The Nāgānanda and the Priyadars'ikā are also quoted in the Daśarūpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnāvali was Bāṇa and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnāvali and attributes them to S'riharsha*.

The introductory verses attached to the Kādamhari are supposed by some scholars to be the composition not of Bāṇa, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bāṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhāga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pūrvabhāga) speaks of Bāṇa as 'Dvijena tena &c.' (b) Kshemenidra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bāṇa's (in Anchityavichāracharchāt

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे' &c. (रत्नावलि IV. 11). In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's:—'परिमलानं &c.' (रत्ना० II. 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उद्दामोत्कण्ठिकां &c.' (रत्ना० II. 4); भवानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावसेयं &c.', अपि च 'नष्टं वर्षवरेः' (रत्ना० II. 2-3).

† न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कटु कथन्तो' &c. as Bāṇa's.

and the Kavikanthabharanam) (c) It is next to impossible that Bāṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathā and Ākhyāyikā

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians

The earliest known writer, who puts down the points of difference between Kathā and Ākhyāyikā as defined by some rhetoricians (although he himself disapproves of them), is Dandin (1) In an Ākhyāyikā, it is the hero himself who tells the whole story, while in Kathā, the story is told either by the hero or by some one else (2) An Ākhyāyikā is divided into sections named Uchchhāṣas and contains verses in the Vaktā and Aparivākṛta metres, while in a Kathā it is not so (3) In a Kathā such topics as the kidnapping of a girl battles separation the rise of the sun and the moon are described in an Ākhyāyikā it is not so (4) A Kathā is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathā and Ākhyāyikā are but two names for the same species of prose composition Bhamah's definitions of Kathā and Ākhyāyikā are given below* In Rudrata's Kāvyaśamlā Kathā and Ākhyāyikā are defined† The author seems to have had in mind the Kādambai and the Harshacharita in defining the two species of prose composition We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathā and Ākhyāyikā But certain restrictions were laid

* प्रकृतानाकुलया ऽ शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमारयायते तस्या नायकेन स्वचेष्टितम् । वक्त्र चापरवक्त्र च काले भाव्यर्थशसि च ॥ कवेरभिप्रायकृतैरङ्गैर्ने केचिदङ्गिता । कथाहरणसग्रामविप्रलम्भो दयान्विता ॥ न वक्त्रापरवक्त्रार्था युक्ता नोच्छ्वासवन्धि । सस्कृत सस्कृता चेष्टा कथाऽपन्नशमाश्च तथा ॥ अन्यै स्वचरित तस्या नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजात कथजन ॥ मातृ I 20-29

† See Rudrata's Kāvyaśamlā XVI 20-30

down by the author of the Dhvanyâlôka. He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

† Abhinavagûpta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpâṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c.‡ It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.§

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Paisâchi language, is

* आख्यायिकायां तु भूत्वा मध्यमसमासादीर्घसमासे एव सङ्गृह्यते । गद्यस्य विकटनिबन्धाग्रवेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तगौचित्यमनुसर्तव्यम् । .. गद्यबन्धेऽपि अतिदीर्घसमासां रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते । ध्वन्यालोक p. 143.

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तदिरहिता' p. 113 of लोचन.

‡ कथायां सरसं वस्तु मर्दरेव विनिर्मितम् ॥
कचिदत्र भवेदर्या कचिदवक्त्रापवन्त्रके ॥
आदौ वर्धनमस्कारः सलदेर्दृष्टकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read एवैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the Kâdambarî.

§ 'आख्यायिका कथावत्स्यात्कवेर्विशानुकीर्तनम् । अस्यामन्यकवीनां च श्रुतं पदं कचित्कचित् ॥ कथांशानां व्यवच्छेद आभास इति वक्ष्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाभासमुखे भावधर्मवृत्तनम् ।'

now lost* But there exist two Sanskrit renderings of that Brihatkathā, the one by Kshemendra called Brihatkathā manjarī and the other by Somadeva called Kathāsaritsāgarī. The story of Sumanas (Sumanasa in Brihatkathāmanjarī) bears a remarkable resemblance to the Kādambari in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva †. Bana of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry as dust narrative of the Brihatkathā.

V Literary Estimate

Bana is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bana an unstinted meed of praise. By Sanskrit critics his works were regarded as the finest specimens of the Panchālī style of composition ‡. He is easily the first among the writers of classical Sanskrit.

* That the Brihatkathā of Guṇadhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few कथा हि सवभाषाभि सरङ्ग तेन च बध्यते । भूतभाषाभ्यां प्रादुरदृष्टार्था बृहत्कथाम् ॥ काव्यादर्श I 38, मनुदी पितृवन्द्यां वृत्तगौराप्रसाधना । हरलीलेव नो वक्ष्य विसयाय बृहत्कथा ॥ Introduction to हर्षचरित, 'बृहत्कथारम्भैरिव शालभजिकोपेतैः' 'केचिद् बृहत्कथानुवर्षिनो गुणाढ्या' (both from वासवदत्ता), 'बृहत्कथाकुशलेन' (काम्द्वरी Peterson p 51 l 15), 'इत्याद्यशेषमिह वस्तुविभक्त्या रामायणादि च विभाव्य बृहत्कथा च । आसन्नयेत्तदनु नेतुरसानुगुण्याच्चित्रा वधामुचिनचारवच प्रपञ्चे ॥' दशरूप of धन त्रय, नमिसाधु commenting upon Rudrīt II 10 says 'तथा प्राकृतमेव किञ्चिदिशेषात् पैशाचिकम् । इत्यादयोऽप्येपि प्राकृतविहिता व्यननादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदर्शनाज्ज्ञया' The Nalchampu and Govardhana's Saptasatī praise Guṇadhya.

† See बृहत्कथामञ्जरा (निणयसागर ed.) XVI 153 251 and कथा सरित्सागर V 3 (शक्तिशोलम्बक 3rd तरङ्ग)

‡ शब्दार्थयो समो गुणः पाञ्चाली रात्रिरिव्यते ।

शालभट्टारिकावाचि बाणोक्तिपु च सा यदि ॥

§ e In the Panchālī style word and sense should be equally balanced.

prose.* We give below a few verses containing appreciations of Bāṇa by various Sanskrit writers.†

We shall briefly point out some of the merits and defects of Bāṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bāṇa in his Introduction to the Kādambari (pp. 36-43).

1. He shows great skill and discrimination in characterization. All the characters in the Kādambari are life-like and consistent. The gentle and youthful Hārīta; the generous and loving king Tārāpīḍa; the trusted S'ukanāsa whose first thought was always for the king; the tender queen Vilāsavati; the devoted Patralekhā, who followed the prince Chandrāpīḍa like his shadow; the affectionate yet stern Kapinjala; Mahās'vetā, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bāṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bāṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kādambari in particular, Bāṇa, has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first

* It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालङ्कार-सूत्रवृत्ति on का. सू. I. 3. 21.

† शब्दज्ञानद्वितीयेन नमदाकारवरिणा ।
धनुषेव गुणाद्येन निःशेषो रञितो जनः ॥—नलचम्पू.
युक्तं कादम्बरीं ध्रुत्वा कवयो मौनमाश्रिताः ।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.
जाता शिक्षण्डिनी प्राग्यथा क्षिरण्डी तथादगच्छामि ।
प्रागल्भ्यमधिकमाहुं बाणो बाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.
केवलोपि स्फुरन्बाणः &c. quoted above from धनपाल's निलयमञ्जरी.
सुबन्धुर्वाणमदृष्ट कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.
श्लेषे केचन शब्दगुणविषये केचिद्वत्से चापरेऽ-
लंकारे कतिचित्सदृशविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचानुरी-
सञ्चारी कविकुम्भिकुम्भमिदुरो बाणस्तु पद्माननः ॥—श्रीचन्द्रदेव,
(the last quoted from Mr. Parakhi's)

time her eye falls and rests on Chandrapida this image of a maiden heart torn by the conflicting emotions of love and virgin shame of hope and despondency of cherished filial duty and a new born longing of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader'

2. Though the Kādambai contains glowing descriptions of love they are chaste and free from grossness of any kind. In this respect the Disakumāracharita contrasts most unfavourably with the Kādambai. In the former the reader is disgusted with the filthy intrigues of the ruffian heroes of the book.

3. Although Bana was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Pundarika. Bana's prose is generally ornate and full of poetic fancies. He revels in the jaghag resource of sounds. Upamā Rupalā and Utpreksha are met with at every step. Among the other figures of speech may be mentioned Dipaka S holti, Virodhā Nidarsana and Vishanā.

4. He seems to have been a close observer not only of courts and kings but even of the less bright aspects of human life. His description of the old Dravida ascetic though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of Sukasī to Chandrapida is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrapida but of all princes in all climes. The Harshacharita of Bana possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days.

5. Bana seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers though sometimes overdrawn and fanciful, are generally charming.

6. Although most of the characters of the Kâdambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope to us who are of like frame with him'. In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâna acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

One of the greatest flaws of Bâna's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alamkāra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kâdambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâna seems to have had very little sense of proportion. In his descriptions of Mahâs'vetâ and the temple of Chândikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

The Kādambarī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambarī. The characters of the Kādambarī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambarī vastly exceeds the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanāsa to Chandrāpīḍa or the friendly exhortation of Kapinjala to Puṇḍarikā. But the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambarī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bāṇa was swayed by the consideration that the glorious career of his patron after he re-

* It should be noted that Bāṇa expressed his inability (though in a strain of courtly humility) to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः सत्तु पुरुषात्पुण्यतेनारि शक्रयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतश्च वः, सज्जा वयम्' 3rd उच्छ्वास.

covered his sister Rajyas'ri was very fresh in the memory of the people when he wrote and needed no words of praise from him. Banā wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita the writings of Chinese authors, particularly of Hsien Tsing supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information when put together gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations particularly of space and utility prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject we would recommend the standard work of Mr V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhūta. Between him and Prabhakara vardhana father of Harsha intervened several unnamed kings. The Madhuban and Banashhera copper plates* of Harsha furnish the following genealogy —

* The following is the text of the Madhuban copper plate inscription of Harsha (See E. I. vol. VII p. 155 and also E. I. vol. I p. 67) ओम् । स्वस्ति महानौहस्त्यश्वजयस्तथावारात् कविप्रियाया महाराजश्रीनरवर्धनस्तस्य पुनस्तत्पादानुध्यात् श्रीवज्रिणीदेव्यामुपपन्न परमादित्य भक्तो महाराजश्रीराज्यवर्धनस्तस्य पुनस्तत्पादानुध्यात् श्रीअप्सरोदेव्यामुपपन्न परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुनस्तत्पादानुध्यात् श्रीमहासेनगुप्तादेव्यामुपपन्नश्चतु समुद्रातिक्रान्तदीर्घि प्रतापानुरागोपनतान्वराजो वर्णाश्रमव्यवस्थापनप्रवृत्तचक्र एकपत्रश्च इव प्रनानामार्तिहर परमादित्यभक्त परमभट्टारकमहाराजपिराज

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः सितयशःप्रतामविच्युरितसकलभुवनम-
ण्डलः परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजाः सत्पथोपार्जितानेकद्रविणभूमिप्रदान-
संप्रीणिताधिहृदयोऽतिशयितपूर्वराजचरितो देव्याममलयशोमत्वां श्रीयदोमत्यामुत्पन्नः
परमसौगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनः

राजानो युधि दुष्टबाजिन इव श्रीदेवगुप्तादयः

कृत्वा येन कदाप्रहारविमुखाः सर्वे समं संयताः ।

उत्थाय द्विपतो विजित्य वसुधां कृत्वा प्रजानां प्रियं

प्राणानुज्झितवानरातिभवने सत्यानुरोधेन वः ॥

तस्यानुजस्तत्पादानुध्यातः परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टा-
रकमहाराजाधिराजश्रीहर्षः श्रावस्तीभुक्ती कुण्डधानीवैपयिकसोमकुण्डकाग्रामे
समुपगतान् महासामन्त—महाराज—दोःसापसाधनिक—प्रमातार—राजस्थानीय—
कुमारामालोपरिक—विपयपति—भट्टचाटसेवकादीन् प्रतिवासिजनपदांश्च समाह्वय-
यति । अस्तु वः संविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरध्येन कूटशासनेन
भुक्तक इति विचार्य यतस्तच्छासनं भङ्गत्वा तस्मादाक्षिप्य च स्वस्तीमापयन्तः सोद्वजः
सर्वराजकुलभाव्यप्रत्यायसमेतः सर्वपरिहृतपरिहारो विपयादुद्धृतपिण्डः पुत्रपौत्रानुगश्च-
न्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितुः परमभट्टारकमहाराजाधिराज-
श्रीप्रभाकरवर्धनदेवस्य मातुः परमभट्टारिकामहादेवीराशीश्रीयदोमतीदेव्याः ज्येष्ठ-
भ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोभिषुद्धये
सावर्णिसगोत्रच्छन्दोगसमवाचारिभट्टवातस्वामि—विष्णुवृद्धसगोत्रवह्वचसमवाचारि—भट्ट-
शिवदेवस्वामिभ्यां प्रतिग्रहधर्मणाप्रहारत्वेन प्रतिपादितः । विदित्वा भवद्भिः समनुम-
न्तव्यः प्रतिवासिजनपदैरप्याशाश्रयणविधेयेभूत्वा यथासमुचिततुल्यमेवभागमोगकर-
हिरण्यादिप्रत्याया अनयोरेवोपनेयाः सेवोपस्थानं च करणीयमिति । अपि च

जस्तकुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।

लक्ष्म्यास्तद्विस्तलिलबुद्बुदचञ्चलाया दानं फलं परयशःपरिपालनं च ॥

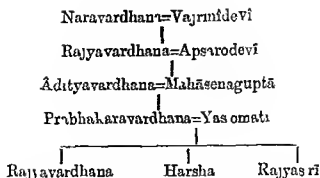
कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।

हर्षणैतत्समाख्यातं धर्माज्जनमनुत्तमम् ॥

दूतकोऽयं महाप्रमातार—महासामन्त—श्रीस्कन्दगुप्तः महाक्षपटलाधिकरणाधिकृत-
सामन्तमहाराजेश्वरगुप्तसमादेशाच्चोत्कीर्णं गर्जरेण (गुर्जरेण?) । संवत् २० ५ मार्गशीर्ष
वदि ६. The Banskhera plate of Harsha (see E. I. vol. IV. p. 208
ff) contains the same details as above, except the following:—
The charter is issued from Vardhamānakoti; the donees are
Bālachandra, a Rigvedin of the Bharadvājagotra and Bhadra-
svāmin, a Sāmavedin; the village granted is Markatasāgara,
which was in the *Bhukti* of Ahichchhatra and in the western
Pathaka of the Angadiya *Vishaya*; the keeper of the records
is one Bhāna or Bhānu and the concluding words are 'उत्कीर्ण-
मीश्वरेणेदमिति. संवत् २० २ कार्ति वदि १ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'

सुदाश्वराजश्रीहर्षस्य

स्व ह स्तो म म म हा रा जा धि रा ज श्री ह र्ष स्य
Autograph of Harsha from the Banskhera plate.



Hsien Tsang begins with Prabhakaravardhana and informs us that Rajyavardhana was the elder brother of Harsha*. Bana tells us that Harsha's ancestors ruled at Sthanvis'vua (modern Thanesar), while Hsien Tsang makes Kanyakubja the capital of Harsha†. The explanation probably lies in this fact that when Hsien Tsang visited Harsha (which was about 643 A. D.), Kanyakubja was one of the capitals of Harsha's vast empire. When Rajyasri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanauj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hsien Tsang tells us that the family of Harsha belonged to the Vaisya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas)‡. Bana nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhakaravardhana was the son of Mahasenagupta who seems to have been the sister of Mahasenagupta of Magadha. Unfortunately Bana does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C I I vol. III p. 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B R W W vol I p. 210

† B R W W vol I p. 209

‡ B R W W vol I p. 209 n. 12

Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omatī must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omoti that she was born in a family 'rendered glorious' by Dharma.† It further appears from certain words in the Harshacharita (5th Uchchhvāsa) that Yas'omatī's father was a 'mighty warrior' and that her parents were living at the time of her death. ‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretext. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahārājādhirāja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hūṇas, the kings of Sindhu, Gurjara, Gāndhāra, Lāṭa (Brāhach) and Mālava. The conquest of the Hūṇas, if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Hārsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

* See J. R. A. S. for 1903 p. 556.

† 'धर्मपवले कुले जाता' (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' 'अम्ब तान न पश्यत पापा परलोकप्रसितां माम् &c.'

the Hunas there was a slight growth of hair on his chin Harsha was the junior of Rajyavardhana by about four years and Rajyasri was younger by about six years than her eldest brother So Harsha and Rajyasri were respectively about sixteen and fourteen years old when their father died This is confirmed by the fact that Harsha is in several places* spoken of as *Bala* and Rajyasri as *Bala* † It seems that Prabhākaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D. ‡ From the astronomical data furnished by Bana about the birth of Harsha Mr C V Vaidyn shows that Harsha was born on 4th June 590 A. D. § Grahavarman the husband of Rajyasri was killed by a king of Malava Who this Malava king was is not quite clear We are told in the Harshacharita that Rajyavardhana marched against this king with a small but picked force of cavalry under Bhandin and utterly routed him In the inscriptions of Harsha we read that Rajyavardhana vanquished a certain king named Devagupta As Rajyavardhana died very young he could not have waged many wars Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rajyavardhana This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kanyakubja § Dr Hoernle does not approve of the conjecture of Buhler ¶ There are no doubt difficulties in the way of Buhler's guess The two companions of Harsha and his elder brother are Malava princes Harsha is represented in the Harshacharita as very intimate with the younger of the two Malava princes viz. Mudhavagupta || In another place we find Harsha talking to the son of the

* See 6th उच्छ्वास 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि', 7th उच्छ्वास 'बाल एवाखण्डलभूमिमारुह', 8th उच्छ्वास 'इयं न स्वसा बाला च बहुदुःखेदिता च'

† See V. A. Smith's Early History of India p. 312 (2nd edition)

‡ See above p. IV

§ See J. B. B. R. A. S. vol. 24 pp. 252-254

§ See text (7th उच्छ्वास) p. 67 'गुप्तनाम्ना गृहीते कुशस्ये'

* J. R. A. S. 1903 p. 561

¶ See text (8th उच्छ्वास) p. 72 'अवलम्ब्य दधिणेन हस्तेन च माषवगुप्तमंसे'

Mālava king that sat behind (Harsha)*. So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājya-s'ri is let off from imprisonment by a *certain noble* called Gupta.† It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Kulaputra.' So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagupta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680-700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vākātako king Pravarasena II (vide Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247).

Rājyavordhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king. One MS. of the Harshacharita calls him Narendragupta.‡ The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She-chang-kiā (S'as'ānka) king of Koryasuvarua (Bengal) murdered Rājyavardhana.§ Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother.¶ But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see e. g. 6th Uchchhivāsa p. 38).

VIII The accession of Harsha and his relations with his contemporaries.

Bāṇa tells us that Harsha quietly ascended the throne

* 'गुप्तो निपण्णस्य मालवराजसूतोरकथयत्' 2nd उच्छ्वास.

† 'कान्यकुब्जाद्रीडमंत्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' 8th उच्छ्वास.

‡ See E. I. vol. I. p. 70.

§ B. R. W. W. vol. I. p. 210.

¶ Note the verse 'आत्मनाम गुतेर्नाम नामातिहृषणस्य च । श्रेयस्कामो न गृहीयाज्येष्टापलकलयोः॥'

after the murder of his elder brother. But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion. We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokitesvara Bodhisattva on the Ganges before accepting the crown offered to him *. It is this account that leads Mr V A Smith to remark that some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims †. We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokitesvara. We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin being the mother's brother's son of Harsha and a very intimate friend. Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana. After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmada and from the bay of Bengal to Sindh. He had a long reign of about forty-two years and may fitly be styled the last Hindu Emperor of Northern India.

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvasa that he vanquished the king of Sindh and that he levied tribute from the Himalayan territory which is difficult of access ‡. On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumargupta § the elder of the two Malava princes the companions

* See B R W W vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अत्र पुरुषोत्तमेन सिधुपान प्रमथ्य लक्ष्मीरानीकृता । अत्र परमेश्वरेण तुषारैर्लसुवो दुगाया गृहीत वर'

§ 'अत्र देवेनाभिषिक्त कुमार' 3rd उच्छ्वास and com thereon

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha. The Apsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200-218).† Another royal family with whom Harsha came in close contact was the Maukhari. His sister Rājyas'ri was married to Grahavarmā, son of Avantivarman. His capital was Kānyakubja. Bāṇa intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees of Ś'iva.‡ Particulars of the Maukhari kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219-230. The Maukharis and the Guptas of Magadha went often to war.§ The Harshacharita tells us that Kumāra alias Bhūskaravarman, king of Prāgjyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiuen Tsāng confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanauj while Kumāra-rāja kept pace with him on the northern.¶

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the

* See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च.'

† Bāṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कजः कुवेरनामांश इव स्वयम्भुवः' Introductory verse to the Kādambari.

‡ The correct form seems to be मौखरि. Mark 'नमामि भवोश्चरणाम्बुजद्वयं सरोखरैर्मौखरिभिः कूर्तावनम्।' Introductory verse to काद०. The Asirgad copper seal of Ś'aravavarman uses the words 'शर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजाम्'. (C. I. vol. III p. 229).

§ See e. g. Apsad Stone Inscription (C. I. vol. III p. 200, 203).

¶ B. R. W. W. vol. I pp. 217-218; see also vol. II pp. 196-198, where Hiuen Tsang relates how he went to the court of Kāmarūpa.

religious in the times of Harsha, viz Brahmanism Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen *. The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bana everywhere speaks of things Buddhist with fairness and tolerance †. People passed from one persuasion to the other without much fear of persecution. So Divakaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhist predilections, he is waited upon by persons of various shades of opinions and beliefs such as Śaivas Bhagavatas Jains Paurāṇikas, Mīmāṃsakas all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bana, though himself an orthodox Brahmana writer does not gloss over the fact that Rajyavardhana had strong leanings in favour of Buddhism. The companions of Rajyasri are represented as invoking the Buddha in their distress ‡. Bana makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow §. Harsha describes in his inscription his brother Rajyavardhana as a very devout Buddhist (Parama saugatah) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramatyaabhiṣṭah). Bana tells us that Pushpabhuṭi, the remote ancestor of Harsha, was a devout worshipper of Śiva §. But Bana himself describes how Prabhakara

* *Idē* 5th उच्छ्वास 'अभिमुखमानगम शिखिपिच्छलाष्टनो नम्राटक'

† See e.g. 8th उच्छ्वास 'कर्णाकुलगृह च भगवत शाययमुने शायनम्'

‡ भगवन् भक्तजने सत्वरिणि सुगत सुप्रोदसि' 8th उच्छ्वास

§ 'इयं तु प्रदीप्यति मयैव सम समाप्तकृत्यन वापायाणि' 8th उच्छ्वास

§ 'तस्य सहैव अन्यदेवताभिमुखी भगवति भवे भूयसी भक्तिभूत'

3rd उच्छ्वास

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamāhes'varah). The Sōopat seal of Harsha has the emblem of a Nandī. Bāṇa informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a hull. From these data one may say that between Brāhmaṇa and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prabhākara-wardhana celebrated many and elaborate sacrifices. In describing the houses of his cousins, Bāṇa gives us an instructive picture of their surroundings in the 7th century A. D.† When Harsha made fun of Bāṇa by dwelling upon the wild years of his youth, Bāṇa in self-defence mentioned several things which entitled him to be better treated by the king.‡ On his return from the court of Harsha, Bāṇa questions his kinsmen on matters that were vital to the Brāhmaṇas of his day, viz. the performance of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṃsā and poetry. Bāṇa tells us that Paurāṇikas were as popular in those days as in these. His friend Sudṛishti treated him to a recital of the Vāyupurāṇa. We are told that Paurāṇikas were clever in comforting those stricken with grief, surrounded Harsha after the death of his father. From the Kādambarī we learn that then as now the Mabābbārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

* 'विरचय्य परमया भक्त्या भगवतो नीललोहितस्यार्चाम्' first para. 7th उच्छ्वास.

† Note the first paragraph of the 2nd उच्छ्वास.

‡ 'ब्राह्मणोऽसि जातः सोमपायिर्ना वंशे वात्स्यायनानाम् । यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः सान्नो वेदः । श्रुतानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यागारिकोऽसि ।...लोकदयाविरोधिभिस्तु चापलेः शैशवमश्रुत्वमासीत् । अदानपलापोऽसि ।' 2nd उच्छ्वास.

epic.* The description of the rites performed when Prabhākaravardhana was on his deathbed, though somewhat weird, shows us what popular Hindu religious practices and observances were in the 7th century A. D.† When Bāṇa started on his visit to Harsha, he gives us a graphic and entertaining description of the way in which an orthodox Brāhmaṇa should make preparations to leave his home on an important undertaking. The long and rather curious list of the companions of Bāṇa in his youth (p. III above) shows us with what a strange medley of people an orthodox Brāhmaṇa could associate without running any serious risk of losing caste or position. It is to be noted that two of his most intimate associates were his cousins born of a Śūdra mother. We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rājyas'ri. §

Hsuen Tsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity. § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

XI. The text of the Harshacharita.

The present edition is based on three editions of the Harshacharita, viz. the Nirṇayasāgara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Is'vara-chandra. The first and third agree closely. The edition of Dr. Fuhrer contains in the footnotes very valuable material derived from eight MSS. We do not follow any particular edition. All important readings have been discussed in the notes. In a few cases the punctuation is wrong in the text, but has been corrected in the notes.

* 'महाभारतभावितात्मानः' 3rd उच्छ्वास; 'कस्य न द्वितीयमहाभारते भवे-
दस्य चरिते कुतूहलम्' 3rd उच्छ्वास; 'द्विविधरीरसद्वृत्तान्तरामर्णयकेन महाभारतमपि
लपयन्निव' 6th उच्छ्वास.

† Vide 5th उच्छ्वास.

‡ 4th उच्छ्वास.

§ 4th उच्छ्वास.

§ R. R. W. W. Vol. I. pp. 214-215.

XII Commentaries.

The only commentary available is the *Sanketa* written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was *Puṇyākara* and he invokes *Gaṇeśa* at the beginning of his work. Among the authors and works named by him are:—*Amarasimha*, *Kālidāsa*, *Kātyāyana* author of the *Vārtikas*, *Kṛishṇa* (a Prakrit poet), *Kauṭilya*, *Gāruḍaśāstra*, *Chāṇakya*, *Bhāratamuni*, *Bhāmaha*, *Manu*, *Mahābhārata*, *Rājas'ekhara*, *Lātāchūrya* (an astronomical writer), *Vātsyāyana* (author of *Kāmasūtra*), *Vyāḍi* (author of the grammatical work *Samgraha*). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—*Kāvyaḷaṅkāra* of *Udbhata*, *Dhanyāloka*, *Bhagavatgītā*, *Meghadūta*, *Raghuvamśa*, *Kāvyaḷaṅkārasūtra* of *Vāmana*. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult *Harshacharita*.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from *Rājas'ekhara*, *Udbhata* and the *Dhanyāloka*, he is later than the 9th century A. D. But he is comparatively an early writer. One of the MSS of the commentary was, we are told by Dr. Fuhror, dated *Samvat* 1520 i. e. 1464 A. D., if it is the *Vikrama* era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent *Ālaṅkārikas* as *Mammata* and *Ruyyaka* (both Kashmirians), he quotes the ancient Kashmirian rhetoricians *Bhāmaha* and *Udbhata* goes to strengthen the view that he was an early

* 'दुर्बोधे हर्षचरिते संप्रदायानुरोधतः । गृह्यमाण्डूपां चक्रे शङ्करो विदुषां कृते ॥'.

writer He may therefore have flourished before the 12th century A. D

It is to be noted that S'ankara cites a few vernacular words in explaining the Harshacharita These may furnish some clue to his nationality *

It appears that Ruyyaka, the famous author of the Alamkārasarvasva, wrote a commentary on the Harsha charita called Harshacharitavartika.† The author of the commentary on the Vyaktiviveka of Mahimabhatta, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the Harshacharita called Harsha charitavartika ‡ It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places

XIII The plan of the Notes

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents If a clause be difficult the idea is expanded and clearly explained Difficult compounds occurring in that clause are dissolved, quotations from kosas such as that of Amarasimha are cited, references to mythology are dealt with at length and difficult words are traced to their origin All grammatical peculiarities have been carefully noted Parallel passages from the author's work or from the works of other authors are given to further elucidate the meaning Bold type has been employed in the notes to draw attention to important citations Only easy passages have not been fully translated.

* e g on the word गुञ्जा he remarks 'सन्ना इति यस्य प्रसिद्धि' notes p 168 (7th ३०), on प्रौढिक he says 'योग्याश्नानार्थप्रसेवक यो बुक्कण इति प्रसिद्ध', on लम्बापट्टा he says 'तमिल्य इति प्रसिद्धा' notes p 175 (7th ३०)

† p 61 of अलङ्कारसर्वस्व Vide p VI above

‡ 'णतदसाभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादित तत एवावसेयम्' p 44 of the commentary of the व्यक्तिविवेक (Trivandrum Sanskrit series).

A Brief Analysis of the Harshacharita.

Chap. I & II. After the usual invocation and sympathetic references to his great predecessors, Bāṇa gives us an account of his family and of himself which has been summarised in the Introduction (pp. II-IV) and need not be repeated here.

Chap. III. When Bāṇa returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha. Bāṇa expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of S'rikanṭha, there was a district named Sthānvis'vara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of S'iva. He formed friendship with a great S'aivite teacher from the Deccan named Bhairavāchārya. The latter made a present of a wonderful sword named Aṭṭahāsa to the king. Pushpabhūti offered to help the S'aiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmi, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career.

Chap. IV. In Pushpabhuti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'ila, who fought successfully against the Hūnas, the king of the Gūjaras and the lords of Sindhu, Gāndhāra, Lāṭa and Mālava. His queen was Yas'omati. The king was a great devotee of the sun. Rājyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshṭha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'ri was born to the king and queen. About the time of the birth of Rājyas'ri, queen Yas'omati's brother handed over to the king Prabhākaravardhana his son Bhaydin about eight years old as a companion to the two princes, between whom

and Bhandin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes two brothers, sons of the king of Malava named Kumaragupta and Madhavagupta the elder Kumaragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rajyasri grew up an accomplished princess she was married to Grahavarman the eldest son of Avantivarman of the Maukhari family. Rajyasri went with her husband to his country of Kanyakubja.

Chap V When Rajyavardhana was old enough to bear arms, Prabhakaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hunas. Harsha accompanied him for some distance and when Rajyavardhana entered the Kulast range Harsha remained behind and devoted some time to hunting. A courier from Prabhakaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yasomati weeping over him. Two days afterwards when the king's condition became hopeless, Yasomati ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap VI About a fortnight after the death of Prabhakaravardhana Rajyavaradhana arrived wounded in his successful war against the Hunas and with a thin growth of hair on his chin. The next day Rajyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyasri's attendants, named Samvataka threw himself into the hall where the brothers sat and narrated a harrowing tale. He told Rājyavardhana that on the very day on which the news of Prabhakaravardhana's death reached Kanyakubja (Kanoj), Grahavarman, the husband of Rajyasri, was slain by the king of Malava that Rajyasri was put into prison at Kanyakubja with fetters on her feet like a brigand's wife and that the king of Malava had designs even against Sthānvisvara. On that very day Rajyavardhana, who did not listen to Harsha's

entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhandin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. - He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gaudas who had induced Rājyavardhana to go alone to the former's place. Simhanāda, the old and faithful commander-in-chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap. VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping S'iva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatī. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the hull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumāra alias Bhāskaravarman, king of Prāgyotisha (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumāra alias Bhāskaravarman from Naraka and mentioned that Kumāra was the great-great-grandson of Bhūtirvarman, great-grandson of Chandramukhavarman, grandson of Sthitivarman and son of Susthiravarman alias Mṛigāṅka from his queen S'yāmādevī. Bhāskaravarman was a devotee of S'iva and desired the

friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandu who brought with him the booty wrested from the Malava king by Rājyavardhana. He brought news that after Kanyakubja was seized by Gupta, Rajyasri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandu to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap. VIII. After roaming about in the forest for several days, he met Vyagraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata, the commander in chief of the Bhils. He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Madhavgupta went to the hermitage of Divakaramitra where he saw the latter surrounded by pupils and students of various sects. Just then a Bhil shu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighborhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kānyakubja, how she then heard of the death of Rajyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagarjuna from the Nagas in Patala and handed over to Satavahana overlord of the Deccan. Rajyasri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divakaramitra to be the spiritual adviser of his sister. He further said that, after fulfilling his vow, he would himself assume the red robes along with his sister. When Divakaramitra acceded to the wishes of Harsha the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end.

सुप्रभातस्तोत्रम्-

ओ नमो बुद्धाय । स्तुतमपि सुरसद्वैः सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रैः
 स्तोत्रवाग्भिर्भयतीक्ष्णैः । अहमपि कृतशक्तिर्नमि सम्बुद्धमार्यं नमसि गरुडयाते किं
 न यान्ति द्विरपाः ॥ १ ॥ क्षपितदुरितपक्षः क्षीणनिःशेषदोषो द्रवितकनकवर्णः
 फुल्लपद्मायताक्षः । सुरचिरपरिवेषः सुप्रभामण्डलश्रीर्दशबल तव नित्यं सुप्रभातं प्रभातम्
 ॥ २ ॥ मदनबलविजेतुः कापथोच्छेदकर्तुंस्त्रिभुवनहितकर्तुः स्त्रीलतामालहर्तुः । शमसुख-
 फलदातुर्भेत्तुरज्ञानशैलं दशबल तव ॥ ३ ॥ अमुरसुरनराणां योऽग्रजन्माग्रदैवः सकलभु-
 वनधातौ लोकसृष्ट्येकशब्दः । स्वपिति मनुजभाता पद्मयोनिः स्वयम्भूर्दशबल ॥ ४ ॥
 उदयगिरितटस्थो विद्रुमच्छेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेकं प्रजानाम् । रविरपि मद-
 लोलः सर्वथा सोऽपि सुप्तो दशबल ॥ ५ ॥ द्विरददशनवाण्डुः शीतरश्मिः शशाङ्कस्तिलक-
 श्व रज्ज्याः शर्वचूडामणिर्यः । अविगतमदरागः सर्वथा सोऽपि सुप्तो दशबल ॥ ६ ॥
 प्रवरभुजचतुष्कः पौडशार्धाध्वजो जपनियमविधिज्ञः सामवेदप्रवक्ता । अमलकमलयोनिः
 सोऽपि ब्रह्मा प्रसूतो दशबल ॥ ७ ॥ कुवलयदलनीलः पुण्टरीकायताक्षः सुररिपुवरहन्ता
 विश्वरूद्रिश्चरुपी । हरिरपि चिरसुप्तो गर्भवासीरमुक्तो दशबल ॥ ८ ॥ हिमगिरिशिखरस्थः
 सर्पयशोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीयः । सह गिरिवरपुत्र्या सोऽपि सुप्तस्त्रि-
 नाली दशबल ॥ ९ ॥ ज्वलितकुल्लिशपाणिर्दुर्जयो दानवानां सुरपतिरपि शय्या विभ्रमे
 मूढचेताः । अनिशि निशि च सुप्तः कामपङ्के निमग्नो दशबल ॥ १० ॥ हिमशशि-
 कुमुदामो मणपानारुणाक्षो वृढकठिनमुखाक्षो लाङ्गली शक्तिहस्तः । बल इह शयितोऽसौ
 रेवतीकण्ठलो दशबल ॥ ११ ॥ गजमुखदशनैकः सर्वतो विघ्नहन्ता विगलितमदधारः
 पद्मपदाकीर्णगण्डः । गणपतिरपि सुप्तो वारुणीपानमत्तो दशबल ॥ १२ ॥ अतस्त्रिकुसुम-
 नीलो यस्य शक्तिः कराग्रे नवकमलवपुष्मान् पद्मपुत्रः शौचहन्ता । त्रिनयनतनयोऽसौ
 नित्यसुप्तः कुमारो दशबल ॥ १३ ॥ कपिलजटकलापो रक्तनागारुणाक्षः पशुपतिरतिकाले
 दग्धकोपातिदक्षः । सरशरदलिताङ्गः सोऽपि सुप्तो हुताशो दशबल ॥ १४ ॥ समवरुणकु-
 चेरा यक्षदैत्योरोन्द्रा दिवि भुवि गगने वा लोकपालास्तथान्ये । सुवर्तिमदकटाक्षैर्वीक्षितास्ते-
 ऽपि सुप्ता दशबल ॥ १५ ॥ ऋषय इह महान्तो वत्सभृग्वहिरायाः क्रतुपुलहवशिष्टाः
 व्यासबाल्मीकिगर्माः । परयुवतिविलासैर्मोहितास्तेपि सुप्ता दशबल ॥ १६ ॥ भवजल-
 निधिमग्नो मोहजालावृताङ्गा मनुकपिलकणाद्रा आमिता मूढचित्ताः । शमसुखपरिहीणा
 बालिशस्तेऽपि सुप्ता दशबल ॥ १७ ॥ अज्ञानवसनहीना भाव्यमाना विरूपा अलमस्त्रि-
 लविघातैः प्रेतवद्गन्धेहाः । उभयगतिविहीना नित्यसुप्ताश्च नम्रा दशबल ॥ १८ ॥
 सुप्रभातं सुनक्षत्रं श्रेयः प्रत्यभिन्नन्दितम् । बुद्धं धर्मं च सङ्गं च प्रणमामि दिने दिने ॥ १९ ॥
 सुप्रभातं तवैकस्य ज्ञानोन्मीलितचक्षुषः । अज्ञानतिमिरान्धानां नित्यमस्तमितो रविः ॥ २० ॥
 पुनः प्रभातं पुनरुत्थितो रविः पुनः शशाङ्कः पुनरेव शर्वरी । मृत्युर्जरा जन्म तथैव हे
 मुने गतागतिं भूदज्जो न बुध्यति ॥ २१ ॥ अज्ञाननिद्रारजनि त्वमसि प्रसुप्ता कृष्णविशा-
 लशयने विषयोपधाने । काले शुभाशुभफलं परिकीर्तयमाने जागर्ति यः सततमेव नमोऽस्तु
 तस्यै ॥ २२ ॥ तीर्थेषु गोकुलशतानि पिबन्ति तोयं तृप्तिं व्रजन्ति न च तत्क्षयमभ्युपैति ।
 एवं मुने कविशतैरपि संस्तुतस्य न क्षीयते गुणनिधिर्गुणसागरस्य ॥ २३ ॥ स्तुत्वा लो-
 कगुरुं महामुनिवरं स्रद्धार्जपुण्योद्गमं निर्द्वन्द्वं हृत्तरागदोषतिमिरं शान्तेन्द्रियं निरपृहम् ।
 यत्पुण्यं समुपार्जितं यत्तु मया तेनैव लोकोत्थिलः प्रत्युपे स्तुतिहर्षितो दशबले श्रद्धां
 परां विन्दताम् ॥ २४ ॥

हर्षचरितम् ।



प्रथम उच्छ्वासः ।



नमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारवे ।
त्रैलोक्यनगरारम्भमूलस्तम्भाय शम्भवे ॥ १ ॥
हरकण्ठग्रहानन्दमीलिताक्षीं नमाम्युमाम् ।
कालकूटविपस्पर्शजातमूर्छागमामिव ॥ २ ॥
नमः सर्वविदे तस्मै व्यासाय कविवेधसे ।
चक्रे पुण्यं सरस्वत्या यो वर्पन्निव भारतम् ॥ ३ ॥
प्रायः कुकययो लोके रागाधिष्ठितदृष्टयः ।
कोकिला इव जायन्ते वाचालाः कामकारिणः ॥ ४ ॥
सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
वत्पादका न सहवः कवयः शरभा इव ॥ ५ ॥
अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः ।
अनाख्यातः सतां मध्ये कविश्रौरो विभाव्यते ॥ ६ ॥
श्लेषप्रायमुर्दाच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेप्यक्षरदम्बरः ॥ ७ ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽङ्गिष्टः स्फुटो रसः ।
त्रिकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥
किं कवेस्तस्य काव्येन सत्यवृत्तान्तगामिनी ।
कथेव भारती यस्य न द्रियामोति जगन्नयम् ॥ ९ ॥
उच्छ्वासान्तेऽप्यलिङ्गास्ते येषां चक्रे सरस्वती ।
कथमास्यायिकाकारा न ते चन्द्राः कवीश्वराः ॥ १० ॥
कधीनामगलदर्पो नूनं वासवदत्तया ।
शक्तयेव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ ११ ॥

१ अस्ताम्नाम् 'रच्छादिशक्तिनिचयप्रत्तरकृतेन विशावभासनविधौ प्रथितप्रभावा ।
वाष्पायिनो हृदयकोकनदप्रतिष्ठा रूपं प्रकाशयति नीलि सरस्वती तान्' इत्यं श्लोको
य-पुस्तके दृश्यते, २ 'दम्बरन्' य. ३ 'प्राप्नोति दिगन्तरन्' क.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
 भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
 अविनाशिनमग्रान्यमकरोत्सातवाहनः ।
 विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥
 कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
 सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥
 सूत्रधारकृतारम्भैर्नाटकैर्यहुभूमिकैः ।
 सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
 निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
 प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
 समुदीपितकन्दर्पो कृतगौरीप्रसाधना ।
 हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
 आढ्यराजकृतोत्साहैर्हृदयस्थैः स्मृतैरपि ॥
 जिह्वान्तः कृप्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥
 तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः ।
 करोम्याट्यायिकाम्भोधौ जिह्वाश्लवनचापलम् ॥ १९ ॥
 सुसप्रयोधललिता सुवर्णघटनोज्ज्वलैः ।
 शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ २० ॥
 जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्गक्षः ।
 सकलप्रणयिमनोरथसिद्धिप्रीपर्वतो हर्षः ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठीं प्रकासिति
 पद्मविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गोर्वाणैः परिवृतो ब्रह्मोद्याः कथाः
 कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भाषयन्कदाचिदासाञ्चक्रे । तथासीनं च तं
 त्रिभुवनप्रतीक्ष्यं मनुदक्षचाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तर्षिपुरःसरा
 महर्षयः सियेधिरे । केचिद्वचः स्तुतिचतुराः समुदचारयन् । केचिदपचिति-
 भाञ्जि यजुष्यपठन् । केचित्प्रशंसासामानि जगुः । अपरे विवृतकतुक्रिया-
 तछान्मघ्नान्व्याचक्षिरे । विद्याविसंवादकृताश्च तत्र तेपामन्योन्यस्य विद्या-
 विवादाः प्रादुरभवन् ।

अथातिरोपणः प्रकृत्या महातपा मुनिरग्रेस्तनयस्तारापतेर्भाता नास्मा
 दुर्वासा द्वितीयेनै मन्दपालनास्मा मुनिना सह कलहायमानः साम गायन्त्रो-
 धान्धो विम्बरमकरोत् । सर्वेषु च शापभयप्रतिपन्नमौनेषु मुनिष्वन्यालाप-
 लीलयावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

भूपितनवयौवने वयसि यतमाना, गृहीतचामरप्रचलद्भुजलता पितामहमु-
पवीजयन्ती, निर्भर्त्सनताडनजातरागाभ्यामिव स्वभावाङ्गाभ्यां पादपल-
वाभ्यां समुज्ञासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालि-
तचरणा, मर्दननगरतोरणस्तम्भविभ्रमं विभ्राणा जह्वाद्वितयम्, सलीलमुत्क-
कलहंसकुलकलालापप्रलापिनि मेखलादौग्धि विन्ध्यस्तवामहस्तकिसलया, विद्व-
न्मानसनिवासलघ्नेन गुणकलापेनेवांसावलम्बिना मल्लसूत्रेण पवित्रीकृतकाया,
भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्र-
विष्टसर्वविद्याचरणात्कत्करसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना,
संक्रान्तकमलासनकृष्णाजिनप्रतिमां साममधुरगीताकर्णनावतीर्णशशिहरिणा-
मिव कपोलस्थलीं दधाना, तिर्यक्सायज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वर-
श्रवणकलुपितं प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणेतरश्रवणेन
च विकसितसितसिन्धुवारमञ्जरीजुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रण-
यिभिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविमलेन
प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, बाष्पायमिव निर्मलं दिक्षु दशनज्यो-
त्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्याल-
वावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्षमाणवभविशरा-
रोरुन्मिपत्पिङ्गलिग्नो जटाकलापस्य रोचिषा सिञ्चन्निव रोपदहनद्वयेण दश
दिशः, कृतकालसन्निधानामिवान्धकारितललाटपट्टापट्टापट्टामर्त्तःपुरमण्डनपत्र-
भङ्गमकरिकां भ्रुकुटिमावधन्, अतिलोहितेन चक्षुषामर्पदेवतायै स्वरुधिराप-
हारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाचं रुन्धन्दन्तां-
शुच्छलेन, अंसावसंसिनः शापशासनपट्टस्येव मध्मन्ग्रन्थिमन्यथा कृष्णाजि-
नस्य, स्वेदकणप्रतिविम्बितैः शापशङ्काशरणागतैरिव सुरासुरमुनिभिः प्रति-
पन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलज्जामक्षरमाला-
मिवाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी मूर्तिमती पीयूषफेनपटल-
पाण्डरं कल्पद्रुमदुकूलवल्कलं वसाना, विसतन्तुमयेनांशुकेनोज्ञतस्तनमध्य-
चन्द्रगात्रिकाग्रन्थिः, तपोबलनिर्जितत्रिभुवनजयपताकाभिरिव तिसृभिर्भस्मपु-
ण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धावलम्बिना सुधाफेनधवलेन तपः-
प्रभावकुण्डलीकृतेन गर्ज्जास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका, सव्येन
ब्रह्मोपतिपुण्डरीकमुकुलमिव स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणम-

१ 'यौवने नवे वयसि' अ-क. २ 'धर्मेनगर' ब. ३ 'धाशि' ब. ४ '०नि-
पालत्क०' अ-क. ५ 'शोचिषा' ब-क. ६ 'अन्तकमण्डन०' ब. ७ '०लम्बिना
फेन०' ब. ८ 'गगनगङ्गा०' ब.

क्षमालाकृतपरिक्षेपं कम्बुनिर्मितोर्मिकादन्तुरितं तर्जनतरङ्गिततर्जनीकमुत्क्षि-
पन्ती करम्, 'आः पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनात्मज्ञ, मल-
यन्धो, मुनिसेट, अपसद, निराकृत, कथमारमस्सलितविलक्षः सुरासुरमुनि-
मनुजवृन्दवन्दनीयां त्रिभुवनमातरं भगवतीं सरस्वतीं शमुमभिलपसि' इत्य-
भिदधाना, रोपविमुक्तप्रेषासनैरोद्गारमुपरितमुल्लेखेपदोलायमानजटाभार-
भरितदिग्भिः परिकरबन्धभ्रमितकृष्णाजिनाटोपच्छायाश्यामायमानदिवसैर-
मर्पनिःश्वासदोलाप्रेक्षोलितमल्लोकेः सोमरसमिव स्वेदमिसरव्याजेन ख-
न्निरग्निहोत्रपवित्रभस्मस्फेरललाटेः कुशतन्तुचारुवामरचीरचीवरभिरापादि-
भिः प्रहरणीकृतकमण्डलुमण्डलैर्मूर्तैश्चतुर्भिर्वेदैः सह वृषीमपहाय सावित्री
समुत्तस्थौ ।

सतो 'मर्पय भगवन्, अभूमिरेषा शापस्य' इत्यनुनाध्यमानोऽपि विबुधैः,
'उपाध्याय, स्सलितमेकं क्षमस्य' इति यद्वाञ्छलिषुटैः प्रसाधमानोऽपि
स्वशिष्यैः, 'पुत्र, मा कृथास्तपसः प्रत्यूहम्' इति निवार्यमाणोऽप्यग्निणा,
रोपापेशविवशो दुर्वासाः 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमि-
माम्, अधस्ताद्गच्छ मर्त्यलोकम्' इत्युक्त्वा तच्छापोदकं विसर्ज्य । प्रति-
शापदानोद्यतां सावित्रीं 'ससि, संहर रोपम्, असंस्कृतमतयोऽपि जात्यैव
द्विजन्मानो माननीयाः' इत्यभिदधाना सरस्वत्यैव न्यवारयत् ।

अथ तां तथा शसां सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिलग्न-
णालसूत्रामिव धवल्यशोपवीतिनीं तनुमुद्वहन्, उद्गच्छदच्छाद्गुलीयकमरक-
तमयूखलताकलापेन त्रिभुवनोपप्लवप्रक्षामकुशापीडधारिणेव दक्षिणेन करेण
निवार्य शापकलकलम्, अतिविमलदीर्घभां विकृतयुगारम्भसूत्रपातमिव दिक्षु
पातयन् दशनकिरणैः, सरस्वतीप्रस्थानमङ्गलपटहेनेव पूरयन्नाशाः स्वरेण,
सुधीरमुवाच—'ब्रह्मन्, न खलु साधुसेवितोऽयं पन्था येनासि प्रवृत्तः ।
निहन्त्येष परस्तात् । उद्दामप्रवृत्तेन्द्रियाश्वसमुत्थापितं हि रजः कलुषयति
दृष्टिमनक्षजितान् । कियदूरं वा चक्षुरिक्षते । विशुद्धया हि धिया पश्यन्ति
कृतबुद्धयः सर्वानर्थानसतः सतो या । निसर्गविरोधिनी चैव पयःपावकयो-
रिव धर्मक्रोधयोरेकत्र वृत्तिः । आलोकमपहाय कथं तमसि निमज्जसि ।
क्षमा हि मूलं सर्वतपसाम् । परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त
आत्मरागदोषं पश्यति । क्व महातपोभारवैवविकृता, क्व पुरोभागित्वम् ।
अतिरोपणश्चक्षुष्मानन्ध एव जनः । नहि कोपकलुपिता विमृशति मतिः
कर्तव्यमकतेव्यं वा । कुपितस्य प्रथममन्धकारीभवति विद्या, ततो भ्रुकुटिः ।
आदाविन्द्रियाणि रागः समास्कन्दति, चरमं चक्षुः । आरम्भे तपो गलति,
पश्चात्स्वेदसलिलम् । पूर्वमवशः स्फुरति, अनन्तरमधरः । कथं लोकविनाशाय

ते विपपादपस्येव जटावलकलानि जातानि । अनुचिता खल्वस्य मुनिवेशस्य
हारयाष्टिरेव वृत्तमुक्ता चित्तवृत्तिः । दौष्ट्य इव वृथा वहसि कृत्रिममुपशम-
शून्येन चेतसा तापसाकल्पम् । अल्पमपि न ते पश्यामि कुशलजातम् ।
अनेनातिलघिन्नाद्याप्युपयैव ह्रवसे शानोदन्वतः । न रात्वनेलमूका एडा
जडा वा सर्थ एते महर्षयः । रोपदोषनिपद्ये स्वहृदये निग्राह्ये किमर्थमसि
निगृहीतवाननागसं सरस्वतीम् । एतानि वान्याहमप्रमादस्सलितवैलक्ष्याणि,
यैर्याति वाच्यतामविदग्धो जनः' इत्युक्त्वा पुनराह—'वत्से सरस्वति वि-
पादं मा गाः । एषा त्वामनुयास्यति सावित्री विनोदयिष्यति चास्मद्विरहदुः-
खिताम् । आत्मजमुखकमलायलोकनाचधिश्च ते शापोऽयं भविष्यति' इति ।
एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डलः ससंभ्रमोपगतनारदस्क-
न्धविन्यस्तहस्तः समुचिताह्निककरणायोदतिष्ठत् । सरस्वत्यपि शप्ता किञ्चिद-
धोमुखी धवलकृष्णशारां कृष्णाजिनलेखामिव दृष्टिमुपसि पातयन्ती, सुरभि-
निःश्वासपरिमललग्नैर्मूर्तैः शापाक्षरैरिव पदचरणचक्रैराकृष्यमाणा, शापशोक-
क्षिण्डिलितहस्ता, अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेण नलम-
यूखजालकेन, नूपुरव्याहाराहूतैर्भवनकलहंसकुलैर्मल्ललोकनिवासिहृदयैरिवा-
नुगम्यमाना समं सावित्र्या गृहमगात् ।

अत्रान्तरे सरस्वत्यवतरणवातांमिव कथयितुं मध्यमं लोकमवततारांशु-
माली । क्रमेण च मन्दायमाने मुकुलितत्रिसिनीविसरव्यसनविपण्णसरसि
यासरे, मधुमदमुदितकामिनीकोपकुटिलकटाक्षक्षिप्यमाण इव क्षेपीयः
क्षितिधरशिखरमवतरति तरुणतरकपिलपनलोहिते लोकैकचक्षुषि भगवति,
प्रस्तुतमुखमाहेयीयूथक्षरक्षीरधाराधवलितेष्वासत्तचन्द्रोदयोदामक्षीरोदलह-
रीक्षालितेधिव द्रव्याश्रमोपशब्देषु, अपराह्णप्रचारचलिते चामरिणि चामी-
करतटाडनारुणितरदने रदति सुरस्त्वन्तीरोधांसि स्वरमैरावते, प्रस्तुतानेक-
विधाधरामिसारिकासहस्रचरणालककरसानुलिप्त इव प्रकटयति च तारापथे
पाटलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरास्तमयाध्यावर्जिते रञ्जितककुभि
कुसुम्भभासि स्रवति पिनाकिप्रणतिमुदितसंध्यास्येदसलिल इव रक्तचन्दन-
द्रवे, चन्द्रारुमुनिवृन्दारकवृन्दवध्यमानसंध्याक्षलिबने ब्रह्मोत्पत्तिकमलसेवा-
गतसकलकमलाकर इव राजति ब्रह्मलोके, समुचारितनृतीयसवनैर्ब्रह्मणि ब्र-
ह्मणि, ज्वलितधैतानज्वलनज्वालाजटालाजिरेष्वारब्धधर्मसाधनशिविरनीराज-
नेधिव सप्तर्षिमन्दिरेषु, अधमर्षणमुपितकिल्बिषविपगदोह्लाघलंघुषु यतिषु,
संध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने श्रवमाननलिनयोनियानहंसहासदन्तु-
रितोर्मिणि मन्दाकिनीजले, जलदेवतातपत्रे पत्ररथकुलकलत्रान्तःपुरसौधे

१ 'पण्डा जडा वा' क. २ 'प्रसाद' व. ३ 'याप्यतां यात्यविदग्धो' अ-क.
४ अस्मात्परं 'तपसे' इत्यधिकं व-पुस्तके. ५ 'प्रस्तुतमखमाहेयी' व. ६ 'ताडन-
रुणितरदने' अ-क. ७ 'सवनव्रतब्रह्मणि' व.

निजमधुमधुरामोदिति कृतमधुपमुदि मुमुक्षुपमाणे कुमुदवने, दिवसावसा-
नताम्यत्तामरसमधुरमधुसपीतिप्रीते सुपुप्सति मृदुमृणालकाण्डकण्डूयनकु-
ण्डलितकन्धरे ध्रुतपक्षराजिधीजितराजीवसरणि राजहंसयूथे, तटलताकुसु-
मभूलिधूसरितसरिति सरति सिद्धपुरपुरंघ्रिधम्मिल्लमल्लिकागन्धप्राहिणि सा-
यन्तने तनीयमि निशानिःश्रासनिभे नभस्वति, सङ्कोचोदञ्चदुचकेसरकोटि-
सङ्घटकुशेदशयैकोशकोटरकुटीशायिति पटचरणचक्रे, नृत्तोद्धूतधूर्जटिजटादवी-
पुटजकुञ्जलनिकरनिभे नभस्वलं सायकयति तारागणे, संध्यानुबन्धताम्रे
परिणमत्तालफलत्वक्त्रिवि कालमेघमेदुरे मेदिनीं मीलयति नववयसि
तमसि, तरणतरतिमिरपटलपाटनपटीयसि समुन्मिपति यामिनीकामिनीक-
र्णपूरचम्पककलिकाकदम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालो-
कपाण्डुन्याश्यागनीलनीरमुक्तकालिन्दीबूलबालुकापुलिनायमाने शातकृतवे
कशयैति तिमिरमाशामुखे, समुचि मेचकितविकचितकुबलयसरसि शशधर-
करनिकरकचग्रहाविले विलीयमाने मानिनीमगसीध शयैरीशवरीचिकुरचये
चापपक्षत्विवि तमसि, उदिते भगवत्युदयगिरिशिखरकटककुहरहरिखरनखर-
निबद्धहेतिनिहृतनिजहरिणगलितरश्मिरनिचयनिचितमिव लोहितं घपुरुद्वयरा-
गधरमधरमिव विभावरीवधरा धारयति श्वेतभार्गौ, अचलन्युतचन्द्रकास्तज-
लधाराधौत इव ध्वस्ते ध्वान्ते, गोलोकगलितदुग्धविसरवाहिनि दन्तमयम-
करमुखमहाप्रणाल इवापूरयितुं प्रवृत्ते पयोधिभिन्दुमण्डले, स्पष्टे प्रदीपसमये
सावित्री शून्यहृदयामिव किमपि ध्यायन्तीं साक्षां सरस्वतीमवादीत्—
'सति, त्रिभुवनोपदेददानदक्षायाम्भव पुरो जिह्वा जिहेति मे जल्पन्ती ।
जानास्येव यादृश्यो विसंस्थुला गुणवत्यपि जने दुर्जनवन्निर्दाक्षिण्याः क्षणभ-
ङ्गिन्यो दुरतिक्रमणीया न रमणीया दैवस्य वामा वृत्तयः । निष्कारणा च
निकारकणिकापि कलुषयति मनस्विनोऽपि मानसमसदृशजनादापतन्ती ।
अनवरतनयनजलसिच्यमानश्च तरुरिव विपल्लवोऽपि सहस्रधा प्ररोहति
शोर्कः । अतिसुकुमारं च जनं सन्तापपरमाणवो मालतीकुसुममिव ग्लानि-
मानयन्ति । महतां चोयरि निपतन्नपुरि सृणिरिव करिणां क्लेशः कदर्थना-
यालम् । सहजस्नेहपाशग्रन्थिवन्धनाश्च बान्धवभूता दुस्त्यजा जन्मभूमयः ।
दारयति दारणः क्रकचपात इव हृदयं संस्तुतजनविरहः । सा नार्हस्येवं
भवितुम् । अभूमिः खल्वसि दुःखद्वेढाङ्कुरप्रसवोनाम् । अपि च पुराकृते
कर्मणि बलवति शुभेऽशुभे वा फलकृति तिष्ठत्यधिष्ठातरि प्रष्टे पृष्ठतश्च कोऽ-

१ 'राजीवरजसि' व. २ एतश्चास्ति अ-क-पुस्तकयोः. ३ 'कुशेशयकोटर०'
क; 'कुटीकोटर०' व. ४ 'बालपुलिना०' अ-क. ५ 'कशयति' अ. ६ 'क्रमणीया
दैवस्य' व. ७ 'क्लेशयति' व. ८ एतश्चास्ति अ-क-पुस्तकयोः. ९ 'प्रभावानाम्'
व-क.

वसरो विदुषि शुचाम् । इदं च ते त्रिभुवनमङ्गलैककमलममङ्गलभूताः कथ-
मिव मुखमपवित्रयन्त्यश्रुविन्दवः । तदलम् । अधुना कथय कतमं भुवो
भागमलङ्कृतुमिच्छसि । कस्मिन्नवतितीर्यसि ते पुण्यभाजि प्रदेशे हृदयम् ।
कानि वा तीर्थान्यनुग्रहीतुमभिलपसि केषु वा धन्येषु तपोवनधामसु तप-
स्यन्ती स्थातुमिच्छसि । सज्जोऽयमुपचरणचतुरः सहपांशुश्रीडापरिचयपेशलः
प्रेयान्सखीजनः क्षितितलावतरणाय । अनन्यशरणा चाद्यैव प्रभृति प्रतिपद्य-
स्व मनसा याचा क्रियया च सत्यविद्यादिधातारं धातारं च स्वश्रेयसे
स्वचरणरजःपवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतंसं देवदेवं
त्रिभुवनगुरुं त्र्यम्बकम् । अल्पीयसैव कालेन स ते शापशोकविरातिं वितरि-
ष्यति । इति ।

एवमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवादीत्—‘प्रि-
यसखि, त्वया सह विचरन्त्या न मे काञ्चिदपि पीडामुत्पादयिष्यति ब्रह्म-
लोकविरहः शापशोको वा । केवलं कमलासनसेवासुखमार्द्रयति मे हृद-
यम् । अपि च त्वमेव वेत्सि मे भुवि धर्मधामानि समाधिसाधनानि योग-
योग्यानि च स्थानानि स्थातुम्’ इत्येवमभिधाय विरराम रणरणकोपनीत-
प्रजागरा चानिमीलितलोचनैव तां निशामनयत् ।

अपरेष्टुर्दिते भगवति त्रिभुवनरोखरे खणखणायमानखरखलीनक्षतनिज-
तुरगमुखक्षिप्तेन क्षतजेनेव पाटलितवपुष्युदधाचलचूडामणौ जरत्कृकवाकु-
चूडाखणखणपुरःसरे विरोचने नातिदूरवर्ती विविच्य पितामहविमानहंसकु-
लपालः पर्यटन्नपरचक्रमुच्चैरगायत्—

‘तरलयसि दशं किमुत्सुकामकलुपमानसवासलालिते ।

भवतर कलहंसि वापिकां पुनरपि यास्यसि पङ्कजालयम्’

तच्छ्रुत्वा सरस्वती पुनरचिन्तयत्—‘अहमिवानेन पर्यनुयुक्ता । भवतु ।
मानयामि मुनेर्वचनम्’ इत्युक्तवोत्थाय कृतमहीतलावतरणसङ्कल्पा परित्यज्य
वियोगविकृतं स्वपरिजनं ज्ञातिवर्गमवगणय्यावगणा त्रिः प्रदक्षिणीकृत्य चतु-
मुखं कथमप्यनुनयनिवर्तितानुयायिव्रतिव्राता ब्रह्मलोकतः सावित्रीद्वितीया
निर्जगाम ।

ततः क्रमेण ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधराम्, उद्धुर-
ध्वनिम्, अन्धकमथनमौलिमालतीमालिकाम्, आलीयमानवालखित्यरुद्ध-
रोधसम्, अरुन्धतीधौततारवस्वचम्, त्वङ्गच्छद्गतरङ्गतरलतरतारतारकाम्,

- १ ‘अनुचरण०’ व. २ ‘दातारम्’ अ-क. ३ ‘श्वश्रेयसस्य चरणरजः०’ अ-क.
४ ‘चानीलित’ व. ५ ‘स्तलखलीन’ अ-क. ६ ‘मुखक्षरक्षतजेनेव’ व.
७ ‘पितामहवाहनहंस०’ व. ८ ‘तङ्गच्छद्गतरङ्गतरलिततारकाम्’ व.

तापसर्विकीर्णविरलतिलोदकपुलकितपुलिनाम्, आलवन्पूतपितामहपातित
 पितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुसप्तसर्पिकुशशयनसूचितसूर्यग्रहसूतकोप
 चासाम्, आचमनशुचिशचापतिमुच्यमानार्चनकुसुमनिकरशाराम्, शिवपु
 रारपनितेनिर्मात्यमन्दारदामकाम्, अनादरदारितमन्दरदरीद्वपदम्, अनेन
 नाकनायकनिकायकामिनीकुचकलशविलुलितविग्रहाम्, ग्राहग्रावग्रामस्खल
 नमुपरितस्रोतसम्, सुपुग्नाखुतशशिसुधाशोकरस्तयकतारकिततीराम्, धि
 पणाग्निकार्ययूनयूसरितसैवताम्, सिद्धविरचितबालुकालिङ्गलङ्घनत्रासवि
 द्रुतविद्याधराम्, निर्मोकमुक्तिमिव गगनोरगस्य, लीलाललाटिकामिव त्रिवि
 द्रपविटस्य, विक्रयवीथीमिव पुण्यपण्यस्य, दन्तैर्गङ्गामिव नरकनगरद्वारस्य,
 अशुकोष्णीपपट्टिकामिव सुमेरुपस्य, दुकूलकदलिकामिव वेलासकुञ्जरस्य,
 पद्धतिमिवापवर्गस्य, नेमिमिव कृतयुगचक्रस्य, सप्तसागरराजमहिर्षी मन्दा
 किनीमनुसरन्ती मर्त्यलोकमवततार । अपश्यन्नाम्बरतलस्थितेव हारमिव
 वरुणस्य, अमृतनिर्झरमिव चन्द्राचलस्य, दाशिमणिनिप्यन्दमिव त्रिन्ध्यस्य,
 कर्पूरद्रुमद्रवप्रवाहमिव दण्डकारण्यस्य, लावणपरसप्रसवणमिव दिशाम्,
 स्फाटिकशिलापट्टशयनमिवाम्बरधिया, स्वच्छशिशिरसुरसवारिपूर्णं भगवत
 पितामहस्यापत्य हिरण्ययोद्गतामान महानदम्, य जना शोण इति कथय
 न्ति । इष्ट्वा च त रामणीयकहतहृदया तस्यैव तीरे वासमरोचयत् । उवाच
 च सावित्रीम्—‘सति, मधुरमयूरविरलतय कुसुमपाशुपटलसिकतिलतरत
 ला परिमलमत्तमधुपवेणीरीणारणितरमणीया रमयन्ति मा मन्त्रीकृतमन्दा
 कीनीद्युतेरस्य महानदस्योपकण्ठभूमय । पक्षपाति च हृदयमत्रैव स्थातु मे’
 इति । अमिनन्दिदत्तवचना च तथेति तया तस्य पश्चिमे तीरे समवातरत् ।
 एकस्मिन् शुचौ शिलातलसनाथे तटलतामण्डपे गृहबुद्धि वयन्ध । विश्रा
 न्ता च नातिचिरादुत्थाय सावित्र्या सार्धमुचितार्चनकुसुमा सज्जी । पुलिन
 पृष्ठप्रतिष्ठापितसैकतशिवलिङ्गा च भक्त्या परमया पद्मप्रलयपुर सरा सम्यङ्मु
 द्रावन्धविहितपरिकरा ध्रुवागीतिगर्भामवनिपवनवनगगनदहनतपनतुहिनवि
 रणयजमानमयीर्मूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामदात् । अयलोप
 नतेन फलभूलेनामृतरसमप्यतिशिशयिपमाणेन च स्वादिष्टा शिशिरेण शोण
 वारिणा दारीरस्थनिमकरोत् । अतिवाहितदिवसा च तस्मिन्लतामण्डपशिला
 तले कटिपतपल्लवशयना सुष्वाप । अन्येषुरप्यनेनैव क्रमेण नक्तन्दिनमत्य
 वाहयत् ।

पुनर्मतिक्रामसु दिवसेषु गच्छति च काले कदाचिद्याममाग्रोद्गते च रवा
 उत्तरस्या ककुभि प्रतिशब्दपूरितवनगह्वर गम्भीरतारतर तुरङ्गहेपितहादमश्र

णोत् । उपजातकुतूहला च निर्गत्य लतामण्डपाद्विलोकयन्ती विकचकेतकीग-
र्भपत्रपाण्डुरं रजःसङ्घातं नातिदयीयसि संमुखमापतन्तमपश्यत् । क्रमेण च
सामीप्योपजायमानामिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव
मकरचक्रं ह्रवमानं पुरः प्रधावमानेन, प्रलग्नकुटिलकचपलवधदितललाट-
जूटकेन, धवलदन्तपत्रिकाद्युतिहसितकपोलमितिना, पिनद्धकृष्णागुरुपङ्कक-
ल्कच्छुरणकृष्णशवलकपायकञ्जुकेन, उत्तरीयकृतशिरोवेष्टनेन, वामप्रकोष्ठनि-
विष्टस्पष्टहाटककटकेन, द्विगुणपट्टपट्टिकागाढग्रन्थिप्रथितासिधेनुना, अनवर-
तव्यायामकृशकर्कशशरीरेण, वातहरिणयूथेनेव मुहुर्मुहुः समुद्गीयमानेन,
लङ्कितसमविपमावटविटपेन, कोणधारिणा, कृपाणपाणिना, सेवामृहीतविवि-
धंवनकुसुमफलमूलपर्णेन, 'चल चल, याहि याहि, अपसर्पापसर्प, पुरः
प्रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन, युचप्रायेण, सहस्रमात्रेण पदा-
तिबलेन सनायमश्ववृन्दं सन्ददशं ।

मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्नखण्डखचि-
त्तेन शङ्खक्षीरफेनपाण्डुरेण क्षीरोदेनेव स्वयं लक्ष्मीं दातुमागतेन गगनगते-
नातपत्रेण कृतच्छायम्, अच्छाष्टेनाभरणद्युतीनां निवहेन दिशामिव दर्श-
नानुरागलभेन चक्रवालेनानुगम्यमानम्, आनितम्यविलम्बिन्या मालतीशे-
खरत्नजा सकलभुवनविजयार्जितया रूपपताकयेव धिराजमानम्, उत्सर्पिभिः
शिखण्डखण्डिकापद्मरागमणेररुणैरंशुजालैरदृश्यमानवनदेवताविष्टतैर्बालपल्ल-
वैरिव प्रमृज्यमानमार्गैरेणुपरुपवपुषम्, चकुलकुञ्जलमण्डलीमुण्डमालामण्ड-
नमनोहरेण कुटिलकुन्तलंस्तयकमालिना मौलिना मीलिततपं पिबन्तमिव
दिवसम्, पशुपतिजटामुकुटमृगाङ्गद्वितीयशकलवदितस्येव सहजलक्ष्मीसमा-
लिङ्कितस्य ललाटपट्टस्य मनःशिलापङ्कपिङ्गलेन लावण्येन लिम्पन्तमिवान्तरि-
क्षम्, अमिनवयौवनारम्भाद्यष्टम्भप्रगल्भटट्टिपातनृणीकृतत्रिभुवनस्य चक्षुषः
प्रथिम्ना विकचकुमुदकुवलयकमलसरःसहस्रसञ्छादितदशदिशं शरदमिव प्रव-
र्तयन्तम्, आयतनयननदीसीमान्तसेतुबन्धेन ललाटतट्टशशिमणिशिलात-
लगलितेन कान्तिसलिलस्रोतसेव द्रापीयसा घोणावशेन शोभमानम्,
अतिसुरमिसहकारकर्पूरकक्नोलवङ्गपारिजातकपरिमलमुचा मत्तमधुकरकुल-
कोलाहलमुखरेण मुखेन सनन्दनवनं वसन्तमिव वैमन्तम्, आसन्नसुहृत्प-
रिहासभावनोत्तानितमुखमुग्धहसितैर्दशनज्योत्स्नाक्षपितदिङ्मुखैः पुनःपुनर्न-
भसि सञ्चारिणं चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयु-
गलमध्याध्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खतः प्रभया समुत्स-
र्पन्त्या कृतसकुसुमहरितकुन्दपल्लवकर्णावतंसमिवोपलक्ष्यमाणम्, आमोदित-
मृगमदपङ्कलिखितपत्रभङ्गभास्वरं भुजयुगलमुद्दाममकराकान्तशिखरमिव म-

करकेतुकेतुदण्डद्वयं दधानम्, धवलवहसूत्रसीमन्तितं सागरमथनसामर्पण-
 ज्ञास्रोतःसन्दानितमिव मन्दरं देहमुद्वहन्तम्, कर्पूरक्षोदमुष्टिच्छुरणपांशुले-
 नेव कान्तोच्चकुचचक्रवाकयुगलविपुलपुलिनेनोरःस्थलेन स्थूलभुजायामपुजितं
 पुरो विस्तारयन्तमिव दिक्चक्रम्, पुरस्तादीपदधोनाभिनिहितैककोणकमनीयेन
 पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरुत्रिभागेन हारीतहरिता
 निविडनिपीडितेनाधरवाससा विभज्यमानतनुतरमध्यभागम्, अनवरतश्र-
 मोपचितमांसकठिनविकटमकरमुखसंलभजानुभ्यां विशालवक्षःस्थलोपलवेदि-
 कोत्तम्भनशिलास्तम्भाभ्यां चारुचन्दनस्थासकस्थूलकान्तिभ्यामूर्दण्डाभ्यामु-
 पहसन्तमिवैरावतकरायामम्, अतिभरितोरुभारवहनसेदेनेव तनुतरजङ्घा-
 काण्डम्, कल्पपादपपल्लवद्वयस्येव पाटलस्रोभयपार्श्ववलम्बिनः पादद्वयस्य
 दोलायमानैर्नखमयूषैरश्रमण्डनचामरमालामिव रचयन्तम्, अभिमुखमुच्चैरु-
 दञ्जिरतिचिरमुपरि विधाम्भद्विरिव बलितविकटं पतद्भिः खुरैः खण्डितभुवि
 प्रतिक्षणदशनैर्ग्रहमुक्तिखणखणायितस्तरसलीने दीर्घघ्राणैलीनलालिकललाट-
 लुलितचारुचामीकरचक्रके शिञ्जानशार्तकौम्भजयनशोभिनि मनोरंहसि गो-
 छाङ्गूलरूपोलकालकायलोम्नि नीलसिन्धुवारचर्णे याजिनि महति समारूढम्,
 उभयतः पर्याणपट्टश्छिष्टहस्ताभ्यामासन्नपरिचारकाभ्यां दौर्ध्र्यमानधवलचा-
 मरिकायुगलम्, अग्रतः पठतो यन्दिनः सुभाषितमुत्कण्ठकृतफोलफलकेन
 लग्नकर्णोत्पलकेसरपद्मशकलेनेव मुखशशिना भाषयन्तम्, अनङ्गुगावतार-
 मिव दर्शयन्तम्, चन्द्रमयीमिव खट्विमुत्पादयन्तम्, विलासमायमिव जीव-
 लोकं जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमयमिव
 दिवसमापादयन्तम्, रागराज्यमिव प्रवर्तयन्तम्, आकर्षणाञ्जनमिव च-
 क्षुपोः, वशीकरणमन्त्रमिव मनसः, स्वस्वादेशचूर्णमिवेन्द्रियाणाम्, अस-
 न्तोपमिव कौतुकस्य, सिद्धयोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्म-
 थस्य, रसायनमिव यौवनस्य, ण्कराज्यमिव रासणीयकस्य कीर्तिस्तम्भमिव
 रूपस्य, मूलकोपमिव लावण्यस्य, पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाहुर-
 मिव कान्तिलतायाः, सर्गान्वासरलमिव प्रजापतेः; प्रतापमिव त्रिश्रमस्य,
 यशःप्रवाहमिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत्। पार्थ च
 तस्य द्वितीयमपरमंछिष्टपुरस्कृतम्, प्रांशुमुत्तततपनीयस्तम्भाकारम्, परिणतव-
 यसमपि व्यायामकठिनकायम्, नीचनखदमश्रुकचम्, शुक्तिस्फलतिम्, ईष-
 तुन्दिहम्, रोमशोरःस्थलम्, अनुन्यणोद्गारवेदतया जरामपि त्रिनयमिव
 शिक्षयन्तम्, गुणानपि गरिमाणमिवानयन्तम्, महानुभावतामपि शिष्यता-
 मिवानयन्तम्, आचारस्याचार्यकमिव कुशाणम्, धवलचारयाणधारिणम्,
 धौतदुष्कलपट्टिकापरिषेष्टितर्मांलिं पुरुरम्।

अथ स युवा पुरोयायिनां यथादर्शनं प्रतिनिवृत्त्य विस्मितमनसां कथयतां पदातीनां सकाशादुपलभ्य दिव्याकृतिं तत्कन्यायुगलमुपजातकुतूहलः प्रतूर्ण-
तुरगो दिदृक्षुः लतामण्डपोद्देशमाजगाम दूरादेव च तुरगादवततार । निवा-
रितपरिजनश्च तेन द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प ।
कृतोपसंग्रहणौ तौ सावित्री समं सरस्वत्या किसलयासनदानादिना सकुसुम-
फलार्पावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह । आसीनयोश्च त-
योरासीनां नातिचिरमिव स्थित्वा तं द्वितीयं प्रवयसमुद्दिश्यावादीत्—‘आर्य,
सहजलज्जाधनस्य प्रमदाजनस्य प्रथमाभिभाषणमशालीनता, विशेषतो वनमृ-
गीमुग्धस्य कुलकुमारीजनस्य । केवलमियमालोकनकृतार्थाय चक्षुषेः सृष्टयन्ती
प्रेरयत्युदन्तश्रवणकुतूहलिनी श्रोत्रवृत्तिः । प्रथमदर्शने चोपायनमिषोपनयैति
सज्जनः प्रणयम् । अप्रगल्भमपि जनं प्रभवता प्रश्रयेणार्पितं मनो मध्विव
वाचालयति । अयत्नेनैव चातिनम्रे साधौ धनुषीव गुणः परां कोटिमौरो-
पयति विस्मयः । जनयन्ति च विस्मयमतिधीरधियामप्यदृष्टपूर्वा दृश्यमाना
जगति स्रष्टुः सृष्टयतिशयाः, यतस्त्रिभुवनानिभावि रूपमिदमस्य महा-
नुभावस्य । सौजन्यपरतन्त्रा चेत्यं देवानांप्रियस्यातिभद्रता कारयति कथां न
तु युवतिजने सहोदया सरलता । तत्कथयागमनेनापुण्यभाङ्गतमो विभृम्भि-
तविरहव्यथः शून्यतां नीतो देशः । क्व धा गन्तव्यम् । कस्य वायमपहतहर-
हुङ्काराहङ्कारोऽपर इवानन्यजो युवा । किंनान्नः समृद्धतपसः पितुरयममृत-
वर्षां कौस्तुभमणिरिव हरेर्हृदयमाह्लादयति । का चास्य त्रिभुवननभस्या प्रभा-
तसंध्येव महत्तस्तेजसो जननी । कानि चास्य पुण्यभाङ्गि भजन्यमित्याम-
क्षराणि । आर्यपरिज्ञानेऽध्ययमेव क्रमः कौतुकानुरोधिनो हृदयस्य’ । इत्युक्त-
वत्यां तस्यां प्रकटितप्रश्रयोऽसौ प्रतिव्याजहार—‘आयुष्मति, सतां हि प्रियं-
वदता कुलविद्या । न केवलमाननं हृदयमपि च ते चन्द्रमयमिव सुधाशी-
करशीतलैरानन्दयति वचोभिः । सौजन्यजन्मभूमयो भूयसा शुभेन सज्जन-
निर्माणशिल्पकल्ला भवादृशो जायन्ते । दूरे तावदन्योन्यस्यालापनमभिजातैः
सह दृष्टोऽपि मिश्रीभूता महतीं भूमिमारोपयन्ति । श्रूयताम्—अयं खलु
भूपणं भार्गववंशस्य भगवतो भूर्भुवःस्वस्त्रितयतिलकस्य, अदभ्रप्रभावस्तम्भि-
तजम्भारिभुजस्तम्भस्य, सुरासुरमुकुटमणिलालयनहुलैलितपादपङ्केतहस्य,
निजतेजःप्रसरद्गुणुलोद्गच्छयवनस्य वह्निवृत्तिं जीवितं दधीचो नाम तनयः ।
जनन्यस्य जितजगतोऽनेकपार्थिवसहस्रांनुयातस्य शर्यातस्य सुता राजपुत्री
त्रिभुवनकन्यारत्नं सुकन्या नाम । तां खलु देवीमन्तर्धर्त्रीं विदित्वा वैजनने
मासि प्रसवाय पिता पत्युः पार्श्वस्त्वगृहमाज्ञाययत् । असूत च सा तत्र देवी

१ ‘प्रतीत्य’ अ. २ ‘जनयन्ति सज्जनाः’ क. ३ ‘कोटिमौरोहन्ति’ व. ४ ‘शि-
रपकला इव’ व. ५ ‘मिश्रीकृता महती...पयन्ति प्रणयम्’ व.

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो बालस्तारकाराज
 इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेच
 नकदर्शनमिमममुञ्चन्मातामहो मनोविनोदन नस्तारम् । अशिक्षताय तत्रैव
 सर्वा विद्या सकलाश्च कला । कालेन चोपारूढयोवनमिममालोक्याहमिवा
 सावप्यनुभवतु मुरकमलावलोकनानन्दमस्येति मातामह कथकथमप्येन
 पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्न शर्यात्
 स्याज्ञाकारिण विकृक्षिनामान भृत्यपरमाणुमवधारयतु भवती । पितु पाद
 मूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि न कुलक्रमागत राजकु
 लम् । उत्तमाना च चिरन्तनता जनयत्यनुजीविन्यपि जने कियन्मात्रमपि
 मन्दाक्षम् । अक्षीण खलु दाक्षिण्यकोशो महताम् । इतश्च गव्यूतिमात्र
 मिव पारेक्षोण तस्य भगवतश्चयवनस्य स्वनाम्ना निर्मितव्यपदेश च्यावन
 नाम चैत्ररथकल्प कानन निवास । तदवधिश्चैव नो यात्रा । यदि च गृहीत
 क्षण दाक्षिण्यमनवहेल वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामय जन
 श्रवणार्हो वा, ततो न विमाननीयोऽयं न प्रथम प्रणय कुतूहलस्य ।
 वयमपि शुश्रूषवो घृत्तान्तमायुष्मत्यो । नेयमाकृतिर्दिव्यता व्यभिचरति ।
 गोत्रनामनी तु ध्रोतुमभिलपति नो हृदयम् । तत्कथय क्तमो वश
 स्पृहणीयता जन्मना नीत । का चेयमत्रभवती भवत्या समीपे सम
 वाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितवालान्धकारा
 भास्वमूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमु
 दहासिनी च, कलहसस्वना समुत्ततपयोधरा च, कमलकोमलकरा हिम
 गिरिशिलापृथुनितम्बा च, करभोरबिलम्बितगमना च, अमुक्तकुमारभावा
 स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो
 दिवसानत्र स्थातुमभिलपति नो हृदयम् । अत्पीयाश्वायमध्वा । परिचय
 एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपहृष्टो जन ' इत्यभि
 धाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया
 भारत्या नतैयन्वनलताभवनभाजो भुजगभुज सुधीरमुवाच—'आर्य, करि
 ष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । वज्राम'
 इति । तथेति च तेनाभ्यनुज्ञात शनैरुत्थाय कृतनमस्कृतिरचंचाल ।
 तुरगारूढ च त प्रयान्त सरस्वती सुचिरमुत्तम्भितपद्मणा निश्चलतारकेण
 लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीच
 पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती
 सुचिरमतिष्ठत् । कृच्छ्रादिव च सज्जहार दशम् ।

अथ मुहूर्तमिव स्थित्वा स्मृत्वा च ता तस्य रूपसम्पदं पुन पुनर्व्यस
 यतास्या हृदयम् । भूयोऽपि चक्षुराचकाङ्क्ष तद्दर्शनम् । अवशेव केनाप्य

नीयत तामेव दिशं दृष्टिः । अप्रहितमपि मनस्तेनैव सार्धमगात् । अजायत च नवपल्लवं इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः प्रभृति सालस्येव शून्येव सनिद्रेष दिवसमनयत् । अस्तमुपयाति च प्रलयपर्यस्तमण्डले लाङ्गलिकान्तकताग्रत्विपि कमलिनीकामुके कठोरसारस-शिरःशोणशोचिपि सावित्रे घयीमये तेजसि, तरुणतरतमालश्यामले च मलिनयति व्योम व्योमव्यापिनि तिमिरसञ्चये, सत्वरत्निन्दसुन्दरीनूपुर-वानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति शशिनि गगन-तलम्, कृतसंध्याप्रणामा निशामुख एव निपत्य विमुक्ताङ्गी पल्लवशयने तस्थौ । सावित्र्यपि कृत्वा यथाश्रियमाणं सायन्तनं क्रियाकलापमुचिते शयनकाले किसलयशयनममजत । जातनिद्रा च सुप्वाप ।

इतरा तु मुहुर्मुहुर्द्वलनैर्विलुलितकिसलयशयनतला निमीलितलोच-नापि नामजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु सर्वलोकानामुपरि, यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणप्राप्तगुरुणि रक्षानि । तथा हि । तस्य मुखलावण्यप्रवाहस्य निष्यन्दविन्दुरिन्दुः । तस्य च चक्षुषो विज्ञेया विकचकुमुदकुचलयकमलाकराः । तस्य चाधरमणेर्दीधितयो विक-सितबन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाजि-तानि चक्षूँपि चेतांसि यौवनानि वा खैणानि, येषामसौ विषयो दर्शनस्य । क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे कलितमधर्मेण । का प्रतिप-त्तिरिदानीम्’ इति चिन्तयन्त्येव कथंकथमप्युपजातनिद्रा चिरात्क्षणमशेत । मुसा च तं दीर्घलोचनं स्वप्ने ददर्श । स्वप्नासादितद्वितीयदर्शना चाकर्णाकृ-ष्टकामुकेण मनसि निर्दयैर्मताल्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडि-तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति कुसुमधूलिधवलामिर्धनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमास्त-विधुतैः कुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्षतालवृत्तैवा-न्तवातवित्तैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिर्धुनैरनूढा-प्यधूर्णतं वनकमलिनीकल्लोलदोलामिः । विघटमानचक्रवाकयुगलविरुष्टैर-स्पृष्टापि श्यामतामाससाद चिरहनिःश्वासधूमैः । पुष्पधूलिधूसरैरदृष्टापि व्यचेष्टत मधुकरकुलैः ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव चर्मना तं देशमागत्य तथैव निवा-रितपरिजनश्लघ्नधारद्वितीयो विकुक्षिर्दुर्दौके । सरस्वती तु तं दूरादेव संमुख-मागच्छन्तं प्रीत्या ससंभ्रममुत्थाय वनमृगीवोद्गीवा विलोकयन्ती मार्गपरि-श्रान्तमस्रपयदिव धवलितदशदिशा दृशा । कृतासनपरिग्रहं तु तं प्रीत्या सावित्री पप्रच्छ—‘आर्य, कच्चिकुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामसावविषयः’ अ-क. २ ‘अताल्यत मकरकेतुना प्रतिबुद्धाया मदन’ अ-क. ३ ‘०वृन्तजात’ अ-क. ४ ‘मिथुनाभिरनूढा’ अ-व.

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितातिवर्गो बालस्तारकाराज
 इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेच-
 नकदर्शनमिमममुञ्चन्मातामहो मनोविनोदनं नसारम् । अशिक्षतायं तत्रै
 सर्वा विद्याः सकलाश्च कलाः । कालेन चोपारूढयौवनमिममालोक्याहमिवा-
 सावप्यनुभवतु मुलकमलावलोकनानन्दमस्येति मातामहः कथंकथमप्येनं
 पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्नः शर्यात-
 स्याज्ञाकारिणं विकृक्षिणामानं भृत्यपरमाणुमवधारयतु भवती । पितुः पाद-
 मूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि नः कुलक्रमागतं राजकु-
 लम् । उत्तमानां च चिरन्तनता जनयत्यनुजीविष्यपि जने कियन्मात्रमपि
 मन्दाक्षम् । अक्षीणः खलु दाक्षिण्यकोशो महताम् । इतश्च गव्यूतिमात्र-
 मिव पारेशोणं तस्य भगवतश्चयवनस्य स्वनाम्ना निर्मितव्यपदेशं च्यावनं
 नाम चैत्ररथकल्पं काननं निवासः । तदवधिश्रेयं नौ यात्रा । यदि च गृहीत-
 क्षणं दाक्षिण्यमनवहेलं वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामयं जनः
 श्रवणाहो वा, ततो न विमाननीयोऽयं नः प्रथमः प्रणयः कुतूहलस्य ।
 वयमपि शुद्धपवो वृत्तान्तमायुष्मत्योः । नेयमाकृतिर्दिव्यतां व्यभिचरति ।
 गोत्रनामनी तु ध्योतुमभिलपति नौ हृदयम् । तत्कथय कतमो वंशः
 दृष्टुमर्हणीयतां जन्मना नीतः । का चैयमत्रभवती भवत्याः समीपे सम-
 वाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितवालान्धकारा
 भास्वन्मूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमु-
 दहासिनी च, कलहंसस्वना समुद्रतपोधरा च, कमलकोमलकरा हिम-
 गिरिशिलापृथुनितम्बा च, करभोरुर्विलम्बितगमना च, अमुक्तकुमारभावा
 स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो
 दिवसानत्र स्थातुमभिलपति नौ हृदयम् । अल्पीयांश्चायमध्वा । परिचय
 एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपपन्नदृष्टो जनः' इत्यभि-
 धाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया
 भारत्या नर्तयन्वनलताभवनभाजो भुजगभुजः सुधीरमुवाच—'आर्य, करि-
 ष्यति प्रसादमार्थाराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजामः'
 इति । तथेति च तेनाभ्यनुज्ञातः शनकैरुत्थाय कृतनमस्कृतिरुच्चाल ।
 तुरगारूढं च तं प्रयान्तं सरस्वती सुचिरमुत्तग्भिमतपक्ष्मणा निश्चलतारकेण
 लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीचः
 पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती
 सुचिरमतिष्ठत् । कृच्छ्रादिषु च सज्जहार दशम् ।

अथ मुहूर्तमिव स्थित्वा स्मृत्वा च तां तस्य रूपसम्पदं पुनः पुनर्व्यसा-
 यतास्या हृदयम् । भूयोऽपि चक्षुराचकाङ्क्ष तदर्शनम् । अवशेव केनाप्य-

नीयत तामेव दिशं दृष्टिः । अग्रहितमपि मनस्तेनैव सार्धमगात् । अजायत
च नवपल्लव इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः
प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्त्रमुपयाति च प्रत्य-
क्षपर्यन्तमण्डले लाङ्गलिकास्रवकताम्रविपि कमलिनीकामुके कठोरसारस-
शिरःशोणशोचिपि सावित्रे प्रयीमये तेजसि, तरुणतरतमालश्यामले च
मलिनयति व्योम व्योमव्यापिनि तिमिरसञ्चये, सञ्चरत्सिद्धसुन्दरीनूपुरर-
वानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति शशिनि गगन-
तलम्, कृतसंख्याप्रणामा निशांमुख एव निपत्य त्रिमुक्ताङ्गी पल्लवशयने
तस्यौ । सावित्र्यपि कृत्वा यथाक्रियमाणं सायन्तनं क्रियाकलापमुचिते शय-
नकाले किसलयशयनमभजत । जातनिद्रा च सुप्वाप ।

इतरा तु मुहुर्मुहुर्द्वयलनैर्विलुलितकिसलयशयनतला निर्मीलितलोच-
नापि नाभजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु सर्वलोकानामुपरि,
यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरुणि रत्नानि ।
तथा हि । तस्य मुखलावण्यप्रवाहस्य निप्यन्दविन्दुरिन्दुः । तस्य च चक्षुषो
विशेषा विकचकुमुदकुवलयकमलाकराः । तस्य चाधरमणेर्दीपितयो विक-
सितघनधूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाङ्गि-
तानि चक्षूषि चेतांसि यौवनाति वा खेणानि, येषामसौ विषयो दर्शनस्य ।
क्षणं नु दर्शयता च तमन्यजन्मजनितेनेय मे फलितसधर्मेण । का प्रतिप-
त्तिरिदानीम्’ इति चिन्तयन्त्येव कथंकथमप्युपजातनिद्रा चिरात्क्षणमशेत ।
सुप्ता च तं दीर्घलोचनं स्वप्ने ददर्श । स्वमासादितद्वितीयदर्शना चाकर्णाङ्ग-
ष्टकामुकेण मनसि निर्दयैर्मताव्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडि-
तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति
कुसुमधूलिधवलामिर्धनलतामिरताडितापि वेदनामधत्त । मन्दमन्दमारुत-
विधुतैः कुसुमरजोभिरद्विपितलोचनाप्यश्रुजलं सुमोच । हंसपक्षतालघृन्तैवा-
न्तचातवित्ततैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिथुनैरनूढा-
प्यघूर्णत वनकमलिनीकल्लोलदोलाभिः । पिघटमानचक्रवाक्युगलविसृष्टैर-
स्पृष्टापि श्यामतामाससाद् विरहनिःश्रासधूमैः । पुष्पधूलिधूसरैरदृष्टापि
व्यचेष्टत मधुकरकुलैः ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव घर्त्मना तं देशमागत्य तथैव निवा-
रितपरिजनश्छत्रधारद्वितीयो विकुक्षिर्दुर्दौके । सरस्वती तु तं दूरादेव संमुख-
मागच्छन्तं प्रीत्या ससंभ्रममुत्थाय वनमृगीयोद्गीचा विलोकयन्ती भार्गपरि-
श्रान्तमस्त्रपयदिव धवलितदशदिशा दृशा । कृतासनपरिग्रहं तु तं प्रीत्या
सावित्री, पप्रच्छ—‘आर्य, कश्चित्कुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामसावविषयः’ घ. २ ‘अताव्यत मकरकेतुना प्रतिबुद्धाया मदन०’ अ-क.

३ ‘०वृन्तत्रात’ अ-क. ४ ‘मिथुनाभिरनूढा’ अ-ब.

‘आयुष्मति, कुशली । स्मरति च भवत्योः । केवलममीषु दिवसेषु तनीय-
सीमिव तनुं विभर्ति । अविश्यामानां चानिमित्तां शून्यतामिवाधत्ते । अपि
च । अन्वेक्षमागमिष्यत्येव मालतीति नाश्ना वाणिनी यातां वो विज्ञातुम् ।
उच्छ्वसितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभावः खलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुब्रूयाति । तस्य हि गच्छतो यदृच्छया कथमप्यंशुकमिव मार्गलतासु
मानसमस्त्रासु मुहूर्तमासक्तमासीत् । अशून्यं हि सौजन्यमाभिजात्येन वः
स्वामिसूनोः । अलसः खलु लोको यदेवं सुलभसौहार्दानि येनकेनचित्
क्रीणाति महतां मनांसि । सोऽयमौदार्यातिशयः कोऽपि महात्मनामितरज-
नदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्’ इति । विकृष्टरुचावचैरालापैः
सुधिरमिव स्थित्वा यथाभिलषितं देशमयासीत् ।

अपरेषुरुचति भगवति शुभणाबुद्धामधुतावभिद्रुततारके तिरस्कृततमसि
तामरसव्यासव्यसनिनि सहसरदमौ शोणमुत्तीर्यायान्ती, सरलदेहप्रभाविता-
नच्छलेनात्यच्छं सकलं शोणसलिलमिद्वानयन्ती, स्फुटितातिमुक्तककुसुमस्त-
यकसमग्रीवपि सटाले महति भृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोवैभारोपितस्य तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपदुरणितस्यातिबहलेन पि-
ण्डालक्तकेन पल्लवितस्य कुङ्कुमपरिभ्रितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलो-
हितैः प्रभाप्रवाहैरुभयतस्ताडनदोहदलोभागतानि किसलयितानि रक्ताशो-
कवनानीवाकर्षयन्ती, सकलजीवलोकहृदयहृष्टहरणाघोषणयेव रशनया शि-
ञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कञ्चु-
केन तिरोहिततनुलता, छातकञ्चुकान्तरदयमानैरादयानचन्दनधवलैरवयवैः
स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं
पुलकबन्धचित्रं चण्डातकमन्तःस्फुटं स्फटिकभूमिरिव रत्ननिधानमादधाना,
‘हारेणामलकीफलनिस्तलमुक्ताफलेन स्फुरितस्पूलग्रहगणशारा शारदीय श्वेत-
विरलजलधरपटलावृता द्यौः, कुचपूर्णकलशयोरुपरि रत्नप्रालम्बमालिकाम-
रुणहरितकिरणकिसलयिनीं कस्यापि पुष्पवतो हृदयप्रवेशवर्णमालिकामिव
बद्धां धारयन्ती, प्रकोष्ठनिविष्टस्यैकैकस्य हाटकफटकस्य मरकतमकरवेदिकास-
नाथस्य हरितीकृतदिगन्ताभिर्मयूखसन्ततिभिः स्थलकमलिनीभिरिव लक्ष्मी-
शङ्कयानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसम्पुटेन मुसशशि-
पीतं ससंध्यारागं तिमिरमिव यमन्ती, विकचनयनकुवलयकुतूहलालीनया-
लिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना, नीलीरागनिहितनीलि-
झा शिखिगलशितिना वामश्रवणाश्रयिणा दन्तपत्रेण कालमेघपल्लवेन विद्यु-

१ ‘अन्वेक्षमागमिष्यत्येव’ क. २ ‘तामरसव्याकोश’ क. ३ ‘उरोबन्धा-
रोपित’ व. ४ ‘अन्तःस्फुरस्फटिक’ व. ५ ‘निस्तुल’ अ. ६ ‘वन्दनमालिका’
व. ७ ‘प्रवाल’ व. ८ ‘शिति’ अ-क.

दिव घोटमाना, बकुलफलानुकारिणीभिस्त्रिसृभिर्मुक्ताभिः कल्पितेन बालि-
कायुगलेनाधोमुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षि-
णकर्णावतंसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव लावण्य-
लोभेन लिङ्गमानकपोलतला, तमालश्यामलेन मृगमदामोदनिष्यन्दिना
तिलकविन्दुना मुद्रितमिव मनोभवसर्वस्वं वदनमुद्रहन्ती, ललाटलासकस्य
सीमन्तचुम्बिनश्चटुलतिलकमणेरुद्व्यता चटुलेनांशुजालेन रक्तांशुकेनेव
कृतशिरोवगुण्ठना, पृष्ठप्रेङ्खदनादरसंयमनशिथिलजूटिकायन्धा नीलचामरा-
वचूलिनीव चूडामणिमकरिकासनाथा मकरकेतुकेतुपताका, कुलदेवतेव
चन्द्रमसः, पुनःसञ्जीवनौषधिरिव पुष्पधनुषः, वेलेव रागसागरस्य, ज्यो-
त्स्नेव यौवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्गतिरिव सुर-
ततरोः, बालविधेव वैदग्ध्यस्य, कौमुदीव कान्तेः, धृतिरिव धैर्यस्य, गुरुशा-
लेव गौरवस्य, बीजभूमिरिव विनयस्य, गोष्ठीव गुणानाम्, मनस्वितेव
महानुभावतायाः, तृप्तिरिव तारुण्यस्य, कुवलयदलदामंदीर्घलोचनया पाट-
लाभरया कुन्दकुञ्जलस्फुटदशनया शिरीषमालासुकुमारभुजयुगलया कमल-
कोमलकरया बकुलसुरभिनिःश्वसितया चम्पकावदातया कुसुममख्येव
ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्वतरारूढयानुगम्यमाना, कतिपयपरि-
चारकपरिकरा मालती समदृश्यत । दूरादेव च दधीचप्रेम्णा सरस्वत्या
लुण्ठितेव मनोरथैः, आकृष्टेव कुतूहलेन, प्रत्युद्गतेवोष्कलिकाभिः, आलिङ्गि-
तेवोत्कण्ठया, अन्तःप्रवेशितेव हृदयेन, क्षपितेयामन्दाधुभिः, विलुप्तेव क्षिते-
न, बीजितेवोच्छ्वासितैः, आच्छादितेव चमुपा, अभ्यर्चितेव वदनपुण्डरीकेण,
सखीकृतेवाशया सविधमुपययौ । अवतीर्थ च तुरगादूरादेवावनतेन मूर्ध्ना
प्रणाममकरोत् । आलिङ्गिता च ताभ्यां सविनयमुपाविशत् । सप्रश्रयं ताभ्यां
सम्भाषिता च पुण्यभाजमात्मानममन्यत । अकथयच्च दधीचसन्दिष्टं शिरसि
विनिहितेनाञ्जलिना नमस्कारम् । अगृह्णाद्याकारतः प्रभृत्यग्राम्यतया तैस्तै-
रपि पेशलैरालापैः सावित्रीसरस्वत्योर्मनसी ।

क्रमेण चातीते मध्यन्दिनसमये शोणमवतीर्णायां सावित्र्यां ज्ञातुमुत्सा-
रितपरिजना साकृता मालती कुसुमप्रस्तरशायिनीं समुपसृत्य सरस्वतीमाव-
भापे—‘देवि, विज्ञप्यं नः किञ्चिदस्ति रहसि । अतो मुहूर्तमवधानदानेन
प्रसादं कियमाणमिच्छामि’ इति । सरस्वती तु दधीचसन्देशाशङ्किनी किं
वक्ष्यतीति स्तनविनिहितवामकरनखकिरणदन्तुरितमुज्झ्वमानकुतूहलाङ्कुरनि-
करमिव हृदयमुत्तरीयदुकूलबल्कलैकदेशेन सञ्छादयन्ती, गलतावतंसपल्लवेन
श्रोतुं श्रवणेनेव धावमानेनानवरतश्वाससन्दोहदोलयितां जीविताशामिव
समासञ्चलतामवलम्ब्यमाना, समुत्फुल्लस्य मुखशशिनो लावण्यप्रवाहेण शृङ्गा-
रसेनेव प्लावयन्ती जीवलोकम्, रायनकुसुमपरिमललप्रेर्मधुकरकदम्बकैर्म-

‘आयुष्मति, कुशली । सरति च भवत्योः । केवलममीषु दिवसेषु तनीय-
सीमिव तनुं विभर्ति । अविज्ञायमानां चानिमित्तां शून्यतामिवाधत्ते । अपि
च । अन्वेक्षमाणमिष्यत्येव मालतीति नाम्ना घाणिनीं वार्तां यो विज्ञातुम् ।
उच्छ्वसितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभावः खलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुब्रूयाति । तस्य हि गच्छतो यदृच्छया कथमप्यंशुकमिव मार्गलतासु
मानसमस्मासु मुहूर्तेमासक्तमासीत् । अशून्यं हि सौजन्यमाभिजात्येन वः
स्वामिसूनोः । अलसः खलु लोको यदेवं सुलभसौहादांनि येनकेनचित्
क्रीणाति महतां मनांसि । सोऽयमौदार्यातिशयः कोऽपि महात्मनामितरज-
नदुर्लभो येनोपकरणीकुर्यन्ति त्रिभुवनम्’ इति । विदुक्षिरुद्धावचैरालापैः
सुचिरमिव स्थित्वा यथाभिलषितं देशमयासीत् ।

अपरेद्युरप्यति भगवति द्युमणावुद्दामद्युतावभिद्रुततारके तिरस्कृततमसि
तामरसव्यासव्यसनिनि सहस्ररस्मौ शोणमुत्तीर्यायान्ती, तरलदेहप्रभाविता-
नच्छलेनात्यच्छं सकलं शोणसलिलमिवानयन्ती, स्फुटितातिमुक्तककुसुमस्त-
चक्रसमतिवपि सटाले महति भृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोवैभ्रारोपितस्य तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पि-
ण्डालक्तेन पल्लवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलो-
हितैः प्रभाप्रवाहैरुभयतस्तोदनदोहदलोभागतानि किसलयितानि रक्ताशो-
कवनानीवाकर्षयन्ती, सकलजीवलोहहृदयहृदहरणाघोषणयेव रशनया शि-
ञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कञ्जु-
केन तिरोहिततनुलता, छतिकञ्चुरान्तरदृश्यमानैराश्यानचन्दनधवलैरवयवैः
स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं
पुलकबन्धचित्रं चण्डातकमन्तःस्फुटं स्फटिकभूमिरिव रत्ननिधानमादधाना,
‘हरिणामलकीफलनिलसुक्ताफलेन स्फुरितस्थूलग्रहगणशारा शारदीव श्वेत-
विरलजलधरपटलावृता घौः, कुचपूर्णकलशयोरुपरि रत्नप्रालम्बमालिकाम-
रुणहरिताकिरणकिसलयिनी कस्यापि पुण्यवतो हृदयप्रवेशवर्नमालिकामिव
यद्वां धारयन्ती, प्रकोष्ठनिविष्टस्यैकैवस्य हाटककटकस्य भरकतमकरवेदिकास-
नाथस्य हरितीकृतदिगन्तामिर्मयूखसन्ततिभिः स्थलकमलिनीभिरिव लक्ष्मी-
शङ्कयानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसम्पुटेन मुखशशि-
पीतं ससंध्यारागं तिमिरमिव वमन्ती, विकचनयनकुवलयकुतूहलालीनया
लिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना, नीलीरागनिहितनीलि-
झा शिखिगलशित्तिना वामध्रुवणाश्रमिणा दन्तपत्रेण कालमेघपल्लवेन विह,

१ ‘अन्वेक्षमाणमिष्यत्येव’ क. २ ‘तामरसव्याकोश’ क. ३ ‘उरोव-
रोपित’ व. ४ ‘अन्तःस्फुरस्फटिक’ व. ५ ‘निस्तुल’ अ. ६ ‘वन्दनमालिका’
व. ७ ‘प्रवाल’ व. ८ ‘शिति’ अ-क.

सरस्वती शुचिनि चीनांशुकसुकुमारे तरङ्गिणि दुकूलकोमले शयन इव शोण-
सैकते समुपविष्टा स्वमकृतप्रार्थनापादपतनलतां दधीचचरणनखचन्द्रिकामिव
ललाटिकां दधाना, गण्डस्थलाद्दर्शप्रतिविम्बितेन 'चारुहासिनि, भयमसा-
चाहतो हृदयदयितो जनः' इति श्रवणसमीपवर्तिना निवेद्यमानमदनसन्दे-
शेवेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन घालव्यजनीकृतचन्द्रकलाकला-
मेनेव करेण वीजयन्ती स्वेदनं स्पष्टकपोलपटम्, 'अत्र दधीचादृते न केनचित्प्र-
वेष्टव्यम्' इति तिरश्चीनं चित्तभुवा पातितं विलासवेत्तलतामिव घालमृणा-
लिकामधिसूतनं स्तनयन्ती कथमपि हृदयेन वहन्ती प्रतिपालयामास ।
आसीच्चास्या मनसि—'अहमपि नाम सरस्वती यन्नामुना मनोजन्मना
जघन्येव परवशीकृता । तस्य का गणनेतरासु तपस्विनीष्वतितरलासु
तरणीषु' इति ।

आजगाम च मधुमास इव सुरभिगन्धवहः, हंस इव कृतमृणालधृतिः,
शिखण्डीव घनग्रीत्युन्मुखः, मलयानिल इवाहितसरसचन्दनधवलतनुलतो-
त्कम्पः, कृप्यमाण इव कृतकरकचग्रहेण ग्रहपतिना, प्रेर्यमाण इव कन्द-
र्पोद्दीपनदक्षेण दक्षिणानिलेन, उद्यमान इवोत्कलिकावहलेन रतिरसेन, परि-
मलसम्पातिना मधुपपटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टिः, अन्तःस्फुरत्
मत्तमदनकरिकर्णशङ्खायमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्षि-
तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः । आगत्य च
हृदयगतदयितानूपुररवमिश्रयेव हंसगद्गदया गिरा कृतसम्भाषणो यथा
मन्मथः समाशापयति, यथा यौवनमुपदिशति, यथानुरागः शिक्षयति, यथा
विदग्धताध्यापयति, तथा तामभिरामां रामाभरमयत् । उपजातविस्रम्भा
चात्मानमकथयदस्य सरस्वती । तेन तु सार्धमेकं दिवसमिवानयत्संवत्स-
रमधिकम् ।

अथ दैवयोगात्सरस्वती यभार गर्भम् । असूत चानेहसा सर्वलक्षणाभि-
रामं तनयम् । तस्मै च जातमात्रायैव 'सम्पवसरहस्याः सर्वे वेदाः सर्वाणि
च शास्त्राणि सकलाश्च कलाः मत्प्रसादात्स्वयमाविर्भवन्ति' इति वरम-
दात् । सङ्गर्वृक्षाद्यया दर्शयितुमिव हृदयेनादाय दधीचं पितामहादेशात्समं
सावित्र्या ब्रह्मलोकमारुह । गतायां च सस्यां दधीचोऽपि हृदये हादिन्येवा-
भिहतो भार्गववंशसम्भूतस्य भ्रातृग्राहणस्य जायामक्षमालामिधानां मुनिकन्य-
कामात्मसूनोः संवर्धनाय नियुज्य विरहातुरन्तपसे वनमगात् । यस्मिन्नेवावसरे
सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमालापि सुतं प्रसूतवती । तौ तु सा निर्विशेषं
सामान्यस्तन्या शनैः शनैः शिशू समवर्धयत् । एकस्तयोः सारस्वताख्य

१ 'कृतचन्द्रकरेणैव करेण' व. २ 'स्तनयन्तीन्' क; 'स्तनन्ती' व. ३ 'जान-
त्येव' व. ४ 'वृत्तिः' व. ५ 'तया' अ-क.

दनानलदाहश्यामलैर्मनोरथैरिव निर्गत्य मूर्तेरक्षिप्यमाणा, कुसुमशयनी
 यात्सरसारसंजरिणी मन्दं मन्दमुदगात् । 'उपांशु कथय' इति कपोलतल
 प्रतिनिम्बितां लज्जयेव कर्णमूलं मालतीं प्रवेशयन्ती मधुरया गिरा सुधीरमु-
 वाच—'सखि मालति किमर्थमेवमभिदधासि । काहमवधानदानस्य शरीरस्य
 प्राणानां वा । सर्वस्योपार्थितोऽपि प्रभवत्येवातिथेलं चक्षुष्यो जनः । सा न
 काचिद्या न भवसि मे स्वसा सखी प्रणयिनी प्राणसमा च । नियुज्यतां यावत्-
 कार्यस्य क्षमं क्षोदीयसो गरीयसो वा शरीरकमिदम् । अनवस्करमाश्रयं मे
 त्वयि हृदयम् । प्रीत्या प्रतिसैरा विधेयासि ते । व्यावृणु वरवर्णिनि विवक्षितम्'
 इति । सा रत्नवादीत्—'देवि, जानास्येव माधुर्यं विषयाणाम्, लोलुपतां चे-
 न्द्रियग्रामस्य, उन्मादितां च नययौवनस्य, पारिप्लवतां च मनसः । प्रख्यातैव
 मन्मथस्य दुर्निवारता । अतो न मामुपालम्भेनोपस्थातुमर्हसि । न च बालि-
 शता चपलता चारणता वा वाचालतायाः कारणम् । न किञ्चित् कारयत्य-
 साधारणा स्वामिभक्तिः । सा त्वं देवि यदैव दृष्टासि देवेन तत एवारभ्यास्य
 कामो गुदः, चन्द्रमा जीवितेशः, मलयमरुदुच्छ्वासहेतुः, आधयोऽन्तरङ्गस्था-
 नेषु, सन्तापः परमसुहृत्, प्रजागर आसः, मनोरथाः सर्वगताः, निःश्वासा
 निमग्नप्रेताराः, मृत्युः पार्श्ववर्ती, रणरणकः सञ्चारकः, सङ्कल्पा बुद्ध्युपदेश-
 घुब्बाः । किं वा विज्ञापयामि । अनुरूपो देव्या इत्यात्मसम्भावना, शीलवा-
 निति प्रक्रमविरुद्धम्, धीर इत्यवस्थाविपरीतम्, सुभग इति त्वदायत्तम्,
 स्थिरप्रीतिरिति निपुणोपक्षेपः, जानाति सेवितुमित्यस्वामिभावोचितम्,
 इच्छति दासभावमामरणात्कर्तुमिति धूर्तालापः, भवनस्वामिनी भवसीत्यु-
 पप्रलोभनम्, पुण्यभागिनी भजति भर्तारं तादृशमिति स्वामिपक्षपातः, त्वं
 तस्य मृत्युरित्यप्रियम्, अगुणज्ञासीत्यविशेषः, स्वप्नेऽस्य बहुशः कृतप्रसादा-
 सीत्यसाक्षिकम्, प्राणरक्षार्थमर्पयत इति कातरता, तत्रागम्यतामित्याज्ञा,
 धारितोऽपि बलादागच्छतीति परिभवः । तदेवमगोचरे गिरामसीति श्रुत्वा
 देवी प्रमाणम्' इत्यभिधाय तूष्णीमभूत् ।

अथ सरस्वती प्रीतिद्विरकारित्तैश्चक्षुषा प्रत्यवादीत्—'अधि, न शक्नोमि
 बहु भाषितुम् । एषासि ते स्मितवादिनि वचसि स्थिता । गृह्यन्ताममी
 प्राणाः' इति । मालती तु 'यदाज्ञाप्येयसतिप्रसादः' इति व्याहृत्य प्रहर्षपर-
 वशा प्रणम्य प्रजविना तुरगेण तत्तार शोणम् । अगाच्च दधीचमानेतुं च्यव-
 नाश्रमपदम् । इतरा तु सखीस्त्रेहेन सापिश्रीमपि विदितवृत्तान्तमकरोत् ।
 उत्कण्ठाभारभृता च ताम्यता चेतसा कल्पयितं कथंकथमपि दिवसशेषम-
 जैपीत् । अस्तमुपगतवति भगवति गमस्तिमति, स्तिमिततरमवतरति तमसि,
 प्रहसितामिव सितां दिशं पौरन्दरीं दरीमिव केसरिणि मुञ्चति चन्द्रमसि,

सरस्वती शुचिनि चीनांशुकसुकुमारे तरङ्गिणि दुकूलकौमले शयन इव शोण-
सैकते समुपविष्टा स्वमकृतप्रार्थनापादपतनलम्नां दधीचचरणनखचन्द्रिकामिव
ललाटिकां दधाना, गण्डस्थलादर्शप्रतिविम्बितेन 'चारुहासिनि, अयमसा-
चाहृतो हृदयदयितो जनः' इति श्रवणसमीपवर्तिना निवेद्यमानमदनसन्दे-
शेयेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन बालव्यजनीकृतचन्द्रकलाकला-
मेनेव करेण बीजयन्ती स्वेदिनं स्पष्टरूपोलपटम्, 'अत्र दधीचाहते न केनचित्प्र-
वेष्टव्यम्' इति तिरश्चीनं चित्तमुवा पातितं विलासवेत्तलतामिव बालमृणा-
लिकामधिस्तनं स्तनयन्ती कथमपि हृदयेन वहन्ती प्रतिपालयामास ।
आसीचास्या मंगसि—'अहमपि नाम सरस्वती यत्रामुना मनोजन्मना
जयैत्येव परवशीकृता । तत्र का गणनेतरासु तपस्विनीष्वतितरलासु
तरुणीषु' इति ।

आजगाम च मधुमास इव सुरमिगन्धवहः, हंस इव कृतमृणालधैर्यः,
शिखण्डीव घनप्रीत्युन्मुग्धः, मलयानिल इवाहितसरसचन्दनधवलतनुलतो-
त्कम्पः, कृप्यमाण इव कृतकरकचग्रहेण ग्रहपतिना, प्रेर्यमाण इव कन्द-
पौंद्दीपनदक्षेण दक्षिणानिलेन, उद्यमान इयोत्कलिकाग्रहलेन रतिरसेन, परि-
मलसम्पातिना मधुपपटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टिः, अन्तःस्फुरत
मत्तमदनकरिकर्णशङ्खयमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्षसि-
त्तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः । आगत्य च
हृदयगतदयितानूपुररयमिधयेव हंसगद्गदया गिरा कृतसम्भाषणो यथा
मन्मथः समाज्ञापयति, यथा यौवनमुपदिशति, यथानुरागः शिक्षयति, यथा
विदग्धताध्यापयति, तथा तामगिरामां रामाभरमयत् । उपजातविसम्भा-
चात्मानुमकथयदस्य सरस्वती । तेनैव तु सार्धमेकं दिवसमिवानयसंवत्स-
रमधिकम् ।

अथ दैवयोगात्सरस्वती यभार गर्भम् । असूत चानेहसा सधलक्षणाभि-
रामं तनयम् । तस्मै च जातमाग्रायैव 'सम्यक्सरदस्याः सर्वे चेदाः सर्वाणि
च शास्त्राणि सकलाश्च कलाः मत्प्रसादात्स्वयमाविर्भविष्यन्ति' इति वरम-
दात् । सन्नर्तृश्लाघया दर्शयिनुमिव हृदयेनादाय दधीचं पितामहादेशात्समं
सावित्र्या ब्रह्मलोकमासरोह । गतायां च तस्यां दधीचोऽपि हृदये हादिन्येवा-
भिहतो भार्गववंशसम्भूतस्य भ्रातुर्माक्षणस्य जायामक्षमालामिधानां मुनिकन्य-
कामात्मसूनोः संवर्धनाय नियुज्य विरहातुरन्तपसे घनमगात् । यस्मिन्नेवाचसरे
सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमालापि सुतं प्रसूतवती । तौ तु सा निर्विशेषं
सामान्यस्तन्या शनैः शनैः सिद्धुः समवर्धयत् । पुत्रकन्योः सारस्वताख्य

१ 'कृतचन्द्रकरेणैव परेण' य. २ 'स्तनयन्ती' क; 'स्तनन्ती' य. ३ 'जान-
त्तेव' य. ४ 'इतिः' य. ५ 'तथा' अ-क.

चित्रभानुं व्यक्षमहिदत्तं विश्वरूपं चेत्येकादशं रुद्रानिव सोमामृतरसशी-
करचक्षुरितमुखान्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये रा-
जदेव्यमिधानायां ब्राह्मण्यां बाणमात्मजम् । स बाल एव विधेर्वल-
यतो वशादुपसम्पन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितैवास्व
मावृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानधृतिर्धाञ्चि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं कालेनादशमीस्थ
पुवास्तमगात् । संस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिशं
दह्यमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृहं पुवानैपीत् । गते च
विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबलहतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि
चापलान्याचरन्नित्वरो यभूव । अभवंश्चास्य वयैसा समानाः सुहृदः सहा-
याश्च । तथा च । आतरौ पारशवौ चन्द्रसेनमानूपेणौ, भार्पाकविरीशानः
परं मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकवि-
र्वेणीभारतः, प्राकृतकुरकुलपुत्रो वायुविकारः, चन्दिनावनङ्गवाणसूचीबाणौ,
कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकश्चण्डकः,
मिषकपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्यामीकरः, हैरिकः
सिन्धुपेणैः, लेखको गोविन्दकः, चित्रकृद्दीरवर्मा, पुस्तककृद्कुमारदत्तः, मार्द-
ङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, चांशिकौ मधु-
करपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा
तार्ण्डविकः, आक्षिक आखण्डलः, कित्तवो भीमकः, शैलालियुवा शिखण्डकः,
नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको चीरदेवः, कथको जयसेनः,
शैवो वक्रघोणः, मध्रसाधकः करालः, असुरचिवरव्यसनी लोहिताक्षः, धातु-
वादविद्विहङ्गमः, दर्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्र-
चूडः । स एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो-
कनकौतुकाक्षिप्तहृदयः सत्स्वपि पितृपितासहोपात्तेषु ब्राह्मणजनोचितेषु विभ-
वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहाग्निरगात् । अगाध निरवग्रहो ग्रहवा-
निव नर्वयौवनेन सैरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिर्मनोहन्ति बृहन्ति राजकुलानि वीक्ष-
माणः, निरवग्रहविद्याविद्योतितानि च गुरुकुलानि सेवमानः, महार्हालापग-
म्भीरगुणवद्गोष्ठींश्चोपतिष्ठमानः, स्वभावगम्भीरधीधनानि विदग्धमण्ड-

१ 'व्यक्षं महिदत्तम्' य. २ 'आधीयमानः' य. ३ 'सवयसः समानाः' य.
४ 'कविरीशानः' य. ५ 'वासधारो य. ६ 'मयूरकः' य. ७ 'सिद्धसेनः' य.
८ 'शार्दङ्गिकः' य. ९ 'यौवनसैरिणा' य. १० 'आधीयमानः' य-अ.

पुत्राभवत्, द्वितीयोऽपि चत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव स्पृहणीया प्रीतिः ।

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्यासम्भार-
स्तस्मिन्सवयसि भ्रातरि प्रेयसि प्राणसमे सुहृदि चत्से वाङ्मयं सम-
स्तमेव सञ्चारयामास । चकार च कृतदारपरिमहस्यास्य तस्मिन्नेव प्रदेशे
प्रीत्या प्रीतिकूटनामानं निवासम् । आत्मनाप्यापाढी, कृष्णाजिनी,
चल्कली, अक्षवलयी, मेखली, जटी च भूत्वा तपस्यतो जनयितुरेव
जगामान्तिकम् ।

अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिर्निर्गतप्रघोषः, परमेश्व-
रशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः, विपक्षक्षोभक्षमः,
क्षितितललब्धायतिः, अस्खलितप्रवृत्तो भागीरथीप्रधाह इव पावनः प्राव-
त्तत विपुलो वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः, आ-
श्रितधौता अप्यनालम्बितालीकयककाकवः, कृतकुक्कुटवृत्ता अप्यबैडालवृ-
त्तयः, विवर्जितजनपङ्क्तयः, परिहृतकपटकीरेकुचीकूर्चाकूताः, अगृहीतगह्वराः,
न्यकृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, परपरिवादपराचीनचेतसः,
वर्णत्रयव्यावृत्तिविशुद्धान्धसः, धीरधिपर्णोवधूताध्येषणाः, असङ्गसुकस्व-
भावाः, प्रणतप्रणयिनः, शमितसमस्तशास्त्रान्तरसंशीतयः, उद्वादितसमग्र-
न्धार्थग्रन्थयः, कवयः, वाग्विनः, विमासराः, सरसैर्भाषितव्यसनिनः, विद-
म्भपरिहासवेदिनः, परिचयपेशलाः, नृत्यगीतवादिप्रेष्ववाह्याः, हेतिहस्यावि-
मृष्टाः, सानुक्रोशाः, सत्यशुचयः, साधुसंमताः, सर्वसत्त्वसौहार्दद्वार्द्ध-
हृदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमाभाज आश्रितनन्दनाः,
अनिर्दिष्टा विद्याधराः, अजडाः कलाचन्तः, अदोषान्तरकाः, अपरोपता-
पिनो भास्वन्तः, अनुष्माणो हुतभुजः, अकुर्वृतयोऽभोगिनः, अस्तम्भाः
गुण्यालयाः, अलुप्तक्रतुक्रिया दक्षाः, अन्यालाः कामजितः, असाधारणा
द्विजातयः ।

तेषु चैवमुत्पद्यमानेषु, संसरति संसारे, यासु युगेषु, अवतीर्णे कलौ,
चहत्सु चत्सरेषु, व्रजत्सु वात्सरेषु, अतिक्रामति च काले, प्रसवपरम्परासिरन-
वरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुवैरनामा वैनतेय इव
गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपत-
श्चेति चत्वारो युगारम्भा इव ब्रह्मतेजोजन्यमानप्रजाविस्तारा नारायणबाहु-
दण्डा इव सच्चक्रनन्दकासनयाः । तत्र पाशुपतस्यैव एवाभवद्भार इवा-
चलकुलस्थितिश्चतुर्दधिगम्भीरोऽर्थपतिरिति नाम्ना समग्राग्रजन्मचक्रचूडाम-
णिर्महारमा सूनुः । सोऽजनयद्गुं हंसं शुचिं कविं महीदत्तं धर्मं जातवेदसं

१ 'वत्साय' व. २ 'विमलः' व. ३ 'कीर' क; 'कीर' व. ४ '०धिषणा विधूता-
ध्येषणा' व. ५ 'परमुभाषित०' व.

चित्रभानुं व्यक्षमहिदत्तं विश्वरूपं चेत्येकादश रुद्रानिव सोमामृतरसशी-
करच्छुरितमुखान्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये रा-
जदेव्यभिधानायां ब्राह्मण्यां बाणमात्मजम् । स बाल एव विधेर्वल-
यतो वशादुपसम्पन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितृवास्य
मावृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानमृतिर्धाञ्जि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं कालेनादशमीस्थ
एवास्तमगात् । संस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिशं
दृष्टमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृह एवानैपीत् । गते च
विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहलतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि
चापलान्याचरन्निवरो बभूव । अभवंश्चास्य चयैसा समानाः सुहृदः सहा-
याश्च । तथा च । आतरो पारगवौ चन्द्रसेनभातृपेणौ, भार्यकविरीशानः
परं मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ चारबाणवासवाणौ, घर्णकवि-
र्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, धन्दिनावनङ्गवाणसूचीयाणौ,
कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकश्चण्डकः,
मिषयुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादशमीकरः, हैरिकः
सिन्धुपेणः, लेखको गोविन्दकः, चित्रकूटीरवर्मा, पुस्तककृत्कुमारदत्तः, मार्द-
ङ्गिको जीमूतः, गायनौ सोमिलप्रह्लादित्यौ, सैरन्ध्री कुटङ्गिका, वांसिकौ मधु-
करपारावतौ, गान्धर्वोपाध्यायो दुर्दुरकः, संधाहिका केरलिका, लासकयुवा
ताण्डविकः, आक्षिक भास्वण्डलः, क्लृप्तवो भीमकः, शैलालियुवा शिखण्डकः,
नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको चीरदेवः, कथको जयसेनः,
शैवो चक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातु-
वादविद्विहङ्गमः, दुर्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करि ताम्र-
चूडः । स एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो-
कनकौतुकाक्षिसहृदयः सतस्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभ-
वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहाक्षिरगात् । अगाध निरवग्रहो ग्रहवा-
नित्व नवयौवनेन स्वैरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिर्मेनोहन्ति घृहन्ति राजकुलानि वीक्ष-
माणः, निरवग्रहविद्याविद्योत्तितानि च गुरुकुलानि सेवमानः, महार्हालापग-
म्भीरगुणवद्गोष्ठीश्रोपतिष्ठमानः, स्वभावगम्भीरैधीधनानि विदग्धमण्ड-

१ 'व्यक्षं महिदत्तम्' य. २ 'आधीयमान' य. ३ 'सवयसः समानाः' य.
४ 'कविरीशानः' य. ५ 'वासवारी य. ६ 'मयूरकः' य. ७ 'सिद्धसेनः' य.
८ 'शार्दूलिकः' य. ९ 'यौवनंस्वैरिणा' य. १० 'वधीधनानि' य-अ.

लानि च गाहमानः, पुनरपि तामेव वैपश्चितीमात्मवंशोचितां प्रकृतिम-
 भजत् । महतश्च कालात्तामेव भूयो वात्स्यायनवंशाश्रयामात्मनो जन्मभुवं
 ब्राह्मणाधिवासमगमत् । तत्र च चिरदर्शनादमिनः प्रभूतघ्नेहसद्भावैः ससंस्त-
 वप्रकटितज्ञातेयैरासैरत्सवदिवस इवामिनन्दितामिगमनो बालमित्रमण्डलस्य
 मध्यगतो मोक्षसुखमिवान्वभवदिति ।

इति श्रीवाणभट्टैरुक्तौ हर्षचरिते वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः ।



द्वितीय उच्छ्वासः ।

अतिगम्भीरे भूपे कूप इव जनस्य निरवतारस्य ।

दधति समीहितसिद्धिं गुणवन्तः पार्थिवा घटकाः ॥ १ ॥

रामिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।

अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम् ॥ २ ॥

अथ तत्रानवरताध्ययनध्वनिमुखराणि, भस्मपुण्ड्रकपाण्डुरललाटैः कपिल-
शिखाजालजटिलैः कृशानुभिरेव क्रतुलोभागतैर्बटुभिरध्यासमानानि, सेक-
सुबुमारसोमकैदारिकाहरितायमानप्रवनानि, कृष्णाजिनविकीर्णशुष्पत्पुरोडा-
शीयश्यामाकतण्डुलानि, बालिकाविकीर्यमाणनीवारयलीनि, शुचिशिष्यशता-
नीयमानहरितकुशपूलीपलाशसमिन्धि, इन्धनगोमयपिण्डकूटसङ्कटानि, आ-
मिक्षीयक्षीरक्षारिणीनामभिहोत्रधेनूनां खुरवलयैर्विलिखिताजिरवितर्दिकानि,
कर्मण्डलव्यमृत्पिण्डमर्दनव्यग्रपतिजनानि, घैतानवेदीशङ्खव्यानामौदुम्बरीणां
शाखानां राशिभिः पवित्रितपर्यन्तानि, वैश्वदेवपिण्डपङ्क्तिपाण्डुरितप्रदेशानि,
हविर्धूमधूसरिताङ्गनविटपिकिसलयानि, वैत्सीयघातसपालकलालितललत्तरल-
तर्णकानि, क्रीडकृष्णशारच्छागशावकप्रकटितपशुयन्धप्रयन्धानि, शुकसारि-
कारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुप्तानि, साक्षाघ्नीतपोवनानीव
चिरदृष्टानां बान्धवानां प्रीयमाणो भ्रमन्भवानानि सुखमतिष्ठत् ।

तत्रस्थस्य चास्य कदाचित्कुसुमसमययुगमुपसंहरन्नृम्भत ग्रीष्माभिधानः
सम्फुल्लमल्लिकाधवलदृहासो महाकालः । प्रत्यमनिर्जितस्वास्त्यमुपगतवतो
वसन्तसामन्तस्य बालापत्येविव पयःपायिषु नवोद्यानेषु दर्शितस्नेहो मृदुर-
भूत् । अमिनवोदितश्च सर्वस्यां पृथिव्यां सकलकुसुमबन्धनमोक्षमकरोत्प्रतप-
श्रुण्णसमयः । स्वयमनुराजस्याभिपेक्षाद्वांश्चामरकलापा इवागृह्यन्त कामिनीनां
चिकुरचयाः कुसुमायुधेन । हिमदग्धसकलकमलिनीकोपेनेव हिमालयामि-
मुर्तीं यात्रामदादंशुमाली ।

अथ ललाटन्तपे तपति तपने लिखितललाटिकापुण्ड्रैरलर्कचीरचीर-
संवीतैः स्वेदोदप्रिन्दुमुक्ताक्षवलयवाहिमिर्दिनकराराधननियमा इवागृह्यन्त
ललताललाटेन्दुमि । चन्दनधूसराभिरसूर्यम्पश्यामिः कुमुदिनीभिरिव ति-
वसममुप्यत सुन्दरीभिः । निद्रालसा रत्नालोचमपि नासहन्त दशाः, कि-
मुत जरदमातपम् । अशिशिरसमयेन चक्रवाकमिधुनाभिनन्दिताः सरित इव

१ 'कामण्डलव्य' अ-क. २ 'पिण्डपाण्डुरित' य. ३ 'वत्सीयवाल्लला-
टिन' अ-क. ४ 'रत्नसाल्ललाटिभिरिव' य. ५ 'चन्दननिर्जित' य.
६ 'अलवचीवर' य. ७ 'ललाटेन्दुपुतिभिः' य.

तन्निमानमानीयन्त सोडुपाः शर्षपैः । अभिनवपटुपाटलामोदसुरभिपरिमलं
न केवलं जलम्, जनस्य पवनमपि पातुमभूदभिलापो दिवसरसन्तापात् ।

क्रमेण च खरसगमयूरे, खण्डितशैशवे, शुष्यत्सरसि, सीदत्स्रोतसि,
मन्दनिक्षेरे, झिझिकाझाझारिणि, कातरकपोतकृजितानुबन्धवधिरितविश्वे,
विश्वसत्पतत्रिणि, करीपङ्कपमस्तुति, विरलवीरुधि, रुधिरकुतूहलिकेसरिफिशो-
रकलिह्यमानकठोरधातकीस्तपके, ताम्यस्तम्भेरमयूथवमधुतिम्यन्महामहीध-
रनितम्भे, दिनैरुदयमानद्विरददीर्घवदनाश्यामिकालीनमूकमधु-
लिहि, लोहितायमानमन्दारसिन्दूरितसीमि, सलिलस्यन्दसन्दोहसन्देहमुल-
न्महामहिषविपाणकोदिविलिरयमानस्फुटत्स्फाटिकदृपदि, धर्ममर्मरितगर्भुति,
तसर्पांशुकुलविकरणकातरविकिरे, विवरशरणश्वाविधे, तटाञ्जनकुररकूजाज्व-
रविचर्तमानोत्तानशफरशारपङ्कशेषपल्वलाम्भसि, दावजनितजगज्जीराजने,
रजनीराजयक्ष्मणि, कठोरीभवति निदाघकाले, प्रतिदिशमाटीकमाना इवो-
परेषु प्रपावार्दकुटीपटलप्रकटलुण्ठकाः, प्रपङ्कपिकच्छूगुच्छच्छटाच्छौटनचाप-
हैरकाण्डकण्डूला इव कर्पन्तः शर्करिलाः कर्करस्थलीः, स्थूलदृपच्छूर्णमुचः,
मुचुकुन्दकन्दलदलनदन्तुराः, समन्ततः पतन्मुखरचीरीगणमुखशीकरशीक्य-
मानतनवः, तरुणतरतरणितापतरले तरन्त इव तरङ्गिणि मृगतृष्णिकातरङ्गि-
णीनामलीकवारिणि, शुष्यच्छमीमर्मरमारयमार्गलह्नलाघवजवजङ्गालाः
रौणवावर्तमण्डलरिचकरासरसरभसारब्धनर्तनारम्भारभटीनटाः, दावदग्धस्थ-
लीमपीमलनमलिनाः, शिक्षितक्षपणकवृत्तय इव धनमयूरपिच्छधयानुच्चि-
न्वन्तः, सप्रयाणगुञ्जा इव शिक्षानजरत्करञ्जमञ्जरीधीजजालकैः, सप्ररोह-
इवातपातुरवनमहिपनासानिकुञ्जस्थूलनिःश्वासैः, सापत्या इवोड्डीयमानजव-
नवातहरिणपरिपाटीपेटकैः, सभ्रुकुटय इव दह्यमानसलधानबुसकूटकुटिलधू-
मकोटिभिः, सावीचिवीचय इव महोष्ममुक्तिभिः, लोमशा इव शीर्यमाणशा-
ल्मलिफलतूलतन्तुभिः, दद्रुणैः इव शुष्कपत्रप्रकराकृष्टिभिः, सिराला इव
तृणवेणीविकरणैः, उच्छ्रव इव धूयमाननवयवशूकशकलशङ्कुभिः, दंष्ट्राला
इव चलितशललसूचीशतैः, जिह्वाला इव वैश्वानरशिखामिः, उत्सर्पत्सर्पकञ्ज-
कचूडालाः, ब्रह्मसम्भरसाम्यवहरणाय कवलग्रहमिवोष्णैः कमलमधुभिरभ्य-
स्यन्तः, सकलसलिलोच्छोषणधर्मघोषणापंतहैरिव शुष्कवेषुवनास्फोटनपटुर-
वैस्त्रिभुवनसीपिकामुद्गावयन्तः, च्युतचलचापपक्षश्रेणीशारितसूतयः, त्विपि-
मन्मयूखलतालातलोपकल्मापवपुष इव स्फुटितगुञ्जाफलस्फुलिङ्गाङ्गाराङ्कि-

१ '०मयूखखण्डित०' घ. २ 'श्वसत्पत०' घ. ३ 'दिनकर'—इत्येतज्जास्ति अ-
क-पुस्तकयोः. ४ 'दीनदानाश्यामिका०' अ-क. ५ 'सन्दोहमुल०' घ.
६ '०कुलकातर०' अ-क. ७ 'कूयज्वर०' क; 'कूटज्वरनिवर्त०' अ. ८ 'प्रपा-
कट०' घ. ९ 'सन्तततपनतापमुखर०' घ. १० 'दद्रुल' क. ११ '०विकिरणैः'
अ-क. १२ '०कशुकैञ्जङ्गाला इव' घ. १३ 'घोषणाघोरपटलरिव' घ.

ताङ्गाः, गिरिगुहागम्भीरशाङ्कारभीषणभ्रान्तयः, भुवनभस्मीकरणाभिचारच-
रुपचनचतुरा रुधिराहुतिभिरिव पारिभद्रदुमस्तयकवृष्टिभिस्तर्पयन्तस्तारवान्व-
नविभावसून्, अशिशिरसिकतातारकितरंहसः, तप्तशैलविलीयमानशिलाजतु-
रसलवलिसदिशः, दायदहनपच्यमानचटकाण्डखण्डखचिततस्कोटरकीटपटल-
पुटपाकगन्धकटवः, प्रायतन्तोन्मत्ता मातरिन्धानः ।

सर्वतश्च भूरिभस्मासहस्रसन्धुक्षणक्षुमिता इव जरटाजगरगम्भीरगलगु-
हावाहिर्वायुभिः, कचिस्वच्छन्दतृणचारिणो हरिणाः, कचित्तस्तलविवरविव-
र्तिनो बभ्रवः, कचिज्जटौवलम्बिनः कपिलाः, कचिच्छकुनिकुलकुलायपातिनः
इयेनाः, कचिद्विलीनलाक्षारसलोहितच्छवयोऽधराः, कचिदासादितशकुनिप-
क्षकृतपटुगतयो विशिखाः, कचिदग्धनिःशेषजन्महेतवो निर्वाणाः, कचित्कुसु-
मवासिताम्बरसुरभयो रागिणः, कचित्सधूमोद्गारा मन्दरुचयः, कचित्सकल-
जगद्धासघसराः सभस्मकाः, कचिद्वेणुशिशिरैलग्गमूर्तयोऽत्यन्तवृद्धाः, कचिद-
ध्रुवोपयुक्तशिलाजतवः क्षयिणः, कचित्तर्वरसभुजः पीधानः, कचिदग्धगुगु-
लवो रौद्राः, कचिज्ज्वलितनेतदहनदग्धसकुसुमशरमदनाः कृतस्याणुस्थितयः,
चटुलशिखानतनारम्भारभटीनटाः, शुष्ककासारैस्तृतिभिः स्फुटद्वीरसनीवार-
वीजलाजवर्षिभिर्ज्वालाञ्जलिभिरचर्यन्त इव घर्मघृणिम्, भघृणा इव हठहूय-
मानकठोरस्थलकमठवसाविस्त्रगन्धगृध्रवः, स्वमपि धूममग्भोदसमुद्भूतिभि-
र्येव भक्षयन्तः, सतिलाहुतय इव स्फुटद्वहलवालकीटपटलाः कक्षेपु, भित्तिग
इव छोपविचटद्वल्ललधर्वलशम्बूकशुक्तयः शुष्केषु सरःसु, स्वेदिन इव
विलीयमानमधुपटलगोलगलितमधूरिष्टष्टयः कानिनेषु, खलतय इव
परिशीर्यमाणशिखासंहतयो महोपरेषु, गृहीतशिलाकवला इव ज्वलितसूर्यम-
णिसकलेषु शिलोच्चयेषु, प्रत्यद्वयन्त दारुणा दावाग्रयः ।

तथाभूते च तस्मिन्नत्युग्रे ग्रीष्मसमये कदाचिदस्य स्वगृहावस्थितस्य
भुक्तवतोऽपराहसमये भ्राता पारशवश्चन्द्रसेननामा प्रविदयाकथयत्—‘एष
खलु देवस्य चतुःसमुद्राधिपतेः सकलराजचक्रचूडामणिश्रेणीशाणक्रीणकपण-
निर्मलीकृतचरणनखमणेः सर्वचक्रवर्तिनां धौरेयस्य महाराजाधिराजपरमेश्व-
रश्रीहर्षदेवस्य भ्राता कृष्णनाम्ना भवतामन्तिकं प्रज्ञाततमो दीर्घाध्वगः
प्रहितो द्वारमध्यास्ते’ इति । सोऽब्रवीत्—‘आयुष्मन्, अविलम्बितं प्रवेशयै-
नम्’ इति ।

अथ तेनानीयमानम्, अतिदूरागमनगुरुजडजडम्, कार्दमिकचेलची-
रिकानियमितोच्चण्डचण्डातकम्, पृष्टमेक्ष्णपटच्चरकर्पटघटितगलितग्रन्थिम्,
अतिनिविडसूत्रबन्धनिघ्नितान्तरालकृतव्यपच्छेदया लेखमालिकया परिकलि-

१ ‘वायवः’ अ-क. २ ‘जटावल्कलावलम्बितः’ घ. ३ ‘कचिद्वलम्बितवेत्रयट-
योऽत्यन्तः’ घ. ४ ‘स्तृतिषु’ घ. ५ ‘कक्षेपु’ अ-क. ६ ‘शवल’ घ. ७ ‘पर्यन्तशी-
र्यमाणः’ घ. ८ ‘गलग्रन्थिम्’ घ. ९ ‘निमित्त’ घ.

तमूर्धनम्, प्रविशन्तं लेखहारकमद्राक्षीत् । अप्राक्षीच्च दूरादेव—‘भद्र
भद्रमशेषभुवननिष्कारणबन्धोस्तत्रभवतः कृष्णस्य’ इति । सः ‘भद्रम्’ इत्यु
क्त्वा प्रणम्य नातिदूरे समुपाविशत् । विश्रान्तश्चात्रवीत्—‘एष खलु
स्वामिनो माननीयस्य लेखः प्रहितः’ इति विमुच्य चार्पयत् । अथ बाण
सादरं गृहीत्वा स्वयमेवावाचयत्—‘मेखलकात्सन्दिष्टमवधार्य फलप्रतिबन्धं
धीमन्निरपहरणीयः कालातिपात इत्येतावदत्रार्थजातम् । इतरद्वार्तासंवाद-
नमात्रकम्’ । अवष्टतलेखार्थश्च समुत्सारितपरिजनः सन्देशं पृष्ठवान् ।
मेखलकस्त्ववादीत्—‘एवमाह मेधाविनं स्वामी—जानात्येव मान्यो यथैक-
गोत्रता वा, सैमानजातिता वा, समं संवर्धनं वा, एकदेशनिवासो वा,
दर्शनाभ्यासो वा, परस्परानुरागश्रवणं वा, परोक्षोपकारकरणं वा, समान-
शीलता वा, स्नेहस्य हेतवः । त्वयि तु विना कारणेनादृष्टेऽपि प्रत्यासन्ने
बन्धाविव बद्धपक्षपातं किमपि स्त्रियति मे हृदयं दूरस्थेऽपीन्दोरिव कुमुदा-
करे । भवन्तमन्तरेणान्यथा चान्यथा चार्यं चक्रवर्ती दुर्जनैर्प्राहित आसीत् ।
न च तत्तथा । न सन्त्येव ते चेपां सतामपि सतां न विद्यन्ते मिलोदासी-
नशत्रवः । शिशुचापलपराचीनचेतोवृत्तितया च भवतः केनचिदसहिष्णुना
यत्किञ्चिदसदृशमुदीरितमितरो लोकन्त्यैव तद्गृह्णाति वक्ति च । सलिलानीव
सल्लु गतानुगतिकानि लोलानि भवन्त्यविवेकिनां मनांसि । बहुमुखश्रवणनिश्च
लीकृतनिश्चयः किं करोतु पृथिवीपतिः । तत्रान्येऽपिभिश्चास्माभिर्दूरस्थितोऽपि
प्रत्यक्षीकृतोऽस्ति । विश्वश्चक्रवर्ती त्वदर्थं यथा—प्रायेण प्रथमे वयसि सर्व-
स्यैव चापलैः दौशवमपराधीति । तथेति च प्रतिपन्नं स्वामिना । अतो भवता
राजकुलमकृतकालक्षेपमागन्तव्यम् । अवर्ज्योशीवाददृष्टपरमेश्वरो बन्धुमध्यमधि-
वसन्नास्ति मे बहुमतः । न च सेवावैषम्यविपादिना वा परमेश्वरोपसर्पणभी-
रणा वा भवता भवितव्यम् । यतो यद्यपि—

स्वेच्छोपजातविषयोऽपि न याति वक्तुं

देहीति मार्गणशतैश्च ददाति दुःखम् ।

मोहात्समाक्षिपति जीवनमप्यकाण्डे

कष्टं मनोभव इवेश्वरदुर्विदग्धः ॥ ३ ॥

तथाप्यन्ये ते भूपतयः, अन्य एवायं न्यपृत्तनृगनलनिषधनहुपान्धरीपद्म-
रथदिलीपनाभागभरतभगीरथययातिरमृतमयः स्वामी । नास्याहङ्कारकाल-
कृष्टविषदिग्धदुष्टा दृष्टयः, न गर्भगुरगरगलग्रहगदगद्गदा गिरः, नातिस्मयो-
न्मापसारविस्मृतस्मैर्याणि स्थानकानि, नोद्दामदम्पदाहज्वरवेगप्रिकृया
विकाराः, नाभिमानमहामंनिपातनिर्मिताङ्गभङ्गानि गतानि, न मदादितय-
श्रीकृतौष्ठनिष्टूतनिष्ठुराक्षराणि जल्पितानि । तथा च, अस्य विमलेषु साधुषु
रत्नबुद्धिः, न शिलाशकलेषु । मुक्ताधयलेषु प्रसाधनधीः, नाभरणभारेषु ।

दानवत्सु कर्मसु साधनधन्दा, न करिकीटेषु । सर्वांगेसरे यशसि महाप्रीतिः,
न जीवितजरत्तुणे । गृहीतकरास्वाशासु प्रसाधनेताभियोगः, न निजकलत्रचै-
र्मपुत्रिकासु । गुणवति धनुषि सहाययुद्धिः, न पिण्डोपजीविनि सेवकजने ।
अपि च । अस्य मित्रोपकरणमात्मा, भृत्योपकरणं प्रभुत्वम्, पण्डितोपकरणं
वैदग्ध्यम्, वाग्धोपकरणं लक्ष्मीः, कृपणोपकरणमैश्वर्यम्, द्विजोपकरणं
सर्वस्वम्, सुकृतसंस्करणोपकरणं हृदयम्, धर्मोपकरणमायुः, साहसोपकरणं
शरीरम्, असिलतोपकरणं पृथिवी, विनोदोपकरणं राजकम्, प्रतापोपकरणं
प्रतिपक्षः । नास्याह्यपुण्यैरवाप्येत सर्वातिशायिसुखरसप्रसूतिः पादपल्लव-
च्छाया' इति । श्रुत्वा च तमेव चन्द्रसेनं समादिशत्—'कृतकशिपुं विश्वा-
न्तसुखिनमेनं कारय' इति ।

अथ गते च तस्मिन्, पर्यंते च वासरे, सहर्द्धमानरक्तपङ्कजसम्पुटपीय-
मान इव क्षयिणि क्षामतां व्रजति बालवायसास्यारुणेऽपराह्णतपे, शिथिलि-
तनिजबाजिजये जपापीडपाटैलेऽस्ताचलशिखरस्खलिते खड्गतीव्र कमलिनीक-
ण्टकक्षतपादपल्लवे पतङ्गे, पुरः परापतति मेघदन्धकारलेशैलम्बालके द्वाशि-
विरहशोकश्याम इव श्यामामुखे, कृतसंध्योपासनः शयनीयमगात् । अचि-
न्तयच्चैकाकी—'किं करोमि । अन्यथा सम्भावितोऽस्मि राज्ञा । निर्निमित्त-
बन्धुना च सन्दिष्टमेवं कृष्णेन । कष्टा च सेवा । विप्रमं च भृत्यत्वम् । अति-
गम्भीरं महद्वाजकुलम् । न च तत्र मे पूर्वजप्रवर्तिता प्रीतिः, न कुलक्र-
मागता गतिः, नोपकारसरणानुरोधः, न बालसेवाश्रेहः, न गोश्रगौरवम्,
न पूर्वदर्शनदाक्षिण्यम्, न प्रज्ञासंविभागोपप्रलोभनम्, न विद्यातिशयकुतू-
हलम्, नाकारसौन्दर्यादरः, न सेवाकाकुलकौशलम्, न विद्वद्गोष्ठीबन्धवैदग्ध्यम्,
न वित्तव्ययवशीकरणम्, न राजवल्लभपरिचयः । अवश्यं गन्तव्यम् । सर्वथा
भगवान्पुररारातिर्भुवनगुरुर्गतस्य मे' सर्वं सांप्रतमाचरिष्यति' इत्यवधार्य
गमनाय मत्तिमकरोत् ।

अथान्यस्मिन्नहन्त्युत्थाय, प्रातरेव स्नात्वा, धृतधौतधवलदुकूलवासाः, गृ-
हीताक्षमालः, प्रास्थानिकानि सूक्तानि मन्त्रपदानि च बहुशः समावर्त्य, देव-
देवस्य विरूपाक्षस्य क्षीरक्षपनपुरःसरं सुरमिकुसुमधूपगन्धध्वजयलिविले-
पनप्रदीपकबहुलां विधाय पूजां परमया भक्त्या, प्रथमहुततरलतिलत्वग्निघ-
टनेचटुलमुखरशिखाशोखरं प्राज्याज्याहुतिप्रवर्धितदक्षिणार्चिपं भगवन्तमा-
शुशुक्षणिं हुत्वा, दत्त्वा शुभ्रं यथाविद्यमानं द्विजेभ्यः, प्रदक्षिणीकृत्य प्राशुखीं
नैचिकीम्, शुक्लाङ्गरागः, शुक्लमात्यः, शुक्लवासाः, रोचनाचित्रदूर्वाग्रपल्लव-
अशितगिरिकर्णिकाकुसुमकृतकर्णपूरः, शिरसासक्तसिद्धार्थकः, पितुः कनीयस्या

१ 'सर्वांशांगेसरे' य. २ 'द्विष्ट प्रसाधनाभियोगः' य. ३ 'धर्म' य. ४ 'संवदमान'
य. ५ 'पाटलित्रि' य. ६ 'लेखा' य. ७ 'तत्रगौरवम्' य. ८ 'भवानीपतिर्भुवनपतिः'
य. ९ 'मे शरणं सर्व' य. १० 'विचटन' अ-क.

स्वस्वा मात्रेव श्रेहार्द्रहृदयया श्वेतवाससा साक्षादिव भगवत्या महाश्वेतया
मालत्याएयया कृतसकलगमनमङ्गलः, दत्ताशीर्वादो बान्धववृद्धामिः, अ-
मिनन्दितः परिजनजरन्तीभिः, वन्दितचरणैरभ्यनुज्ञातो गुरुभिः, अमि-
यादितैराघ्रातः शिरसि कुलवृद्धैः, वर्धितगमनोत्साहः शकुनैः, मौहूर्तिकम-
तेन कृतनक्षत्रदोहदः, शोभने मुहूर्ते हरितगोमयोपलिप्ताजिरस्थण्डिल-
स्थापितमसितेतरकुसुममालापरिक्षिप्तकण्ठं पिष्टपत्राङ्गुलपाण्डुरं मुखनिहित-
नवचूतपल्लवं पूर्णकलशमुदीक्षमाणः, प्रणम्य कुलदेवताभ्यः, कुसुमफल-
पाणिभिरप्रतिरथं जपद्भिर्निजद्विजैरनुगम्यमानः, प्रथमचलितदक्षिणचरणः,
प्रीतिकृटान्निरगात् ।

प्रथमेऽहनि घर्मकालकष्टं निरुदकं निष्पत्रपादपविपमं पथिकजननमस्कि-
यमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातनं शुष्कमपि पल्वितमिव तृपित-
श्चापदकुललम्बितलोलजिह्वालतासहस्रैः पुलकितमिवाच्छभैर्लङ्गोलाल्ललित-
मानमधुगोलचलितसरघासङ्घातै रोमाञ्जितमिव दग्धस्थलीरुदस्थूलाभीरु-
कन्दलशतैः शनैश्चण्डिकाकौननमतिक्रम्य महकूटनामानं ग्राममगात् । तत्र
च हृदयनिर्विशेषेण भ्रात्रा सुहृदा च जगत्पतिनाम्ना सम्पादितसपर्यः सुख-
मवसत् । अथापरेशुरुत्तीर्य भगवतीं भागीरथीं यष्टिग्रहेकनाम्नि घनग्रामके
निशामनयत् । अन्यसिन्धिवसे स्कन्धावारमुपमणितौरमन्वजिरवति कृतसं-
निवेशमाससाद । अतिष्ठच्च नातिदूरे राजभवनस्य ।

निर्वर्तितस्नानाशनव्यतिकरो विश्रान्तश्च मेखलकेन सह याममाघ्राव-
शेषे दिवसे भुक्तवति भूभुजि प्रख्यातानां क्षितिभुजां बहूञ्शिविरसं-
तिवेशान्वीक्षमाणः शनैः शनैः पट्टवन्धार्थमुपस्थापितैश्च डिण्डिमाधिरोह-
णायाहृतैश्चाभिनवबद्धैश्च विज्ञेयोपार्जितैश्च कौशालिकागतैश्च नागवीथीपा-
लप्रेषितैश्च प्रथमदर्शनकुतूहलोपनीतैश्च दूतसंप्रेषणप्रेषितैश्च पल्लीपरिवृष्ट-
टौकितैश्च स्वेच्छायुद्धक्रीडाकौतुकाकारितैश्च दीयमानैश्चाच्छिद्यमानैश्च सु-
च्यमानैश्च यामस्थापितैश्च सर्वद्वीपविजिगीषया गिरिभिरिव सागरसेतुवन्धा-
र्थमेकीकृतैर्ध्वजपटपट्टपट्टहशङ्खचामराङ्गरागरमणौघैः पुण्याभिषेकदिवसैरिव
कल्पितैर्वारणेन्द्रैः इयामायमानम्, अनवरतचलितखुरपुटप्रहतमृदङ्गैर्नर्तय-
द्भिरिव राजलक्ष्मीमुपहसद्भिरिव रुक्मिण्युटप्रसृतफेनाट्टहासेन जवजडजङ्घां
हरिणजातिमाकारयद्भिरिव सङ्घट्टहेतोर्हर्षहेपितैर्नोद्यैः श्रवसमुत्पतद्भिरिव दि-
वसकररथतुरगरूपा पक्षायमाणमण्डनचामरमालैर्गगनतलं तुरङ्गैस्तरङ्गाय-
मानम्, अन्यत्र प्रेषितैश्च प्रेथ्यमाणैश्च प्रेषितप्रतिनिर्बृत्तैश्च बहुयोजनग-

१ 'दत्तपिष्ट०' च. २ 'शुष्कलङ्गो०' च. ३ 'चण्डिकायतनकानन०' च.
४ 'यष्टिगृहक०' च. ५ 'मणिपुरमन्व०' च. ६ 'यामावस्थितैश्च' च. ७ 'हेपितैर्नोद्यै-
श्चैःश्रवस०' च. ८ 'प्रतीपनिवृत्तै०' अ-क.

मनगणनसंख्याक्षरावलीमिरिव चराटिकावलीभिर्घटितमुखमण्डनकैस्सारकितै-
रिव संध्यातपच्छेदैररुणचामरिकारचितकर्णपूरैः सरक्तोत्पलैरिव रक्तशालि-
शालेयैरनवरत्नज्ञगणायमानचारुचामीकरधुरधुरकमालिकैर्जरत्करञ्जनैरिव
रणितशुष्कत्रीजकोशीशतैः श्रवणोपान्तप्रेक्ष्यपञ्चरागवर्णोर्णाचित्रसूत्रजूटज-
टालैः कपिकपोलकपिलैः क्रमेलककुलैः कपिलायमानम्, अन्यत्र शरज्जल-
धरैरिव सद्यःसुतपयःपटलधवलतनुमिः कल्पपादपैरिव मुक्ताफलजाल-
कजायमानालोकलुसच्छायामण्डलैर्नारायणनाभिपुण्डरीकैरिवाश्लिष्टगरुडपक्षैः
क्षीरोदोद्देशैरिव द्योतमानविकटविद्रुमदण्डैः श्लेषफणाफलकैरिचोपरिस्फुरत्स्फी-
तमाणिक्यखण्डैः श्वेतगङ्गापुलिनैरिव राजहंसोपसेवितैरभिभवद्भिरिव निदा-
घसमयमुपहसद्भिरिव वियस्यतः प्रतापमापिवद्भिरिवातपं चन्द्रलोकमयमिव
जीवलोकं जनयद्भिः कुमुदमयमिव कालं कुर्वद्भिर्योत्स्नामयमिव वासरं
विरचयद्भिः केनमयीमिव दिवं दर्शयद्भिरफालकौमुदीसहस्राणीव सृजद्भिरु-
पहसद्भिरिव शातक्रतवीं धियं श्वेतायमानैरातपत्रखण्डैः श्वेतायमानम्, क्षण-
दृष्टनष्टादृष्टिबुधं च मुष्णद्भिरिव भुवनमाक्षेपोक्षेपदोलायितं दिनं गतागता-
नीव कारयद्भिरिव कुनृपतिसम्पर्ककलङ्ककालीं कालेयीं स्थितिं विकचविश-
दकाशवनपाण्डुरदिशं शररसमयमिवोपपादयद्भिरिविसतन्तुमयमिवान्तरिक्षमा-
विर्भावयद्भिः शशिकरशुचीनां चलतां चामराणां सहस्रैर्दोलायमानम्, अपि
च हंसयूथायमानं करिकर्णशङ्खैः, कल्पलतावनायमानं कदलिकामिः, माणि-
क्यवृक्षकवनायमानं मायूरातपत्रैः, मन्दाकिनीप्रवाहायमानमंशुकैः, क्षीरो-
दायमानं क्षौमैः, कदलीवनायमानं मरकतमयूखैः, अन्यमानान्यदिवसमिव
पञ्चरागबालातपैः, उत्पद्यमानापराम्बरमिवेन्द्रनीलप्रभापटलैः, आरभ्यमा-
णापूर्वनिशमिव महानीलमयूखान्धकारैः, खन्दमानानेककालिन्दीसहस्रमिव
गरुडमणिप्रभाप्रतानैः, अद्भारकितमिव पुष्परागरश्मिभिः, कैश्चित्प्रवेशमल-
भमानैरधोमुखैश्चरणनखपतितयदनप्रतिविम्बनिभेन लज्जया स्वाङ्गानीव वि-
शद्भिः कैश्चिदङ्गुलिलिखितायाः क्षित्तेर्विकीर्यमाणकरनखकिरणकदम्बकव्याजेन
सेवाचामराणांवार्ययद्भिः कैश्चिदुरःस्थलदोलायमानेन्द्रनीलतरलप्रभापट्टैः स्वा-
मिप्रकोपप्रशमनाय कण्ठबद्धकृपाणपट्टैरिव कैश्चिदुच्छ्वाससौरभभ्राम्यद्भ्रमर-
पटलान्धकारितमुखैरपहतलक्ष्मीशोकघृतलम्बश्मश्रुमिरिवान्यैः शेखरोड्डीय-
मानमधुपमण्डलैः प्रणामविडम्बनाभयपलायमानमौलिमिरिव निर्जितैरपि
संमानितैरिवानन्यशरणैरन्तरान्तरा निष्पततां प्रविशतां चान्तरप्रतीहाराणा-
मनुमार्गप्रधावितानेकार्थिजनसहस्राणामनुयायिनः पुरुषानध्रान्तैः पुनः पुनः
पृच्छद्भिः 'भद्र, अद्य भविष्यति भुक्तौस्थानं दास्यति दर्शनं परमेश्वरः,
निष्पतिष्यति वा बाह्यां कक्ष्याम्' इति दर्शनाशया दिवसं नयद्भिर्भुजनि-
र्जितैः शत्रुमहासामन्तैः समन्तादासेव्यमानम्, अन्यैश्च प्रतापानुरागागतै-

नानादेशजैर्महीपालैः प्रतिपालयद्भिर्नरपतिदर्शनकालमध्यास्यमानम्, एका-
न्तोपविष्टैश्च जनैराहूतैः पाशुपतैः पाराशरिर्मिर्वर्णिमिश्च सर्वदेशजन्ममिश्र
जनपदैः सर्वांम्भोधिबेलावनवलयवासिमिश्र म्लेच्छजातिभिः सर्वद्वीपान्तरा-
गतैश्च दूतमण्डलैरपास्यमानम्, सर्वप्रजानिर्माणभूमिमिव प्रजापतीनां लोक-
स्यसारोचयरचितं चतुर्थमिव लोकम्, महाभारतशतैरप्यकथनीयसमृद्धि-
सम्भारम्, वृत्तयुगसहस्रैरिव कल्पितसंनिवेशम्, स्वर्गार्धुदैरिव विहितराम-
णीयकम्, राजलक्ष्मीकोटिमिरिव कृतपरिग्रहं राजद्वारमगमत् ।

अभवचास्य जातविस्मयस्य मनसि—‘कथमिवेदमियत्प्रमाणं प्राणिजातं
जनयतां प्रजासृजां नासीत्परिध्रमो महाभूतानां वा परिक्षयः, परमाणूनां वा
परिच्छेदः, कालस्य चान्तः, आद्युपो वा व्युपरमः, आकृतीनां वा परिस-
माप्तिः’ इति । मेखलकस्तु दूरादेव द्वारपाललोकेन प्रत्यभिज्ञायमानः
‘तिष्ठतु तावत्क्षणमात्रमग्रैव पुण्यभागी’ इति तमभिधायाप्रतिहतः पुरः
प्राविशत् ।

अथ स मुहूर्तादिव प्रांशुना, कर्णिकारगौरेण, वीध्रकफञ्जुकच्छन्नवपुषा,
समुन्मिषन्माणिक्पदकयन्धयन्धुरशस्तैवन्धकृशावलम्बेन, हिमशैलशिलावि-
शालवक्षसा, हरयूपककुदकूटविकटांसतटेन, उरसा चपलहृषीकहरिणकुल-
संयमनपाशमिव हारं विभ्रता, ‘कथयतं यदि सोमवंशसम्भवः सूर्यवंशस-
म्भवो वा भूपतिरभूदेवंविधः’ इति प्रष्टुमानीताभ्यां सोमसूर्याभ्यामिव ध्रुव-
जगताभ्यां मणिकुण्डलाभ्यां समुद्भासमानेन, यहर्द्ददनलावण्यविसरदेणि
काक्षिप्यमाणैरधिकारगौरवादीयमानमार्गेणेच दिनकृतः किरणैः, प्रसादल-
ब्धया विकचपुण्डरीकमुण्डमालिकयेव दीर्घया दृष्टया दूरादेवानन्दयता
नैष्ठुर्याधिष्ठानेऽपि प्रतिष्ठितेन पदे प्रथयमिवावनन्त्रेण मौलिना पाण्डुरमुष्णी
पमुद्ग्रहता, वामेन स्थूलमुक्ताफलच्छुरणदन्तुरत्सरं करकितलयेन कलयत
कृपाणम्, इतरेणापनीततरलतां ताडितोमिव रतां शातकौम्भीं चेत्रयष्टि
मुन्मृष्टां धारयता पुरुषेणानुगम्यमानो निर्गलावोचत्—‘एष खलु महाप्रती
हाराणामनन्तरश्चक्षुष्यो देवस्य पारियात्रनामा दौवारिकः । समनुगृह्णात्वे
नमनुरूपया प्रतिपत्त्या कल्याणामिनिवेशी’ इति । दौवारिकः समुपसृत्य
कृतप्रणामो मधुरया गिरा सपिनयमभापत्—‘आगच्छत । प्रविशत दर्श-
नाय । कृतप्रसादो देवः’ इति । वाणस्तु ‘धन्योऽसि, यदेवमनुग्राह्यं मां
देवो मन्यते’ इत्युक्त्वा तेनोपदिश्यमानमार्गं प्राविशदभ्यन्तरम् ।

अथ यनायुजैः, आरट्टजैः, काम्योजैः, भारद्वाजैः, सिन्धुदेशजैः, पारसी-
कैश्च, शोणैश्च, श्यामैश्च, श्वेतैश्च, पिञ्जरैश्च, हरिद्रिश्च, तित्तिरिकल्माषैश्च,
पद्मभद्रैश्च, मल्लिकाक्षैश्च, कृत्तिकापिञ्जरैश्च, आयतनिर्मासमुखैः, अनुकटक-

१ ‘नासीन्महाभूतानां’ अ-क. २ ‘विच्छेदः’ व. ३ ‘वस्तवन्धुताव०’ व.

४ ‘वृद्धदन०’ अ.

पङ्कोशैः, सुवृत्तशृङ्गसुवदितघण्टिकायन्त्रैः, यूपानुपूर्वावक्रायतोदग्रप्रौढैः,
उपचयश्चयत्स्कन्धसन्धिभिः, निर्भुग्नोरःस्थलैः, अस्यूलमृगुणप्रसृतैर्लोहपीठक-
ठिनखुरमण्डलैः, अतिजघनवृद्धनभयादनिर्मितान्त्राणीवोदराणि वृत्तानि धार-
यद्भिः, उद्यद्गोणीविभज्यमानपृथुजघनैः, जगतीदोलायमानवालपल्लवैः, कथ-
मप्युभयतो निष्ठातदृढभूरिपौशसंयमननियन्त्रितैः, आद्यतैरपि पश्चात्पाशव-
न्धप्रसारितैकाङ्गिमिरायततैरिबोपलक्ष्यमाणैः, यद्गुणसूत्रप्रयितग्रीवागण्ड-
कैरामीलितलोचनैः, दूर्यारसदयामलफेनलवशबलान्दशनगृहीतमुक्तान्कर-
फरितत्वचः कण्डूजुपः प्रतीकान्प्रचालयद्भिः, सालसवलितवालधिमिः, एक-
शफविश्रान्तिस्रस्तशिथिलितजघनार्धैः, निद्रया प्रध्यायद्भिश्च, स्खलितहुङ्गा-
रमन्दमन्दशब्दायमानैश्च ताडितखुरधरणीरणितमुखरशिखरखुरलिखितक्षमा-
तलैर्धासममिलपद्भिश्च, प्रकीर्यमाणयवसप्रासरसमलसरोद्भूतक्षोभैश्च, प्रकु-
पितचण्डचण्डालहुङ्कारकातरतरतरलतारकैश्च, कुङ्कुमप्रमृष्टिपिक्त्राङ्गतया स-
त्ततसंनिहितनीराजनैर्नलैरिव लक्ष्यमाणैरुपरिपिततप्तितानैः, पुरः पूजिता-
मिमत्तदैवतैः, भूपालबलभैस्तुरङ्गैरारचितां मन्दुरां विलोकयन्, कुतूहला-
क्षितहृदयः किञ्चिदन्तरमतिक्रान्तो हस्तयामेनात्युच्यतया निरवकाशमिवाकाशं
कुर्वाणम्, महता कदलीयनेन परिवृतपर्यन्तं सर्वतो मधुकरमयीभिर्मदसु-
तिभिर्नदीमिरिवापतन्तीभिरापूर्णमाणम्, आशामुखत्रिसर्पिणा यकुलवनाना-
मिव विकसतामामोदेन लिम्पन्तं प्राणेन्द्रियं दूरादव्यक्तमिभधिर्षयागारम-
पश्यत् । अपृच्छच—‘अस्य देवः किं करोति’ इति । असाचकथयत्—‘एष
खलु देवस्यौपवाहो घाहं हृदयं जाल्यन्तरित आत्मा बहिश्चराः प्राणा विक्र-
मक्रीडासुहृदपशात इति यथार्थनामा वारणपतिः । तस्यावस्थानमण्डपोऽयं
महान्दृश्यते’ इति । स तमवादीत्—‘भद्र, श्रूयते दर्पशातः । यद्येवमदोपो
वा पश्यामि तावद्धारणेन्द्रमेव । अतोऽहंसे मामस्य प्रापयितुम् । अतिपर-
वानसि कुतूहलेन’ इति । सोऽभाषत—‘भवत्वेवम् । आगच्छतु भवान् ।
को दोषः । पश्यतु तावद्धारणेन्द्रम्’ इति ।

गत्वा च तं प्रदेशं दूरादेव गम्भीरगलगर्जितैर्विद्यति चातककदम्बकैर्भुवि
च भयननीलकण्ठकुलैः कलकेकाकलकलमुखरमुखैः क्रियमाणकलकोलाहलम्,
विकचकदम्बसंवादिमदसुरासौरभभरितभुवनम्, कायवन्तमिवाकालमेघका-
लम्, अविरलमधुविन्दुपिङ्गलपद्मजालकितां सरसीमिवाभ्यवगाढां दशां
चतुर्थीमुत्सृजन्तम्, अनवरतमवतंसशङ्खैरामन्दकर्णतालदुन्दुमिध्वनिभिः प-
ञ्चमीप्रवेशमङ्गलारम्भमिव गार्यन्तम्, अविरतचलनचित्रत्रिपदीललितलास्य-

- १ ‘भूमिपाश’ य. २ ‘प्रदेशान्’ य. ३ ‘नलरक्ष्यमाणैरिवो०’ अ-क.
४ ‘०दव्यक्तमिव पिण्ण्याकार०’ य; ‘धृण्ण्या०’ अ. ५ ‘गर्जितोर्जितैः’ अ-क.
६ ‘क्रियमाणाकाल०’ य. ७ ‘कायवन्तमिव काल०’ य. ८ ‘सूचयन्तम्’ य.

लयैर्दंलायमानदीर्घदेहाभोगर्तया मेदिनीविदलनभयेन भारमिव लघयन्तं
दिग्भित्तिटटेषु फायमिव कण्डूयमानम्, आहवायोदस्तहन्तया दिग्वारणानि-
घाह्यमानम्, प्रहसन्मभमिव स्थूलनिशितदन्तेन करपत्रेण पाटयन्तम्, अ-
मान्तं भुवनाभ्यन्तरे वहिरिव निर्गन्तुमीहमानम्, सर्वतः सरसकिशलयल-
तालासिमिलैश्चैश्चिरपरिचयोपचितैर्घनैरिव विक्षिप्तसशैवलविसविसरशबल-
सलिलैः सरोभिरिव चाधोरणैरापीयमाननिदाघसमयसमुचितोपचारानन्दम्,
अपि च प्रतिगजदानपचनादानदूरोत्क्षिप्तेनानेकसमरविजयगणनालेखाभिरिव
वलिवलयराजिमिस्तनीयसीमिसारद्वितोदरेणातिस्थवीयसा हन्तार्गलदण्डेना-
र्गलयन्तमिव सकलं सकुलशैलसमुद्रद्वीपकाननं ककुभां चक्रवालम्, एकं
करान्तरार्पितेनोत्पलाशेन कदलीदण्डेनान्तर्गतशीकरसिच्यमानमूलं मुक्तपल्ल-
वमिवापरं लीलायलम्भिना मृणालजालकेन समररसोच्चरोमाञ्चरुण्टकितमिव
दन्तकाण्डं वहन्तम्, विसर्पन्त्या च दन्तकाण्डयुगलकस्य कान्त्या सरःक्रीडा-
स्वादितानीव कुमुदवनानि बहुधा धमन्तं निजयशोराशिमिव दिशामर्पयन्तं
कुकरिकीटपाटनदुर्ललितान्सिंहानिवोपहसन्तं कल्पद्रुमदुकूलमुखपटमिव चा-
त्मनः कैलपयन्तम्, हन्तकाण्डदण्डोद्धरणलीलासु च लक्ष्यमाणेन रत्नांशुक-
सुकुमारतलेन तालुना कवलितानि रक्तपद्मवनानीव धर्पन्तमभिनवकिसल-
यराशिमिवोद्गिरन्तम्, कमलकवलपीतं मधुरसमिव स्वभायपिङ्गलेन धमन्तं
चक्षुषा, चूतचम्पकलयलीलवद्भक्तकोलयन्त्येलालतामिश्रितानि ससहकाराणि
कर्पूरपूरपूरितानि पारिजातरुवनानीवोपभुक्तानि पुनः पुनः करटाभ्यां बह-
लमदामोदव्याजेन विसृजन्तम्, अहर्निशं विभ्रमकृतहस्तस्थितिमिरर्धेखण्डि-
तपुण्ड्रेक्षुकाण्डकण्डूयनलिपितैरलिकुलवाचालितैर्दानपट्टकैर्विलभमानमिव स-
र्वकाननानि करिपतीनाम्, अविरलोदधिन्दुस्यन्दिना हिमशिलाशकलमयेन
विभ्रमनक्षत्रमालागुणेन शिशिरीक्रियमाणम्, सकलवारणेन्द्राधिपत्यपट्टध-
न्धवन्धुरमिवोच्चैन्तरां शिरो दधानम्, सुहृसुहृः स्थगितापावृतविभुखाभ्यां
कर्णतालवृन्ताभ्यां योजयन्तमिव भर्तृभक्त्या दन्तपर्यङ्किकास्थितां राजल-
क्ष्मीम्, आयतवंशक्रमागतेन गजाधिपत्यचिह्नेन चामरेणेव चलता घालधिना
विराजमानम्, स्वच्छशिशिरशीकरच्छलेन दिग्विजयपीताः सरित इव पुनः
पुनर्मुखेन मुञ्चन्तम्, क्षणमवधानदाननिस्पन्दीकृतसकलावयवानामन्यद्विरद-
डिण्डिमाकर्णनाद्भवलनानामन्ते दीर्घफूत्कारैः परिभवदुःखमिवावेदयन्तम्,
अलब्धयुद्धमिवात्मानमनुशोचन्तम्, आरोहाधिरुडिपरिभवेन लज्जमानमि-
वाङ्गुलीलिखितमहीतलं मदं मुञ्चन्तम्, अवज्ञागृहीतमुक्तकवलकुपितारोहा-
रदनानुरोधेन मदतन्त्रीनिमीलितनेत्रत्रिभागं कथं कथमपि मन्दमन्दमनाद-
रादाददानं कवलान्, अवजग्धतमालपल्लवक्षुतस्थामलरसेन प्रभूततया मद-

प्रवाहमिव मुखेनाप्युत्सृजन्तम्, दलन्तमिव दर्पेण, श्वसन्तमिव शौर्येण,
मूर्च्छन्तमिव मदेन, व्रुवन्तमिव तारुण्येन, द्रवन्तमिव दानेन, चलन्तमिव
बलेन, माद्यन्तमिव मानेन, उद्यन्तमिवोत्साहेन, ताम्यन्तमिव तेजसा, लिम्प-
न्तमिव लावण्येन, सिञ्चन्तमिव सौभाग्येन, सिग्धं नखेषु, परुषं रोमविषये,
गुरुं मुखे, सच्छिष्यं विनये, मृदुं शिरसि, दृढं परिचयेषु, ह्रस्वं स्कन्धबन्धे,
दीर्घमायुषि, दरिद्रमुदरे, सततप्रपृच्छं दाने, चलभद्रं मदलीलासु, कुलकल-
त्रमायत्ततासु, जिह्वं क्षमासु, यद्विवर्षं क्रोधमोक्षेषु, गरुडं नागोद्धृतिषु,
नारदं कलहकुतूहलेषु, शुष्काशनिपातमवस्कन्देषु, भकरं बाहिनीक्षोभेषु,
आशीविषं दशनकर्मसु, वरुणं हस्तपाशाकृष्टिषु, यमवागुरामरातिसंवेष्ट-
नेषु, कालं परिणतिषु, राहुं तीक्ष्णकरग्रहणेषु, लोहिताङ्गं वक्रचारेषु,
अलातचक्रं मण्डलभ्रान्तिविज्ञानेषु, मनोरथसम्पादकं चिन्तामणिपर्वतं
विक्रमस्य, दन्तमुक्ताशैलसम्भनिवासप्रासादमभिमानस्य, घण्टाचामर-
मण्डनमनोहरमिच्छासञ्चरणविमानं मनस्वितायाः, मदधारादुर्दिनाभ्यकारं
गन्धोदकधारागृहं क्रोधस्य, सकाञ्चनप्रतिमं महानिकेतनमहङ्कारस्य,
सगण्डशैलप्रसवणं श्रीडापर्वतमवल्लेपस्य, सदन्ततोरणं वज्रमन्दिरं दर्पस्य,
उच्चकुम्भकूटाट्टालकविकटं सञ्चारि गिरिदुर्गं राज्यस्य, कृतानेकबाणविवरस-
हस्रं लोहप्राकारं पृथिव्याः, शिलीमुखदातृशाङ्कारितं पारिजातपादपं भूनन्द-
नस्य, तथा च सङ्गीतगृहं कर्णतालताण्डवानाम्, आपानमण्डपं मधुपमण्ड-
लानाम्, अन्तःपुरं शृङ्गाराभरणानाम्, मदनोत्सवं मदलीलालास्यानाम्,
अधुष्णप्रदोषं नक्षत्रमालामण्डलानाम्, अकौलप्रावृद्धकालं मदमहानदीपूर-
णवानाम्, अलीकदारुसमयं सप्तच्छदवनपरिमलानाम्, अपूर्वहिमागमं शी-
करनीहाराणाम्, मिथ्याजलधरं गर्जिताडम्बराणाम्, दर्पशातमपश्यत् ।

आसीद्यास्य चेतसि—‘नूनमस्य निर्माणे गिरयो ग्राहिताः परमाणुताम् ।
कुतोऽन्यथा गौरवमिदम् । आश्चर्यमेतत् । विन्यस्य दन्तावादिबराहस्य करः’
इति विस्मयमानमेव तं दौवारिकोऽब्रवीत्—‘पश्य ।

मिथैवालिखितां मनोरथशतैर्निःशेषनष्टां ध्रुवं

चिन्तासाधनकल्पनाकुलधियां भूयो बने विद्विषाम् ।

आयातः कथमप्ययं स्मृतिपथं शून्यीभवचेतसां

नागेन्द्रः सहते न मानसगतानाशागजेन्द्रानपि ॥ ४ ॥

तदेहि । पुनरप्येनं द्रक्ष्यसि । पश्य तावदेवम्’ इत्यभिधीयमानश्च तेन मद-
जलपैङ्गुलकपोलपट्टपतितां मत्तामिव मदपरिमलेन मुकुलितां कथमपि
तस्मादृष्टिमाकृष्य तेनैव दौवारिकेणोपदिश्यमानवर्त्मा समतिक्रम्य भूपाल-
सहस्रसङ्कुलानि श्रोणि कक्ष्यान्तराणि चतुर्थे भुक्तास्थानंमण्डपस्य पुरस्तादजिरे

१ ‘चलन्तमिव’ अ. २ ‘गृहकं’ ब. ३ ‘अकाण्ड’ ब. ४ ‘मानमेतं’ अ-क.

५ ‘०जलकजलकालकपोल०’ ब.

स्थितम्, दूरादूर्ध्वस्थितेन प्रांशुना कर्णिकारगौरेण व्यायामव्यायतवपुषा शशिणा मौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कार्तस्वरसम्भ्रमण्डलेनेव परिवृतम्, आसन्नोपविष्टविशिष्टेष्टलोकम्, हरिचन्दनरसप्रक्षालिते तु-
 पारशीकरशीतलतले दन्तपाण्डुरपादे शशिमय इव मुक्ताशैलशिलापट्टशयने समुपविष्टम्, शयनीयपर्यन्तविन्यस्ते समर्पितसकलविग्रहभारं भुजे, दिङ्मुख-
 विसर्पिणि देहप्रभाविताने विततमणिमयूखे धर्मसमयसुभगे सरसीव मृदु-
 मृणालजालजटिलजले सराजकं रममाणम्, तेजसः परमाणुभिरिव केवलै-
 निर्मितम्, अनिच्छन्तमपि बलादारोपयितुमिव सिंहासनं सर्वावयवेषु सर्व-
 लक्षणैर्गृहीतम्, गृहीतवस्त्रचर्यमालिङ्गितं राजलक्ष्म्या, प्रतिपन्नासिधाराधार-
 णव्रतमविसंवादिनं राजर्षिम्, विषमराजमार्गविनिहितपदस्वलनभियेव सु-
 लभं धर्मे, सकलभूपालपरित्यक्तेन भीतेनेव लब्धवाचा सर्वात्मना सत्येन
 सेव्यमानम्, आसन्नवारविलासिनीप्रतियातनाभिश्चरणनखपातिनीभिर्दिग्भि-
 रिव दशैभिः प्रणम्यमानम्, दीर्घेर्दिगन्तपातिमिर्दृष्टिपातैर्लोकपालानां कृता-
 कृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितकरेणोपरिगमनाभ्यनुज्ञां
 गृह्यमाणमिव दिवसरुरेण, भूषणप्रभासमुत्सारणबद्धपर्यन्तमण्डलेन प्रदक्षि-
 णीक्रियमाणमिव दिवसेन, अप्रणमद्भिर्गिरिभिरेपि दूयमानं शौर्योष्मणा,
 केनायमानमिव चन्दनधवलं लावण्यजलधिमुद्गहन्तम्, एकराज्यौर्जित्येन
 निजप्रतिविम्बान्यपि नृपचक्रचूडामणिधृतान्यसहमानमिव, दर्पदुःखासिकया
 चामरानिलनिभेन बहुधेव क्षसन्ती राजलक्ष्मीं दधानम्, सकलमिव चतुःसमु-
 द्रलावण्यमादायोत्थितया धिया समुपस्थितम्, आभरणप्रभाजालजायमाना-
 नीन्द्रधनुःसहस्राणीन्द्रप्राभृतप्रहितानि विलभमानमिव राज्ञाम्, सम्भाषणेषु
 परित्यक्तमपि मधु वर्पन्तम्, कायकथास्वपीतमप्यमृतमुद्गमन्तम्, विसम्भ-
 भापितेष्वनाकृष्टमपि हृदयं दर्शयन्तम्, प्रसादेषु निश्चलामपि ध्रियं स्थाने
 स्थाने स्थापयन्तम्, वीरगोष्ठीषु पुलकितेन कपोलस्थलेनानुरागसन्देशमिवो-
 पांशु रणधियः शृण्वन्तम्, अतिक्रान्तसुभटकलहालापेषु स्नेहपृष्ठिमिव दृष्टि-
 मिष्टे कृपाणे पातयन्तम्, परिहासस्मितेषु गुरप्रतापभीतस्य राजकस्य स्वच्छ-
 माशयमिव दशनांशुभिः कथयन्तम्, सकललोकहृदयस्थितमपि न्याये तिष्ठ-
 न्तम्, अगोचरे गुणानामभूमी सौभाग्यानामविषये वरप्रदानानामशक्य
 आशिषामसार्गे मनोरथानामतिदूरे दैवस्यादिश्रुपमानानामसाध्ये धर्मस्वा-
 दृष्टपूर्वं लक्ष्म्या महत्त्वे स्थितम्, अरुणपादपङ्कजेन सुगतमन्यरोरुणा वज्रा-
 युधनिष्ठुरप्रकोष्ठपृष्ठेन वृषरकन्धेन भास्वद्विम्याधरेण प्रसन्नावलोकितेन चन्द्र-
 मुखेन कृष्णकेशेन वपुषा सर्वदेवतावतारमिवैकत दर्शयन्तम्, अपि च मांस-

१ '०विष्टेष्टविशिष्टलोकम्' य. २ 'अनिच्छन्त बला०' अ-क. ३ असात्परं
 'विग्रहावजिताभिः' इत्यधिकं य-पुस्तके. ४ असात्परं 'गलितोष्मणा' इत्यधिकं
 य-पुस्तके. ५ 'गिरिभिरपि भूशृङ्गिः' य. ६ '०राज्योजितेन' य.

लमयूखमालामलिनितमहीतले महति महाहं माणिक्यमालामण्डितमेखले
महानीलमये पादपीठे कलिकालशिरसीव सलीलं विन्यस्तवामचरणमाक्रा-
न्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनख-
दीधितिप्रदानेन प्रसरता महीं महादेधीपट्टबन्धेनेव महिमानमारोपयन्तम्,
अप्रणतलोकपालकोपेनेवातिलोहितौ सकलनृपतिमौलिमालास्वतिपीतं पद्म-
रागरसातपमिव धमन्तौ सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावशो-
पराजकदोखरकुसुममधुरसस्योतांसीव स्रवन्तौ समस्तसामन्तसीमन्तोत्तंसद्य-
वसौरभभ्रान्तैर्भ्रमरमण्डलैरमित्रोत्तमाङ्गैरिव मुहूर्तमप्यविरहितौ संचाहन-
तत्परायाः श्रियो विकचरक्तपङ्कजवनवासभवनानीव कल्पयन्तौ जलजशङ्ख-
मीनमकरसनाथतलतया कथितचतुरम्भोधिभोगचिह्नाविव चरणौ दधानम्,
दिङ्मनागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धवन्धुराभ्यामुद्वेललाव-
ण्यपयोनिधिप्रवाहाभ्यामिव केनाहितशोभाभ्यां चन्दनद्रुमाभ्यामिव भोगि-
मण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां हृदयारोपितभूभारधारणमाणिक्यस्त-
म्भाभ्यामूरुदण्डाभ्यां विराजमानम्, अमृतकेनपिण्डपाण्डुना मेखलामणि-
मयूखलपितेन नितम्बविम्वव्यासङ्गिना विमलपयोधौत्तेन नेत्रसूत्रनिवेशशो-
भिनाधरवाससा वासुकिनिर्मोकेणेव मन्दरं द्योतमानम्, अधनेन सताराग-
णेनोपरिकृतेन द्वितीयाभ्यरेण भुवनाभोगमिव भासमानम्, इभपतिदशानमु-
सलसहस्रोद्वेखकठिनमसृणेनापर्याप्ताम्बरप्रधिप्ता विविधवाहिनीसंक्षोभकलक-
लसंसर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरुणोरःकषाटेन राजमा-
नम्, श्रीसरस्वत्योरुरोवदनोपभोगविभागसूत्रेणेव पातितेन शेषेणेव च तद्गु-
जस्तम्भविन्यस्तसमस्तभूभारलब्धविध्रान्तिसुराप्रसुप्तेन हारदण्डेन परिषेष्टित-
कन्धरम्, जीवितायधिगृहीतसर्वस्वमहादानदीक्षाचारेणेव हारमुक्ताफलानां
किरणनिकरेण प्राशृतवक्षःस्थलम्, अजजिगीषया घालैर्भुजैरिवापरैः प्ररोहद्भि-
र्याहूपधानशायिन्याः श्रियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजज-
न्मनः प्रतापस्य निर्गमनमार्गैरिवाचिर्भवद्भिररणैः फेयूररत्नकिरणदण्डैरुभयतः
प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सकललोकालोकमार्गा-
गलेन चतुरदधिपरिक्षेपघातशिलाप्राकारेण सर्वराजहंसवन्धवज्रपञ्जरेण भुव-
नलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन दिक्षां दिक्पा-
लानां च युगपदायतितमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणे-
रिव मुखावयवतां गतस्याधरस्य गलता रागेण पारिजातपक्षवरसेनेव सिद्ध्य-
न्तं दिष्टुत्तानि, अन्तरान्तरा सुहृत्परिहासस्मितैः प्रकीर्यमाणविमलदशन-
शिराप्रतानैः प्रकृतिमूढाया राजश्रियाः प्रज्ञालोकमिव दर्शयन्तम्, मुखजनि-
तेन्दुसन्देहागतानि कुमुदिनीवनानीव प्रेपयन्तम्, स्फुटस्फटिकपयलदान-

पङ्क्तिकृतकुमुदवनशङ्काप्रविष्टां शरज्ज्योत्स्नामिव विसर्जयन्तम्, मदिरामृतपा-
 रिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमथनदिवसमिव सृज-
 न्तम्, विकचमुखकमलकर्णिकाकोशेनानगरतमापीयमानश्वाससौरभमिवाधो-
 मुखेन नासावंशेन, चक्षुषः क्षीरस्निग्धस्य धवलशिखा दिङ्मुखान्यपूर्ववदन-
 चन्द्रोदयोद्वेलक्षीरोदप्लावितानीव कुर्वाणम्, विमलकपोलफलकप्रतिबिम्बितां
 चामरग्राहिणीं विग्रहिणीमिव मुखनिवासिनी सरस्वतीं दधानम्, अरुणेन
 चूडामणिशोचिषा सरस्वतीर्ष्याकुपितलक्ष्मीप्रसादनलम्बेन चरणालक्तकेनेव
 लोहितायितललाटतटम्, आपाटलांशुतैन्त्रीसन्तानवलयिनीं कुण्डलमणि-
 कुटिलकोटिबालवीणामनवरतचलितचरणानां वादयतामुपवीणयतामिव स्वर-
 व्याकरणविवेकविशारदं श्रवणावतंसमधुकरकुलानां कलकणितमाकर्णयन्तम्,
 उत्फुल्लमालतीमयेन राजलक्ष्म्याः कचग्रहलीलालम्बेन नखज्योत्स्नावलयेनेव
 मुखशशिपरिवेशमण्डलेन मुण्डमालागुणेन परिकलितकेशान्तम्, शिखण्डा-
 भरणभुवा मुक्ताफलालोकेन मरकतमणिकिरणकलापेन चान्योन्यसंवलनवृ-
 जिनेन प्रयागप्रवाहवेणिकावारिणेवागत्य स्वयमभिपिच्यमानम्, श्रमजल-
 विलीनब्रह्मकृष्णागुरुरङ्गतिलककलङ्ककटिपतेन कालिश्रा प्रार्थनाचाटुचनुर-
 चरणपतनशतश्यामिकाफिणेनेव नीलायमानललाटेन्दुलेखाभिः क्षुभितमा-
 नसोद्वतैरकलिकाकलापैरिव हरैरलसद्भिरवष्टम्ब्यमानामिर्विलासवल्लनचटुलै-
 भ्रूलताकल्पैरीष्यया श्रियमिव तर्जयन्तीभिरायामिभिः शसितैरविरलपरिम-
 लैर्मलयमारतमयैः पाशैरिवाकर्षन्तीभिर्विषटवकुलावलीदराटकवेष्टितमुखैर्गु-
 हद्भिः स्ननकलशैः स्वदारसन्तोपरसमिवाशेषमुद्धरन्तीभिः कुचोत्कम्पिकावि-
 कारप्रेक्षितानां हारतरलमणीनां रश्मिभिराकृष्य हृदयमिव हठात्प्रवेदय-
 न्तीभिः प्रभामुचामाभरणमणीनां मयूखैः प्रसारितैर्बहुभिरिव बाहुभिरालि-
 ङ्गन्तीभिर्जृम्भानुबन्धवन्धुरवदनारविन्दावरणोद्धतैरत्तनैः करकिसलयैः सर-
 भसप्रधावितानि मानसानीव निरन्धतीभिर्मदनान्धमधुकरकुलकीर्यमाणकर्ण-
 कुसुमरजकणकूणितकोणानि कुसुमशरशरनिकरप्रहारमूर्च्छामुकुलितानीव
 लोचनानि चतुरं सञ्चारयन्तीभिरन्योन्यमत्सरादाविर्भवद्गह्वरभुक्तुदिविभ्रम-
 क्षिप्तैः कटाक्षैः कर्णेन्दीवराणोव ताडयन्तीभिरनिमेषदर्शनसुषारसराशिं
 मन्यरितपद्मणा चक्षुषा पीतमिव कोमलकपोलपालीप्रतिबिम्बितं वहन्ती-
 भिरमिलापलीलानिर्निमित्तसितैश्चन्द्रोदयानिव मदनसाहायकाय सम्पादय-
 न्तीभिरङ्गभङ्गवलनान्योन्यवदितोत्तानकरवेणिकाभिः स्फुटनमुखराङ्गुलीकाण्ड-
 कुण्डलीक्रियमाणनखदीधितिनिवहनिभेनाकिञ्चित्करकामकामुंकाणीव रया भ-
 जतीभिर्धारविलामिनीभिर्विलुप्यमानसौभाग्यमिव सयंतः, स्पर्शस्विन्नवेपमा-
 नकरविसलयगलितचरणारविन्दां चरणग्राहिणीं विहस्य कोणेन लीलात्संशि-
 रसि ताडयन्तम्, अनवरतकरकलितकोणतया चारमनः प्रियां वीणामिव श्रिय-

मपि शिक्षयन्तम्, निःश्रेह इति धनैरनाश्रयणीय इति दोषैर्निग्रहरुचिरितीन्द्र-
पैर्दुर्गुपसर्प इति कलिना नीरस इति व्यसनैर्भीरुरित्ययशसा दुर्ग्रहचित्तवृत्ति-
रिति चित्तभुवा स्त्रीपर इति सरस्वत्या पण्ड इति परकलत्रैः काष्ठामुनिरिति
यतिभिर्धृत इति वेद्याभिर्नेय इति सुहृद्भिः कर्मकर इति विप्रैः सुसहाय
इति शस्त्रयोधैरेकमप्यनेकधा गृह्यमाणम्, शन्तनोर्महाबाहिनीपतिम्, भीष्मा-
जितकाशिनम्, द्रोणाच्चापलालसम्, गुरुपुत्रादभोधमार्गणम्, कर्णांन्मित्रप्रि-
यम्, युधिष्ठिराद्बहुक्षमम्, भीमादनेकनागायुतचलम्, धनञ्जयान्महाभारत-
रणयोग्यम्, कारणमिव कृतयुगस्य, बीजमिव विबुधसर्गस्य, उत्पत्तिद्वीपमिव
दर्पस्य, एकागारमिव करुणायाः, प्रातिवेशिकमिव पुरुषोत्तमस्य, खनिपर्वत-
मिव पराक्रमस्य, सर्वविद्यासङ्गीतकगृहमिव सरस्वत्याः, द्वितीयामृतमथनदि-
वसमिव लक्ष्मीसमुत्थानस्य, बलदर्शनमिव वैदग्ध्यस्य, एकस्थानमिव स्थिती-
नाम्, सर्वस्वकथनमिव कान्तेः, अपवर्गमिव रूपपरमाणुसर्गस्य, सकलदुश्च-
रितप्रायश्चित्तमिव राज्यस्य, सर्वबलसन्दोहावस्कन्दमिव कन्दर्पस्य, उपाय-
मिव पुरन्दरदर्शनस्य, आवर्तनमिव धर्मस्य, कन्यान्तःपुरमिव कलानाम्,
परमप्रमाणमिव सौभाग्यस्य, राजसर्गसमाप्त्यवभृथज्ञानदिवसमिव सर्वप्रजा-
पतीनाम्, गम्भीरं च प्रसन्नं च हासजननं च रमणीयं च कौतुकजननं च
पुण्यं च चक्रवर्तिनं हर्षमद्राक्षीत् ।

दृष्ट्वा धानुगृहीत इव निगृहीत इव सामिलाप इव नृत इव रोमाञ्चमुचा
मुखेन मुञ्चन्तानन्दवाष्पचारिविन्दून् दूरादेव विस्मयसेरः समविन्तयत्—‘सो-
ऽयं सुजन्मा सुगृहीतनामा तेजसां राशिः चतुरदधिकेदारकुटुम्बी भोक्ता
ब्रह्मसम्भफलस्य सकलादिराजचरितजयज्येष्ठमहो देवः परमेश्वरो हर्षः ।
एतेन च खलु राजन्वती पृथ्वी, नास्य हरेरिव वृषविरोधीनि घालचरितानि, न
पशुपतेरिव दक्षोद्वेगकारीण्यैश्वर्यविलसितानि, न शतक्रतोरिव गोघविनाशपि-
श्रुन्ताः प्रवादाः, न यमस्यैवातिबलमानि दण्डग्रहणानि, न वरुणस्येव निखिन्त-
ग्राहसहस्ररक्षिता रत्नालयाः, न धनदस्येव निष्फलाः सन्निधिलाभाः, न जि-
नस्येवार्थवादशून्यानि दर्शनानि, न चन्द्रमस इव बहुलदोषोपहताः श्रियः ।
चित्रमिदमत्यमरं राजत्वम् । अपि चास्य त्यागस्वार्थिनः, प्रज्ञायाः शास्त्राणि,
कवित्वस्य वाचः, सत्त्वस्य साहसस्थानानि, उताहस्य व्यापाराः, कीर्तौर्दि-
शुखानि, अनुरागस्य लोकहृदयानि, गुणगणस्य संख्या, कौशलस्य कला, न
पर्याप्तो विषयः । अस्मिंश्च राजनि यतीनां योगपट्टकाः, पुस्तकर्मणां पार्थिववि-
ग्रहाः, पदपदानां दानग्रहणकलहाः, वृत्तानां पादच्छेदाः, अष्टापदानां चतुर-
ङ्गकल्पना, पञ्चगानां द्विजगुरुद्वेषाः, वाक्यविदामधिकरणविचाराः’ इति ।
समुपसृत्य चोपवीती स्वस्तिशब्दमकरोत् ।

अथोत्तरेण नातिदूरे राजधिष्यस्य गजपरिचारको मधुरमपरवक्रमुच्चै-
रगायत्—

‘करिकलभ विमुञ्च लोलतां चर विनयव्रतमानताननः ।

गृगपतिनसकोटिभङ्गुरो गुरुरपरि क्षमते न तेऽङ्कुशः’ ॥ ५ ॥

राजा तु तच्छ्रुत्वा दृष्ट्वा च तं गिरिगुहागतसिंहवृंहितगम्भीरेण स्वरेण पूर-
यन्निव नभोभागमपृच्छत्—‘एष स बाणः’ इति । ‘यथाज्ञापयति देवः ।
सोऽयम्’ इति विज्ञापितो दौवारिकेण । ‘न तावदेनमकृतप्रसादः पश्यामि’
इति तिर्यङ्गनीलधवलंशुकशारां तिरस्करिणीमिव भ्रमयन्नपाङ्गनीयमानतर-
लतारकस्यायामिनीं चक्षुषः प्रभां परिवृत्य प्रेष्टस्य पृष्टतो निषण्णस्य मालव-
राजसूनोरकथयत्—‘महानयं भुजङ्गः’ इति । तूष्णीम्भावेन त्वगमितनरेन्द्र-
वचसि तस्मिन्मूके च राजलोके मुहूर्तमिव तूष्णीं स्थित्वा बाणो व्यज्ञाप-
यत्—‘देव अविज्ञाततरस्य इव, अध्रद्धान इव, नेय इव, अविदितलोकवृ-
त्तान्त इव च कस्मादेवमाज्ञापयसि । स्वरिणो विचित्राश्च लोकस्य स्वभावाः
प्रवादाश्च । महद्भिस्तु यथार्थदर्शिभिर्भवितव्यम् । नाहंसि मामन्यथा सम्भाव-
यितुमविशिष्टमिव । ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे घातस्यायनानाम् ।
यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । धु-
त्तानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यगारिकोऽस्मि । कामे भुजङ्गता ।
लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत् । अग्नानपलापोऽस्मि ।
अनेनैव च गृहीतविप्रतीसारमिव मे हृदयम् । इदानीं तु सुगत इव शान्तम-
नमि मनाविव कर्तारि वर्णाश्रमव्यवस्थानां समवर्तिनीव च साक्षाद्दण्डभृति
देवे शासति ससाम्बुराशिरशनामशेषद्वीपमालिनीं महीं क इवाविशङ्कः सर्व-
व्यसनबन्धोरविनयस्य मनसाप्यभिनयं कल्पयिष्यति । आसतां तावन्मानुष्य-
कोपेताः । त्वत्प्रभावादलयोऽपि भीता इव मधु पिबन्ति, रथाङ्गनामानोऽपि
लज्जन्त इवाभ्यनुवृत्तिव्यसनैः प्रियाणाम्, कपयोपि चकिता इव चपला-
यन्ते, शरारवोऽपि सानुकोशा इव श्वापदगणाः पिशितानि भुञ्जते । सर्वथा
कालेन मां ज्ञास्यति स्वामी स्वयमेव । अनपाचीनचित्तवृत्तिग्राहिण्यो हि
भयन्ति प्रज्ञावतां प्रकृतयः’ इत्यभिधाय तूष्णीमभूत् ।

भूपतिरपि ‘एवमस्माभिः श्रुतम्’ इत्यभिधाय तूष्णीमेवाभवत् । सम्भा-
षणासनदानादिना तु प्रसादेन नैनमन्वग्रहीत् । केवलममृतवृष्टिभिः क्षपयन्नि-
व स्नेहगर्भेण दृष्टिपातमात्रेणान्तर्गतां प्रीतिमकथयत् । अस्तामिलापिणि च
लम्बमाने सवितरि विसर्जितराजलोकोऽभ्यन्तरं प्राविशत् । बाणोपि निर्गत्य
धौतारकूटकोमलातपस्विपि निवसति वासरे, अस्ताचलकूटकिरीटे निचुलमङ्ग-
रीभांसि तेजांसि मुञ्चति वियन्मुचि मरीचिमिति, रोमन्धमन्धरकुरङ्गकुटुम्बका-
ध्यासमानभ्रदिष्टगोष्ठीनपृष्ठास्वरण्यस्थलीषु, शोकाकुलकोककामिनीकूजितक-

‘अथोत्तरे’ अ. २ ‘०प्रसादं’ व. ३ ‘मरीचिमालिनि, अतिरोमन्ध०’ अ.

णासु तरङ्गिणीतटीषु, वासविटपोपविष्टवाचाटचटंकचक्रवालेप्वालवालावर्जि-
 सेकजलकुटेषु निष्कूटेषु, दिवसविहृतिप्रत्यागतं प्रसृतमननं स्तनन्धये धयति
 नुवर्गमुद्रतक्षीरं क्षुधिततर्णकव्रते, क्रमेण चाधूराधरधातुधुनीपूरणावित्त-
 व लोहितायमानमहसि मज्जति संध्यासिन्धुयानपात्रे पातङ्गे मण्डले, कमण्ड-
 ५ जलशुचिशयचरणेषु चैत्यप्रणनिपरेषु पाराशरिषु, यज्ञपात्रपवित्रपाणौ प्रकी-
 र्वाहिष्युत्तेजसि जातवेदसि हवींषि, वपदकुर्वति यायजूकजने, निद्राविद्रा-
 द्रोणकुलकलिलकुलायेषु कापेयविकलकपिकुलेप्वारामतरुषु, निर्जिरामिपति
 रत्तरुकोटरकुटीकुटुम्बिनि कौशिककुले, मुनिकरसहस्रप्रकीर्णसंध्यावन्दनोदवि-
 दुनिकर इव दन्तुरयति तारापथस्थलीं स्थवीयसि तारकानिकुरग्ने, अम्बराश्र-
 येणि शर्वरीशयरीशिखण्डे, खण्डपरशुकण्टकाले कवलयति घाले ज्योतिःशेषं
 त्रांध्यमम्भकारायतारे, निमिरतर्जननिर्गतनासु दहनप्रविष्टदिनकरकरशाखास्विव
 फुरन्तीषु दीपलेखासु, भररसम्पुटसंकीडनकथितावृत्तिष्विव गोपुरेषु, शय-
 नोपजोषजुषि जरतीकथितकथे शिशयिपमाणे शिशुजने, जरन्महिपमपीमली-
 रसतमसि जनितापुण्यजनप्रजागरे विजृम्भमाणे भीषणतमे तमीमुखे, मुख-
 रेत्तचित्ततज्यधनुषि घर्षति शरनिकरमनवरतमदोषसंसारशेषेषुभीषुषि मकर-
 व्यजे, रताकल्पारम्भशोभिनि शम्भलीभाषितभाजि भजति भूषां भुजिष्वा-
 जने, सैरन्ध्रीषध्यमानरशनाजालजलपाकजवनासु जनीषु, वशिकविशिष्टाधि-
 हारिणीष्यनन्यजानुश्रयासु प्रचलितास्वभिसारिकासु, विरलीभवति वरदानां
 वैशान्तशाधिनीनां मञ्जुनि मञ्जीरशिक्षितजडे जल्पिते, निद्रापिद्राणद्रापीयसि
 द्रावयतीव च विरहिहृदयानि सारसरसिते, भाविवासरवीजाङ्कुरनिकर इव च
 विकीर्यमाणे जगति प्रदीपप्रकरे निवासस्थानमगात् । अकरोच चेतसि-
 'अतिदक्षिणः सलु देवो हर्षो यदेवमनेकबालचरितचापलोचितकौलीनकोपि-
 तोऽपि मनसा स्निह्यत्येव मयि । यद्यहमक्षिगतः स्याम्, न मे दर्शनेन
 प्रसादं कुर्यात् । इच्छति तु मां गुणवन्तम् । उपदिशन्ति हि विनयमनुरूप-
 प्रतिपत्त्युपपादनेन चाचा विनापि भर्तृव्यानां स्यामिन्ः । अपि च पिच्छां
 स्वदोषान्धमानसमनादरपीडितमेवमतिगुणवति राजन्यन्यथा चान्यथा च
 चिन्तयन्तम् । सर्वथा करोमि तथा, यथा यथावस्थितं जानाति मामयं
 कालेन' इत्येवमवधार्य चापरेषुनिष्क्रम्य कटकासुहृदां बान्धवानां च भव-
 नेषु तावदतिष्ठत्, यावदस्य स्वयमेव गृहीतस्वभावः पृथिवीपतिः प्रसादवा-
 नभूत् । अविशच्च पुनरपि नरपतिमवनम् । स्वल्पैरेव चाहोभिः परमप्रीतेन
 प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य च परां
 कोटिमान्नीयत नरेन्द्रेणेति ।

इति श्रीवैष्णवभट्टकृतं हर्षचरिते राजदर्शनं नाम द्वितीय उच्छ्वासः ।

१ '०जलकुटेषु निष्कूटेषु' व. २ 'पानपात्रे' अ-क. ३ 'शम्भलीषुभाषित०' व.
 ४ 'चापलोपचित०' व. ५ 'इति श्रीमहाकविचक्रचूडामणिश्रीवैष्णवभट्टविरचिते हर्ष-
 चरिते महाकाव्ये राजदर्शनं नाम द्वितीय उच्छ्वासः सम्पूर्णः' व.

तृतीय उच्छ्वासः ।

निजवर्षाहितस्नेहा बहुभक्तजनान्विताः ।

सुकाला इव जायन्ते प्रजापुण्येन भूसुजः ॥ १ ॥

साधूनामुपकृतं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् ।

न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितबलाहके, चातकातङ्ककारिणि, कण्ठकादग्ने, दुर्दुर-
द्विपि, मयूरमदमुपि, हंसपथिकसार्धसर्वातिथौ, धौतासिनिभनभसि, भास्व-
रभास्वति, शुचिशशिनि, तरुणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदा-
मनीदासि, दामोदरनिद्राद्रुहि, द्रुतवेदूर्यवर्गार्णसि, घूर्णमानमिहिकालघुमेघ-
मोघमघवति, निमीलनीपे, निष्कुसुमकटजे, निर्मुकुलकन्दले, कोमलकमले,
मधुस्यन्दीन्दीवरे, कल्लाराह्यादिनि, शेफालिकाशीतलीकृतनिशि, यूथिकामो-
दिनि, मोदमानकुमुदावदातदशदिशि, सप्तच्छदधूलिधूसरसमीरे, स्तवकितव-
न्धुरबन्धूकावध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उद्दामदन्तिनि, दर्पक्षी-
वौक्षके, क्षीयमाणपङ्कचक्रवाले, बालपुलिनपल्लवितसिन्धुरोधसि, परिणामा-
श्यानश्यामाके, जनितप्रियङ्गुमञ्जरीरजसि, कठोरव्रपुस्तवचि, कुसुमसोरशरे,
शरत्समयारम्भे राज्ञः समीपाद्वाणो बन्धून्द्रष्टुं पुनरपि तं प्राक्षणाधिवा-
समगात् ।

समुपलब्धभूपालसंमानातिशयपरितुष्टास्तस्य ज्ञातयः श्लाघमाना निर्ययुः ।
क्रमेण च कांश्चिदभिवादयमानः, कैश्चिदभिवाद्यमानः, कैश्चिच्छिरसि चुम्ब्य-
मानः, कांश्चिन्मूर्ध्नि समाजिघ्रन्, कैश्चिदालिङ्गयमानः, कांश्चिदालिङ्गन्,
अन्यैराशिपानुगृह्यमाणः, पराननुगृह्यन्, बहुयन्धुमध्यवर्ती परं मुमुदे ।
संभ्रान्तपरिजनोपनीतं चासनमासीनेषु गुरूपु मेजे । भजमानश्चार्चादिसत्कारं
नितरां ननन्द । प्रीयमाणेन च मनसा सर्वांस्तान्पर्यट्टच्छत्—‘कचिदेतावतो
दिवसान्सुखिनो यूयम् । अप्रत्यूहा वा सम्पकरणपरितोषितद्विजचक्रा
क्रातवी क्रियते क्रिया । यथावदविकलमग्नभाजि भुञ्जते वा हवींषि हुत-
सुजः । यथाकालमधीयते वा बटवः । प्रतिदिनमभिच्छिन्नो वा वेदाभ्यासः ।
कचित्स एव चिरन्तनो यज्ञविद्याकर्मण्यभियोगः, तान्येव व्याकरणे परस्पर-
स्पर्धानुयन्धावन्ध्यदिवसदर्शितादराणि व्याख्यानमण्डलानि, सैव वा पुरा-
तनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठे, स एव वा मन्दीकृतेतरशास्त्रसो
मीमांसायामतिरसः । कचित्त एव यामिनवमुभापितमुधावर्षिणः काव्या-
लापाः’ इति ।

अथ ते तमूचुः—‘तात, सन्तोषप्रदां सततसन्निहितविद्याविनोदानां वैतानवह्निमात्रसहायानां कियन्मात्रं नः कृत्यं सुखितया सकलभुवनभुजि भुज-
ङ्गराजदेहदीर्घे रक्षति क्षितिं क्षितिभुजो भुजे । सर्वथा सुखिन एव वयम्,
विशेषेण तु त्वयि विमुक्तकौसीद्ये परमेश्वरपार्थवतिनि चेन्नासनमधितिष्ठति ।
सर्वे च यथाशक्ति यथाविभवं यथाकालं च सम्पाद्यन्ते विप्रजनोचिताः
क्रियाकलापाः’ इति । एवमादिमिरालापैः स्कन्धावारवार्ताभिश्च शैशवाति-
क्रान्तकीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनास्तैः सह सुचिरमतिष्ठत् ।
उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरोत् । भुक्तयन्तं च तं सर्वे
ज्ञातयः पर्यवारयन् ।

अत्रान्तरे दुकूलपट्टप्रभवे शिखण्ड्यपाङ्गपाण्डुनी पौण्ड्रे वाससी वसानः,
ज्ञानावसानसमये यन्दितया तीर्थमृदा गोरोचनया च रचिततिलकः, तैला-
मलकमसृणितमौलिः, अनुचचूडाचुम्बिना निविडेन कुसुमापीडकेन समुज्जा-
समानः, सैकदुपयुक्तताम्बूलविमलाधरकान्तिः, एकशलाकाञ्जनजनितलो-
चनरुचिः, अचिरभुक्तः, विनीतमायं च वेपं दधानः, पुस्तकपाचकः सुदृष्टि-
राजगाम । नातिदूरवर्तिन्यां चासन्ध्यां निपसाद । स्थित्वा च मुहूर्तमिव
तत्कालापनीतसूत्रवेष्टनमपि नखकिरणैर्मृदुमृणालसूत्रैरिव वेष्टितं पुस्तकं पुरो-
निहितशरशलाकायत्रके निधाय, पृष्ठतः सनीडसन्निविष्टाभ्यां मधुकरपाराव-
तान्यां दत्ते स्थानके, प्राभातिकप्रपाठकच्छेदचिह्नीकृतमन्तरैपन्नमुक्षिप्य,
गृहीत्वा च कतिपयपत्रलघ्वीं कर्पाटिकाम्, क्षालयन्निव मपीमलिनान्यक्ष-
राणि दन्तकान्तिभिः, अर्घयन्निव सितकुसुममुक्तिभिर्ग्रन्थम्, मुखसन्निहित-
सरस्वतीनूपुररचैरिव गमकैर्मधुरैराक्षिपन्मनांसि श्रोत्राणां गीत्या पवमानप्रोक्तं
पुराणं पपाठ ।

तस्मिंश्च तथा धृतिसुभगगीतिगमं पठति सुदृष्टौ नातिदूरवर्ती यन्दी
सूचीबाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरैरेन्दुमार्यायुगलमपश्यत्—

‘तदपि भुनिगीतमतिपृथु तदपि जगद्व्यापि पावनं तदपि ।

हर्षचरितादभिज्ञं प्रतिभाति हि मे पुराणमिदम् ॥ ३ ॥

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु ।

श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥ ४ ॥’

तच्छ्रुत्वा घाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तयः,
उपाया इव सामप्रयोगललितमुखाः, गणपतिरधिपतिस्तारापतिः श्यामल
इति पितृव्यपुत्रा भ्रातरः, प्रसन्नवृत्तयो गृहीतवाक्याः कृतगुरुपदन्यासा
न्यायवेदिनः सुकृतसंग्रहाभ्यासगुरवो लब्धसाधुशब्दा लोक इव व्याकरणे-

१ ‘क्षितिपो भुजे’ य. २ ‘सर्वदा’ य. ३ ‘असकृदुप०’ अ-क. ४ असात्परं
‘वाशिकाभ्याम्’ इत्यधिकं य-पुस्तके. ५ ‘अन्तरं पत्रं’ य. ६ ‘कापालिकाम्’ य.
७ ‘अगायत्’ य. ८ ‘न्यायवादिनः’ अ-क.

ऽपि, सकलपुराणराजपिचरितामिज्ञाः, महाभारतभावितात्मानः, विदितस-
कलेतिहासाः, महाविद्वांसः, महाकवयः, महापुरुषवृत्तान्तकुतूहलिनः, सुभा-
पितश्रवणरसरसायैनावितृष्णाः, वयसि वचसि यशसि तपसि महसि वपुषि
यज्ञुषि च प्रथमाः, पूर्वमेव कृतसङ्गराः, विवक्षवः स्मितसुधाधवलितकपो-
लोदराः, परस्परस्य मुखानि व्यलोकयन् ।

अथ तेषां कनीयान्कमलदलदीर्घलोचनः श्यामलो नाम बाणस्य प्रेयान्प्रा-
णानामपि वशयिता दत्तसंज्ञस्तैः सप्रणयं दशनज्योत्स्नास्रपितककुभा मुखे-
न्दुना वभाषे—‘तात बाण, द्विजानां राजा गुरुदारप्रहणमकार्षीत् । पुरुरवा
ब्राह्मणधनवृणया दयितेनायुषा व्ययुज्यत । नहुषः परकलग्नमिलापी महा-
भुजङ्ग आसीत् । ययातिराहितब्राह्मणीपाणिग्रहणः पपात । सुद्युम्नः स्त्रीमय
एवाभवत् । सोमकस्य प्रत्याता जन्तुवधनिर्घृणता । मान्धाता मार्गव्यस-
नेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सितं कर्म तपस्यज्ञपि मेकल-
कन्यकायामकरोत् । कुवल्याधो भुजङ्गलोकपरिग्रहादश्वतरकन्यामपि न
परिजहार । पृथुः प्रथमपुरुषकः परिभूतवानृथिवीम् । नृगस्य कृकलासभावे
वर्णसङ्करः समदृश्यत । सौदासेन नरक्षिता पर्याकुलीकृता क्षितिः । नलमव-
शाक्षहृदयं कलिरमिभूतवान् । संवरणो मित्रदुहितरि विक्रयतामगात् । दश-
रथ इष्टरामोन्मादेन मृत्युमवाप । कार्तवीर्यो गोम्रासणातिपीडनेन निधनम-
र्च्यसीत् । मरुत इष्टवहुसुवर्णकोऽपि देवद्विजबहुमतो न वभूव । शन्तनुरतिव्य-
सनादेकाकी वियुक्तो बाहिन्या त्रिपिने विललाप । पाण्डुर्यनमध्यगतो मत्स्य
इव मदनरसाविष्टः प्राणान्मुमोच । युधिष्ठिरो गुरुभयत्रिपणहृदयः समरशि-
रसि सत्यमुत्सृष्टवान् । इत्थं नास्ति राजत्वमपकलकृतमृते देवदेवादमुतः सर्व-
द्वीपभुजो हर्षात् । अस्य हि बहून्याश्रयोणि श्रूयन्ते । तथा हि—अग्र वल-
जिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षिनिभृतः । अग्र प्रजापतिना शेषभो-
गिमण्डलस्योपरि क्षमा कृता । अग्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मी-
रात्मीकृता । अग्र वलिना मोचितभूष्टद्वेष्टनो मुक्तो महानागः । अग्र देवेना-
मिपिक्तः कुमारः । अग्र स्वामिनैकप्रहारपानितारातिना प्रत्यापिता शक्तिः ।
अग्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रमः । अग्र परमेश्व-
रेण तुपारक्षितभुवो दुर्गाया गृहीतः करः । अग्र लोकनाथेन दिशां मुखेषु
परिकल्पिता लोकपालाः सरलभुवनकोशश्चाग्रजन्मनां त्रिभक्त इति । एव-
मादयः प्रथमकृतयुगस्येव दृश्यन्ते महासमारम्भाः । अतोऽस्य सुगृहीतनाम्नः
पुण्यराशेः पूर्वपुरपवंशानुक्रमेणादितः प्रसृति चरितमिच्छामः श्रोतुम् ।
सुमहान्कालो नः शुद्धपमाणानाम् । अयस्कान्तमणय इव लोहानि नीरसनि-

१ ‘०रसायनाः, वितृष्णाः,’ अ. २ अस्मात्परं ‘जगति’ इत्यधिकं य-पुस्तके.
३ ‘०भावेऽपि’ घ. ४ अस्मात्परं ‘रामो मनोभवन्नान्तदृश्यो जनकननयामपि न
परिद्वन्द्वान्’ इत्यधिकं घ-पुस्तके. ५ ‘आत्मीया इति’ घ. ६ ‘यतो यस्य’ घ.

पुराणि क्षुल्लकानामप्याकर्षन्ति मनांसि महतां गुणाः, किमुत स्वभावसरसम्-
दूनीतरेषाम् । कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम् । आचष्टां
भवान् । भवतु भार्गवोऽयं वंशः शुचिज्ञानेन राजर्षिचरितश्रवणेन सुतरां
शुचितरः' इत्येवमभिधाय तूष्णीमभूत् ।

याणस्तु विहस्यन्निवृत्—‘आर्य, न युक्त्यनुरूपमभिहितम् । अद्यतमानम-
नोरथमिव भवतां कुतूहलमवकल्पयामि । शक्याशक्यपरिसंख्यानशून्याः
प्रायेण स्वार्थतृपः । परगुणानुरागिणीं प्रियजनकयाश्रयणरसरभसमोहिता च
मुन्ये महतामपि सतिरपहरति प्रविवेकम् । पश्यत्वार्थः कः परमाणुपरिमाणं
बहुद्वयम्, कः समस्तब्रह्मस्तम्भव्यापि देवस्य चरितम्, कः परिमितवर्णवृत्तयः
कतिपये शब्दाः, कः संख्यातिगास्तद्गुणाः । सर्वज्ञस्याप्ययमविषयः, वाचस्पते-
रप्यगोचरः, सरस्वत्या अप्यतिभारः, किमुतास्मद्विधस्य । कः खलु पुरुषायुप-
शतेनापि शङ्कयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं
वः, सज्जा वयम् । इयमधिगतकतिपयाक्षरलवलीयसी जिह्वा क्लोषयोगं
गमिष्यति । भवन्तः श्रोतारः । वर्ण्यते हर्षचरितम् । किमुन्यत् । अद्य तु
परिणतप्रायो दिवसः । पश्चाद्भ्रम्यमानकपिलकिरणजटाभारभास्वरो भगवा-
न्भार्गवो राम इव समन्तपञ्चकरधिरमहाहृदे निमज्जति संध्यारागपटले पूषा ।
‘शो निवेदयितास्मि’ इति । सर्वे च ते ‘तथा’ इति प्रत्यपद्यन्त । नातिचिरा-
दुत्थाय संध्यामुपासितुं शोणमयासीत् ।

अथ मधुमदपल्लवितमालवीकपोलकोमलातपे मुकुलितेऽहि कमलिनी-
मीलनादिव लोहिततमे तमोलिहि रवौ लग्न्यमाने, रविरथतुरगमार्गानुसारेण
यममहिष इव धावति नभसि तमसि, क्रमेण च गृहतापसकुटीरकपटलाव-
लम्बिषु रक्तातपच्छेदैः सह संहतेषु वल्कलेषु, कलिकल्मषमुपि पुष्पेति
गगनमग्निहोत्रधामधूमे, सनियमे यजमानजने मौनव्रतिति, विहारवेलावि-
लोले पर्यटति पत्नीजने, विकीर्यमाणहरितश्यामाकशालिपूलिकासु दुग्धासु
होमकपिलासु, ह्रूयमाने वैतानतनूनपाति, पूतविष्टरोपविष्टे कृष्णाजिनजटिले
जटिनि, जपति वटुजने, ब्रह्मासनाध्यासिनि ध्यायति योगिगणे, तालध्वनि-
धावमानानन्तान्तेवासिनि अलसवृद्धश्रोत्रियानुमतेन गलद्बन्धदण्डकोट्टारिणि
संध्यां समवधारयति चठरघिटवटुसमाजे, समुन्मज्जति च ज्योतिषि तार-
काख्ये खे, प्राप्ते प्रदोषारम्भे भवनमागस्योपविष्टः स्निग्धैर्बन्धुमिश्र सार्धं
तपैव गोष्ठ्या तस्थौ । नीतप्रथमयामञ्च गणपतेर्भवने परिकल्पितं शयनीयम-
सेवत । इतरेषां तु सर्वेषां निमीलितदशामप्यनुपजातनिद्राणां कमलवनाना-
मिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा क्षयमगच्छन् ।

अथ यामिन्यास्तुर्यं यामे प्रतिबुद्धः स एव बन्दी श्लोकद्वयमगायत्—

‘पश्चादङ्गि प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-
 रासज्याभुग्नकण्ठो मुखमुरसि सटां धूलिधूमां विधूय ।
 घासग्रासाभिलापादनवरतचलद्योथतुण्डस्तुरङ्गो

मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्षमां खुरेण ॥ ५ ॥
 कुर्वन्नाभुग्नपृष्ठो मुखनिकटकटिः कन्धरामातिरर्ध्वं
 लोलेनाहन्यमानं तुहिनकणमुच्चा चञ्चता केसरेण ।

निद्राकण्डूकपायं कपति निविडितश्रोतशुक्तिस्तुरङ्ग-
 स्वङ्गत्पक्षमाग्रलग्नप्रतनुबुसकणं कोणमक्ष्णः खुरेण ॥ ६ ॥’

वाणस्तु तच्छ्रुत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षाल्य वदनमुपास्य भगवतीं
 संध्यामुदिते भगवति सवितरि गृहीतताम्बूलस्तत्रैवातिष्ठत् । अत्रान्तरे सर्वे-
 ऽस्य ज्ञातयः समाजग्मुः परिवार्य चासाञ्चक्रुः । असावपि पूर्वोद्धातेन विदिता-
 मिप्रायस्तेषां पुरो हर्षचरितं कथयितुमारेभे—

श्रूयताम्—अस्मि पुण्यकृतामधिवासो वासवावास इव वसुधामवतीर्णः,
 सततमसङ्कीर्णवर्णव्यवहारस्थितिः कृतयुगव्यवस्थः, स्थलकमलब्रह्मलतया
 पोत्रोन्मूल्यमानमृणालैरुद्धीतमेदिनीसारगुणैरिव कृतमधुकरकोलाहलैर्हलैरु-
 लिख्यमानक्षेत्रः, क्षीरोदपयःपायिपयोदसिक्ताभिरिव पुण्ड्रेक्षुवाटसन्ततिमिनि-
 रन्तरः, प्रतिदिशमपूर्वपर्वतकैरिव खलधानधामभिर्विभज्यमानैः सस्यकूटैः
 सङ्कटसीमान्तः, समन्तादुद्धातघटीसिन्धुमानैर्जोरकजूटैर्जटिलितभूमिः, उर्व-
 रावरीयोमिः शालेयैरलङ्कृतः, पाकविशरारुजमापनिकरकिर्मांरितैश्च स्फुटि-
 तमुद्गफलकोशीकपिशितैर्गोधूमधामभिः स्थलीपृष्ठैरधिष्ठितः, महिपपृष्ठप्रतिष्ठी-
 तगायद्रोपालपालितैश्च कीटपटललम्पटचटकानुसृतैरघटुघटितघण्टाघटीरटितर-
 मणीयैरटन्निरटवीं हरचूपभपीतमामयाद्रङ्गया यदुधा विभक्तं क्षीरोदमिव क्षीरं
 क्षरद्भिर्वाप्पच्छेद्यतृणतृप्तैर्गन्धनैर्ध्वलितविपिनः, विविधमखहोमधूमान्धशतम-
 न्युमुक्तैर्लोचनैरिव सहस्रसंख्यैः कृष्णदारैः शारीकृतोद्देशः, धवलधूलीमुर्चा
 केतकीवनानां रजोमिः पाण्डुरीकृतैः प्रमथनाथोद्धूलनभस्मधूसरैः शिबपुरस्येव
 प्रवेशैः प्रदेशैरुपशोमितः, शाककन्दलइयामलितग्रामोपकण्ठकाश्यपीपृष्ठः,
 पदे पदे करभपालीमिः पीलुपल्लवप्रस्फोटितैः करपुटपीडितमातुलङ्गीदलर-
 सोपलितैः स्वेच्छाविचितकुङ्कुमकेसरकृतपुष्पप्रकरैः प्रत्यग्रफलरसपानसुरसमुत्स-
 पधिकैर्घनदेवतादीयमानामृतरसप्रपागृहैरिव द्राक्षामण्डपैः स्फुटैरफलानां च
 बीजलग्नशुकचञ्चुरागाणामिव समारूढकपिकुलकपोलसन्दिह्यमानकुसुमानां
 दाडिमीनां वनैर्विलोभनीयोपनिर्गमः, वनपालपीयमाननारिकेलरसासवैश्च
 पथिकलोकलुप्यमानपिण्डसर्जूरैर्गोलाङ्गललिह्यमानमधुरामोदपिण्डीरसैश्चकोर-
 चञ्चुजङ्गरितारकैरुपवनैरमिरामः, तुङ्गाञ्जेनपालीपरिवृतैश्च गोकुलायतारकलु-

पितृकूलकीलालैरध्वगशतशरण्यैररण्यधैराबन्धैरवन्धवन्धनरन्ध्रः, करभीयकु-
मारकपाल्यमानैरौष्ट्रकैरैरभ्रकैश्च कृतसम्बाधः, दिशि दिशि रविरधतुरगविलो-
भेनायेव विलोठनमृदितकुङ्कुमस्थलीरससमालब्धानामुद्योथपुटैरनुलैरुदरशा-
यिकिशोरकजवजननाय प्रभञ्जनमिव चापिवन्तीनां वातहरिणीनामिव स्वच्छ-
न्दचारिणीनां वडवानां वृन्दैर्विचरन्निराचितः, अनवरतक्रतुधूमान्धकारप्रवृत्तैर्हं-
सयूथैरेव बाणैर्धवलितभुवनः, सङ्गीतगतमुरञ्जरवमत्तैर्मयूरैरेव विभवैर्मुख-
रितजीवलोकः, शशिकराषदातवृत्तैर्मुक्ताफलैरेव गुणिभिः प्रसाधितः, पथिक-
शतविलुप्यमानस्फीतफलैर्महातरुमिरिव सर्वातिथिमिरभिगमनीयः, मृगमद-
परिमलवाहिमृगरोमाच्छादितैर्हिमवत्पादैरेव महत्तरैः स्थिरीकृतः, प्रोद्दण्ड-
सहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनामिमण्डलैरेव तोयाशयैर्मण्डितः, मधि-
तपयःप्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथनारम्भैरेव महाघोषैः पूरिताशः
श्रीकण्ठो नाम जनपदः ।

यत्त त्रेतामिधूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुहट्टयः । पच्यमानचय-
नेष्टकादहनदग्धानीव नादयन्त दुरितानि । छिद्यमानयूपदारुपरश्रुपाटित
इव व्यदीर्यताधर्मः । मल्लशिखिधूमजलधरधाराधौत इव ननाश घर्णसङ्करः ।
दीयमानानेकगोसहस्रशृङ्खलखण्डमान इवापलायत कलिः । सुरालयशिला-
घट्टनटङ्कनिकरनिकृता इव व्यदीर्यन्त विपदः । महादानविधानकलकलामि-
द्रुता इव प्राद्वेक्षुर्ब्रह्माः । दीप्यमानसन्नमहानससहस्रसन्तापिता इव
व्यलीयन्त व्याधयः । वृषविवाहप्रहृतपुण्यपटहपटुरवन्नासिता इव नोपासर्प-
न्नपमृत्यवः । सन्ततब्रह्मघोषप्रथिरीकृता इवापजगमुरीतयः । धर्माधिकारपरि-
भूतमिव न प्राभवदुद्वेगम् ।

तत्त चैवंविधे नानारामामिरामकुसुमगन्धपरिमलमुभगो यौवनारम्भ इव
भुवनस्य, कुङ्कुममलनपिञ्जरितबहुमहिषीसहस्रशोमितोऽन्तःपुरनिवेश इव
धर्मस्य, मरुदुद्धूयमानचमरीवालव्यजर्जशतधवलितप्रान्त एकदेश इव सुर-
राज्यस्य, ज्वलन्मल्लशिखिसहस्रदीप्यमानदशदिगन्तः शिविरसन्निवेश इव
कृतयुगस्य, पद्मासनस्थितब्रह्मपिंध्यानाधीयमानसकलाकुशलप्रशमः प्रथमो-
ऽवतार इव ब्रह्मलोकस्य, कलकलमुखरमहावाहिनीशतसङ्कुलो विपैक्ष इयो-
त्तरकुरुणाम्, ईश्वरमार्गणसन्तापानमिज्जसकलजनो विजिगीषुरिव त्रिपुरस्य,
सुधारससिक्तधवलगृहपङ्क्तिपाण्डुरः प्रतिनिधिरिव चन्द्रलोकस्य, मधुमर्त्तम-
त्तकाशिनीभूषणरवभरितभुवनो नामामिहार इव कुत्रेरनगरस्य, स्थापवीश्व-
राख्यो जनपदविशेषः ।

यस्तपोवनमिति मुनिभिः, कामायतनमिति वेद्याभिः, सङ्गीतशालेति
लासकैः, यमनगरमिति शत्रुभिः, चिन्तामणिभूमिरित्यर्थिभिः, वीरक्षेत्रमिति

शङ्खोपजीविभिः, गुरुकुलमिति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः,
विश्वकर्ममन्दिरमिति विज्ञानिभिः, लामभूमिरिति वैदेहकैः, द्यूतस्थानमिति
वन्दिभिः, साधुसमागम इति सद्भिः, वज्रपञ्चरमिति शरणागतैः, विटगो-
ष्टीति विदग्धैः, सुकृतपरिणाम इति पथिकैः, असुरविधरमिति वातिकैः,
शाक्याश्रम इति शमिभिः, अप्सरःपुरमिति कामिभिः, महोत्सवसमाज इति
चारणैः, वसुधारेति च विप्रैरगृह्यत ।

यत्तु च मातङ्गगामिन्यः शीलवत्यश्च, गौर्यो विभववताश्च, श्यामाः पद्म-
रानिष्यश्च, धवलद्विजशुचिवदना मदिरामोदिश्वसनाश्च, चन्द्रकान्तवपुषः
शिरीषकोमलाङ्ग्यश्च, अभुजङ्गगम्याः कञ्जुकिन्यश्च, पृथुकललश्रियो द्रिद्र-
मध्यकलिताश्च, लावण्यवत्यो मधुरभाषिण्यश्च, अग्रमत्ताः प्रसन्नोज्ज्वलरागाश्च,
अकौतुकाः प्रौढाश्च प्रमदाः ।

यत्तु च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयदलदा-
मानि । अलकप्रतिविम्बान्येव कपोलतलगतान्यङ्गिष्ठाः श्रवणावतंसाः पुनरु-
क्तानि समालकिसलयाणि । प्रियकथा एव सुभगाः कर्णालङ्कारा आडम्बरः
कुण्डलानि । कपोला एव सततमालोककारका विभवो^१ निशासु मणिप्रदीपाः ।
निःश्वासाकृष्टमधुकरकुलान्येव रमणीयं मुखावरणं कुलस्त्रीजनाचारो जालिका ।
वाण्येव मधुरा यीणा बालविज्ञानं तन्नीताडनम् । हासा एवातिशयसुरभयः
पटवासा निरर्थकाः कर्पूरपांसवः । अधरकान्तिविसर एवोज्ज्वलतरोऽङ्गरागो
निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्कः । याहव एव कोमलतमाः परिहासप्रहार-
वेगलता निष्प्रयोजनानि मृणालानि । यौवनोष्मस्वेदविन्दव एव विदग्धाः
कुचालङ्कृतयो हारास्तु भाराः । श्रोण्य एव विशालरूपादिकशिलातलचतुरस्रा
राणिणां विश्रमकारणमनिमित्तं भवनमणिवेदिकाः । कमललोभनिलीनान्य-
लिकुलान्येव मुखराणि पदाभरणकानि निष्फलानीन्द्रनीलनूपुराणि । नूपुररक्षा-
हृता भवनकलहंसा एव समुचिताः सञ्चरणसहाया ऐश्वर्यप्रपञ्चाः परिजनाः ।

तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः, मेरुमय इव कल्या-
णप्रकृतित्वे, मन्दरमय इव लक्ष्मीसमाकर्षणे, जलनिधिमय इव मर्यादायाम्,
आकाशमय इव शब्दप्रादुर्भावे, शशिमय इव कलासंग्रहे, वेदमय इवाकृति-
मालापत्वे, धरणिमय इव लोकप्रतिकरणे, पवनमय इव सर्वपार्थिवरजोवि-
कारहरणे, गुरुर्वचसि, पृथुरसि, विशालो मनसि, जनकस्तपसि, सुयात्र-
स्तेजसि, सुमन्त्रो रहसि, बुधः सदसि, अर्जुनो यशसि, भीष्मो धनुषि,
निपथो वपुषि, शत्रुघ्नः समरे, शूरः शूरसेनाक्रमणे, दक्षः प्रजाकर्मणि, सर्वा-
दिराजतेजःपुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना यभूव ।

१ '०मुत्तरागाश्च' य. २ 'कुण्डलादिः' अ-क. ३ 'विभवो निशासमणि' य.
४ 'याहव' य.

पृथुना गौरियं^१ कृतेति यः स्पर्धमान इव महीं महिषीं चकार । निसर्ग-
स्वरिणी स्वरुच्यनुरोधिनी च भवति हि महतां मतिः । यतस्तस्य केनचिद्-
नुपदिष्टा सहजैव शैशवादारभ्यान्यदेवताविमुखी भगवति भक्तिसुलभे भुव-
नभृति भूतभावेने भवच्छिदि भवे भूयसी भक्तिरभूत् । अकृतवृषभध्वज-
पूजाविधिर्न स्वप्नेऽप्याहारमकरोत् । अजम्, अजरम्, अमरगुरुम्, असुर-
पुररिपुम्, अपरिमितगणपतिम्, अवलदुहितृपतिम्, अखिलभुवनकृतचरण-
नतिम्, पशुपतिं प्रपन्नोऽन्यदेवताद्यन्यममन्यत प्रैलोक्यम् । भर्तृचित्तानुव-
र्तिन्यश्चानुजीविनां प्रकृतयः । तथा हि । गृहे गृहे भगवानपूज्यत खण्डपर-
शुः । वयुरस्य होमालवालविलीयमानबहलगुग्गुलुगन्धर्माः अपनक्षीरशीक-
रक्षोदक्षारिणो विल्वपल्लवदामदलोद्वाहिनः पुण्यविषयेषु वायवः । शिवसप-
यांसमुचितैरुपायनैः प्राभूतैश्च पौराः पादोपजीविनः सचिवा भुजबलनिर्जि-
ताश्च करदीकृता महासामन्तास्तं सिपेविरे । तथा हि । कैलासकूटधवलैः
कनकपत्रलतालङ्कृतविषाणकोटिभिर्महाप्रमाणैः संध्यावलिवृषैः सौवर्णैश्च
अपनकलशैरर्घभाजनैश्च धूपपात्रैश्च पुष्पपटैश्च मणियष्टिप्रदीपैश्च ब्रह्मसूत्रैश्च
महाहंमाणिक्यखण्डलचितैश्च मुखकोपैः परितोपमस्य मनसि चक्रुः । अन्तः-
पुराण्यपि स्वयमारब्धबालेयतण्डुलकण्डनानि देवगृहोपलेपनलोहिततरकर-
क्तिसलयानि कुसुमप्रथनच्यप्रसमस्तपरिजनानि तस्यागिलपितमन्ववर्तन्त ।
तथा च । परममाहेश्वरः स भूपालो लोकतः शुभांश्च भुवि भगवन्तमपरमित्य
साक्षादक्षमखमथनं दाक्षिणात्यं बहुविधविद्याप्रभावप्रख्यातैर्गुणैः शिष्यैरिवा-
नेकसहस्रसंख्यैर्ग्रासमर्त्यलोकं भैरवाचार्यनामानं महाशैवम् । उपनयन्ति हि
हृदयमदृष्टमपि जनं शीर्तलसंवादाः । यतः स राजा श्रवणसमकालमेव
तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं वदन्ध
भक्तिम् । आचकाङ्क्ष च मनोरथैरप्यस्य सर्वथा दर्शनम् ।

अथ कदाचित्पर्यस्तेऽस्ताचलनुग्विनि वासरेऽन्तःपुरवर्तिनं राजानमुपसृत्य
प्रतीहारी विज्ञापितवती—‘देव, द्वारि परिघाण्डास्ते कथयति च भैरवाचार्य-
वचनाद्देवमनुप्राप्तोऽस्मि’ इति । राजा तु तच्छ्रुत्वा सादरम्—‘कासौ आन-
यात्रैव । प्रवेशयन्म’ इति चाग्रवीत् । तथा चाकरोत्प्रतीहारी । न चिराच्च
प्रविशन्तं प्राञ्जुमाजानुभुजम्, भैक्षक्षाममपि स्थूलास्थिभिरवयवैः पीवरमि-
वोपलक्ष्यमाणम्, पृथूर्तमाङ्गमुत्तुङ्गवलिभङ्गस्थपुटललाटम्, निर्मांसगण्डकूप-
कम्, मधुविन्दुपिङ्गलपरिमण्डलाक्षम्, ईषदावक्रघोणम्, अतिप्रलम्बैककर्ण-
पाशम्, अलाबुव्रीजविकटोन्नतदन्तपङ्क्तिम्, सुरगानूकश्लथाधरलेखम्, लम्ब-
चिबुकायततरलपनम्, अंसावलम्बिना कापायेण योगपट्टकेन विरचितवैक-
क्षकम्, हृदयमध्यनिबद्धग्रन्थिना च रागेणेव खण्डशः कृतेन धातुरसारुणेन

१ ‘गौरिवेयं’ च. २ ‘अनन्यदेवता भगवति’ च. ३ ‘होमालवालानलविलीय०’ च.
४ ‘पुण्याविषयेषु’ च. ५ ‘खण्डनानि’ च. ६ ‘पृथुतमाङ्गम्’ च.

कर्पटेन कृतोत्तरासङ्गम्, पुनरुक्तबालप्रग्रहवेष्टननिश्चलमूलेन यद्धमृत्परिशोध-
नयंशत्पक्षितउना कौपीनसनाथशिखरेण स्रज्जूरपुटसमुद्रकगर्भोऽकृतमिक्षाक-
पालकेन दारवफलकप्रयत्रिकोणप्रियष्टिनिविष्टकमण्डलुना बहिरपपादितपादु-
कायम्यानेन स्थूलदशासूत्रनियमितपुष्टिकापूलिकेन चामकरष्टतेन योगभार-
वेणाध्यासितस्फुटम्, इतरवरगृहीतरेत्रासनं मस्करिणमद्राक्षीत् । क्षिति-
पतिरप्युपगतमुचितेन धेनमादरेणान्यप्रदीत् । आसीनं च पप्रच्छ—‘व
भैरवाचार्यः’ इति । सादरनरपतिपचनमुदितमनास्तु परिब्राट् तमुपनगरं सर-
स्वनीतटवनावलम्बिनि शून्यापतने स्थितमाचचक्षे । भूयश्चायभावे—‘अर्च-
यति हि महाभागं भगवानाशीर्षचसा’ इत्युक्त्वा घोपनिन्ये योगभारकादा-
कृष्य भैरवाचार्यप्रहितानि रत्नानि यहलालोकलिसान्तःपुराणि पञ्च राजतानि
पुण्डरीकाणि ।

नरपतिस्तु प्रियजनप्रणयभङ्गकातरो दाक्षिण्यमनुरध्यमानो ग्रहणलाघवं
च लक्षयितुमसमर्थो दोलायमानेन मनसा स्थित्या कथं कथमप्यतिसौजन्य-
निग्नस्तानि जग्राह । जगाद च—‘सर्वफलप्रसवहेतुः शिवभक्तिरियं नो मनो-
रथदुर्लभानि फलति फलानि । येनैवमस्मासु प्रीयते तत्रभगवान्भुवनगुरु-
भैरवाचार्यः । श्रो द्रष्टासि भगवन्तम्’ इत्युक्त्वा च मस्करिणं व्यसर्जयत् ।
अनया च घातंया परां मुदमवाप । अपरेषुश्च प्रातरेषोत्थाय वाजिनमधिरूढ
समुच्छ्रितभेतातपत्रः समुद्भूयमानधवलचामरयुगलः कतिपर्यरेव राजपुत्रः
परिवृतो भैरवाचार्यं सवितारमिव शशी द्रष्टुं प्रतस्थे । गत्वा च किञ्चिदन्तरं
तदीयमेवामिमुखमापतन्तमन्यतमं शिष्यमद्राक्षीत् । अप्राक्षीच्च—‘क भग-
वानास्ते’ इति । सोऽकथयत्—‘अस्य जीर्णमातृगृहस्योत्तरेण विह्ववाटिका-
मध्यास्ते’ इति । गत्वा च तं प्रदेशमवततार तुरगात् । प्रविवेश च विह्व-
वाटिकाम् ।

अथ महतः कार्पटिकवृन्दस्य मध्ये प्रातरेव आतम्, दत्ताष्टपुष्पिकम्,
अनुष्ठिताभिकार्यम्, कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिसक्षिति-
तलवितते व्याघ्रचर्मण्युपविष्टम्, कृष्णकम्बलप्रावरणनिभेनासुरविवरप्रवेशा-
शङ्कया पातालान्धकारावासमिवाभ्यस्यन्तम्, उन्मिपता विधुलकपिलेनात्मते-
जसा महामांसविक्रयप्रीतेन मन शिलापङ्केनेव शिष्यलोकं लिम्पन्तम्, जटी-
कृतैकदेशलम्बमानरुद्राक्षशङ्खगुटिकेनोर्ध्वबद्धेन शिखापाशेन बध्नन्तमिव
विद्यावलेपदुर्विदग्धानुपरि सञ्चरतः सिद्धान्, धवलकतिपयशिरोरुहेण
वयसा पञ्चपञ्चाशत् वर्षाण्यतिक्रामन्तम्, खालित्यक्षीयमाणशङ्खलोमलेखम्,
लोमशकर्णशङ्कुलीप्रदेशम्, पृथुललाटतटम्, तिरश्चा भस्मललाटिकया
यहुशः शिरोर्ध्वं धृतदग्धगुग्गुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजिशङ्कामिव
जनयन्तम्, सहजललाटवलिभङ्गसङ्कोचितकूर्चभागां वभ्रुभासं भ्रूसङ्गत्या

समर्पितश्रीफलोपायनश्च जहुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहहादगम्भीरया गिरा
म्यमिश्रान्दमपरोत् ।

नरपतिरपि प्रीतिरिन्मार्यमाणधवलघ्ना चक्षुषा प्रत्यर्पयन्निव बहुतराणि
पुण्डरीकवनानि ललाटपट्टपर्यन्तेन चोदंशुना शिखामणिना महेश्वरप्रसादमिव
नृसीयनयनोद्गमेन प्रकाशयन्तावर्जितकर्णपल्लवपलायमानमधुकरः शिवसेवा-
समुन्मूलिताशेषपापैलवमुच्यमान इव दूरावनतः प्रणाममभिनवं चकार ।
आचार्योऽपि—‘भागच्छ । अग्नोपविश’ इति शार्दूलचर्मार्तमीयमदर्शयत् । उप-
दर्शितप्रध्वस्तु राजा मत्तर्कमलगतदम्बरमुभगां मधुरसमर्थी महानदीमिव
प्रवर्तयन्वाचं व्याजहार—‘भगवन्, नार्हसि मामन्यनृपस्सलितैः सलीक-
तुम् । अदोपराजकोपेक्षिताया हतलक्ष्म्याः खल्वयं शीलापराधो द्रविणदौ-
रात्म्यं वा यदेवमाचरति भयि गुरः । अभूमिरयमुपचाराणाम् । अलमति-
घ्नया । दूरस्थितोऽपि मनोरथक्षिप्तोऽयं जनो भवताम् । माननीयं च गुरु-
वन्नोल्लङ्घनमर्हति गुरोरात्मनम् । आसतां च भवन्त एवाप्त’ इति व्याहृत्य
परिजनोपनीते वाससि निपसाद । भैरवाचार्योऽपि प्रीत्यानतिक्रमणीयं नृपव-
चनमनुवर्तमानः पूर्ववत्तदेव व्याघ्राजिगमभजत ।

आसीने च सराजके परिजने शिष्यजने च समुचितमर्प्यादिकं चक्रे ।
क्रमेण च नृपमाधुर्यद्वतान्तःकरणः शनिकरनिकरविमला दशनदीधितिः
स्फुरन्तीः शिवभक्तीरिय साक्षाद्दर्शयन्नुवाच—‘तात, अतिनम्रतैव ते कथयति
गुणानां गौरवम् । सकलसम्पत्पातमसि । विभयानुरूपास्तु प्रतिपत्तयः ।
जन्मनः प्रभृत्यदत्तदृष्टिरसि स्वापतेयेषु । यतः सकलदोषकलापानलेन्धनैर्ध-
नैरविक्रीतं क्वचिच्छरीरकमसि । भैक्षरक्षिताः सन्ति प्राणाः । दुर्गृहीतानि
कतिचिद्विद्यन्ते विद्याक्षराणि । भगवच्छिष्यभट्टारकपादसेवया समुपार्जिता
कियत्यपि सन्निहिता पुण्यकणिका । स्वीक्रियतां यद्रोपयोगार्हम् । प्रतनुगु-
णग्राह्याणि कुसुमानीव हि भवन्ति सतां मनांसि । अपि च । विद्वत्संमताः
ध्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव, सुषीरेऽपि हि मनसि
यशांसि कुर्वन्ति विवरं, विशतः कुतूहलस्य फेनधवलैः स्रोतोभिरिवापह्रिय-
माणो गुणगणैरानीतोऽस्मि कल्याणिना’ इति ।

राजा तु तं प्रत्यवादीत्—‘भगवन्, अनुरक्तेष्वपि शरीरादिषु साधूनां
भ्यामिह एव प्रणयिनः । युष्मदर्शनादुपार्जितमेव चापरिमितं कुशलजातम् ।
अनेनैवागमनेन स्पृहणीयं पदमारोपितोऽस्मि गुरणा ।’ इति विविधामिश्र
कथाभिश्चिरं स्थित्वा गृहमगात् ।

अन्यस्मिन्दिवसे भैरवाचार्योऽपि राजानं द्रष्टुं ययौ । तस्मै च राजा
सान्तःपुरं सपरिजनं सकोपमात्मानं निवेदितवान् । स च विहस्योवाच—

१ ‘पापमल्लव०’ व. २ ‘समुपार्जिताः कियत्यपि सन्निहिताः पुण्यकणिकाः’ व.

३ ‘सुखयन्ति’ इति नास्ति अ-क-पुस्तकयोः. ४ ‘कृतमनेनैवानुगमनेन’ व.

‘तात, क विभवः, क च वयं वनवर्धिताः । धनोष्मणा म्लायत्यलं लतेव मनस्विता । खद्योतानामिवास्माकमियमपरोपतापिनी राजते तेजस्विता । भवादृशा एव भाजनं भूतेः’ इति स्थित्वा च कञ्चित्कालं जगाम ।

परिव्राट् तेनैव क्रमेण पञ्च पञ्च राजतानि पुण्डरीकाण्युपायनीचकार । एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्राविशत् । उपविश्य च पूर्ववत्स्थित्वा सुहृत्तमवधीत्—‘महाभाग, भवन्तमाह भगवान्यथासच्छिष्यः पातालस्वामिनांमा ग्राहणः । तेन ब्रह्मराक्षसहस्तादपहृतो महास्तिरदृहासनामा । सोऽयं भयदुजयोग्यो गृह्यताम्’ । इत्यभिधायापहतकर्पटावच्छादनात्परिवारादाचकर्प शरद्गगनमिव पिण्डतां नीतम्, कालिन्दीप्रवाहमिव स्तम्भितजलम्, नन्दकजिगीषया कृष्णकोपितं कालियमिव कृपाणतां गतम्, लोकविनाशाय प्रकाशितधारासारं प्रलयकालमेघखण्डमिव नभस्तलात्पतितम्, दृश्यमानधिकटदन्तमण्डलं हासमिव हिंसायाः, हरिबाहुदण्डमिव कृतदृढमुष्टिग्रहम्, सकलभुवनजीवितापहरणक्षमेण कालकूटेनैव निर्मितम्, कृतान्तकोपानलतप्तेनेवायसा घटितम्, अतितीक्ष्णतया पथंनस्पर्शेनापि रूपेव फणन्तम्, मणिसमाकुट्टिमपतप्रतिविम्बच्छन्नान्मानमपि द्विधेव पाटयन्तम्, अरिशिरश्छेदलक्ष्मैः कचैरिव किरणैः करालितधारम्, मुहुर्मुहुस्तडिदुन्मेपतरलैः प्रभाचक्रच्युरितैर्जंजरितात्पम्, खण्डशशिन्दन्तमिव दिवसम्, कटाक्षमिव कालरात्रेः, कर्णोत्पलमिव कालस्य, ओङ्कारमिव क्रौर्यस्य, अलङ्कारमहङ्कारस्य, कुलमित्रं कोपस्य, देहं दर्पस्य, सुसहायं साहसस्य, अपत्यं मृत्योः, आगमनमार्गं लक्ष्म्याः, निर्गमनमार्गं कीर्तैः, कृपाणम् ।

अवतिपतिस्तु तं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिमेनालिङ्गन्निव सुचिरं ददर्श । सन्दिदेश च—‘यत्कृष्णो भगवान्परद्रव्यग्रहणावशादुर्विदग्धमपि हि मे मनो युष्मद्विषये न शक्नोति वचनव्यतिक्रमव्यमिचारमाचारितुम्’ इति । परिव्राट् तु गृहीते तस्मिन्परितुष्टः ‘स्वस्ति भवते, साधयामः’ इत्युक्त्वा निरयासीत् । नृपश्च प्रकृत्या वीररसानुरागी तेन कृपाणेनामन्यत करतलवर्तिनीं मेदिनीम् ।

अथ व्रजस्तु दिवसेष्वेकदा भैरवाचार्यो राजानमुपह्वरे सोपग्रहमवादीत्—‘तात, स्वार्थालसाः परोपकारदक्षाश्च प्रकृतयो भवन्ति भव्यानाम् । भवादृशां चार्थदर्शनं महोत्सवः प्रणयनमाराधनमर्थग्रहणमुपकारः । भूमिरस्ति सर्वलोकमनोरथानां येनामिधीयसे । श्रूयताम् । भगवतो महाकालहृदयनाम्नो महामन्त्रस्य कृष्णस्तगम्बरानुलेपेनाकल्पेन कल्पकथितेन महाश्मशाने जपकोट्या कृतपूर्वसेवोऽसि । तस्य चेत्तालसाधनावसाना सिद्धिः । असहायैश्च सा दुरवापा । त्वं चालमसौ कर्मणे । त्वयि च गृहीतभरे भविष्यत्यपरे

सहायास्त्रय । एवं स एवास्माकं टीटिभतामा बालमित्र मस्करी यो भव
न्तमुपतिष्ठते । द्वितीय स पातालन्वामी । अपरो मच्छिद्य एव कर्णताल
नामा द्राविड । यदि साधु मन्यसे ततो नीयतामय दिदनागहस्यदीर्घो
गृहीताट्टहासो निशामेकामेकदिष्टुखागलता गान्धु' इति । कृतवचसि च
तस्मिन्नुपकार प्रविष्ट इव दृष्टप्रकाश प्राप्नोपकारावकाश प्रमुदितेनान्तरा
ध्वना नरेन्द्र समभाषत— भगवन्, परमनुगृहीतोऽस्म्यनेन शिष्यनासामा
न्येन निदेशेन वृत्तपरिग्रहमिवामागमयमि' इति । नान्द च तेन नरेन्द्र
व्याहृतेन भरवाचार्ये । चकार च सङ्केतम्—'अस्यामेवागामिन्यामसितपक्ष
चतुर्दशीक्षपायामियत्या वेलायाममुष्मिन्महाश्मशानसमीपभानि शून्यायतने
शस्त्रद्वितीयेनायुष्मता द्रष्टव्या वयम्' इति ।

अथातिश्रान्तेष्वह सु प्राप्ताया च तस्यामेव कृष्णचतुर्दश्या शैवेन विधिना
दीक्षित क्षितिपो नियमवानभूत् । कृताधिवास च सम्पादितगन्धर्वपमा-
ल्यादिपूत खड्गमट्टहासमकरोत् । तत परिणते दिवसे केनापि कर्मसाधनाय
कृतधिरबलिविधानास्त्रिष्व लोहितायमानासु दिक्षु, रधिरबलिलम्पटासु च
वेतालनिष्ठास्त्रिष्व लम्बमानासु च रविदीधितिषु, नरेन्द्रानुरागेण गृहीतापर
दिशि स्वयमिव दिक्पालता चिह्नीर्यति सवितरि, यातुधानीधिवय धर्ममा
नासु तरुट्टायासु, पातालतलवामिषु निम्नाय दानवेधिवोत्तिष्ठसु तमोम
ण्डलेषु, नभसि पुञ्जीभवति रौद्र कर्म दिदक्षमाण इव नक्षत्रगणे, विगा
ढाया शर्वयाम्, सुसर्जने नि शङ्कस्तिमिते निशीथे, राजा सान्त पुर परिज
वञ्चयिवा धामकरस्फुर सरुर्दक्षिणकरेणोत्खात खड्गमट्टहासमादाय विसर्पत
च खड्गप्रभापटलेन नीलाशुकपटेनेव दर्शनभयादवगुण्ठितनिखिलगात्रयष्टिर
नादिष्टाप्यनुगम्यमानो रात्रद्वया पृष्ठत परिमललम्पटुकरवेणिन्याजेन
केदोपिव कर्मसिद्धिमाकर्षन्नकाकी नगरान्निर्गता । अगाध तमुद्देशम्

अथ प्रयुज्जमुक्ते त्रयो द्रौणिक्पकृतवर्माण इव सौप्तिके सन्नद्धा, स्नाता
स्त्रिगणो गृहीतविकटवेशा, कुसुमशेखरसञ्चारिभि क्रियमाणमन्त्रशिखाबन्ध
इव गुञ्जनि पद्मचरण, उष्णीषपट्टकैललाटमध्यवटितविकटस्वस्तिकाग्रन्धी
न्महामुद्रावन्धानिव धारयन्तो मूर्धभि, एकध्रुवणविवरविततविमलदन्त
पत्रप्रभालोकलेपधवलितकपोलैर्मुखरापिबन्त इव निशाचरापचयचिकीर्षया
शार्वरमन्धकारम्, इतरकर्णायलम्बिना रत्नकुण्डलानामञ्जलाच्छया रुचा गोरो
चनयेव मन्त्रपरिचयया समालम्बा, स्वप्रतिविम्बगर्भाङ्कर्मसिद्धये दत्तपुह
पोपहारानिवोह्यासयन्तो निशिताग्निस्त्रिभुज, निपिशाशुसन्तानसीमन्तितति
मिरामात्मीयाऽमीयदिग्भागसरक्षणाय त्रिधेव त्रियामा पाटयन्त, सार्धचन्द्रे
कलधौतबुहुदावलितरत्नतरागणैर्निशया इव परुपासिधारानिकृत्त खड्गै-
र्गृहीतैश्चर्मकैरकाण्डशायरीमपरा घटयन्त, फाञ्जनशृङ्खलावलापनियमित

निविडनिष्प्रवाणयः, यद्धासिधेनचः, टीटिभकर्णतालपातालस्वामिनो निवेदि-
तवन्तश्चात्मानम् । भवनिपतिस्तु—‘कोऽत्र कः’ इति त्रीनं वृच्छत् । आचच-
क्षिरे च स्वं स्वं नाम त्रयोऽपि ते । तैरेव चानुगम्यमानो जंगाम तां बलिदी-
पालोकजर्जरितगुग्गुलुधूपधूमगृहमाणदिग्भागतया विक्षिप्यमाणरक्षासर्पपा-
र्धदग्धान्धकारपलायमाननिशामिव समुपकल्पितसर्वोपकरणां तिःशब्दां च
गम्भीरां च भीषणां च साधनभूमिम् ।

तस्यां च कुमुदधूलिधवलेन भस्मना लिखितस्य महतो मण्डलस्य मध्ये
स्थितं दीप्ततरतेजःप्रसरम्, पृथुपरिवेशपरिक्षिप्तमिव शरत्सवितारम्, मध्यमा-
नक्षीरोदावतवर्तिनमिव मन्दरम्, रक्तचन्दनानुलेपिनो रक्तस्रगम्बराभरणस्यो-
त्तानशयस्य शवस्योरस्युपविश्य जातजातवेदसि मुखकुहरे प्रारब्धाग्निकार्यम्,
कृष्णाङ्गरागम्, कृष्णप्रतिसरम्, कृष्णवाससम्, कृष्णतिलाहुतिनिभेन विद्या-
धरत्वतृणया मानुषनिर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तम्,
आहुतिदानपर्यस्नाभिः प्रेतमुखस्पर्शद्विषितं प्रक्षालयन्तमिवाशुशुक्ष्णं करन-
खदीपितिभिः, धूमालोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तम्,
हृषद्विपृताधरपुटप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमन्त्राक्षरपङ्क्तिनेव सु-
खेन किमपि जपन्तम्, होमध्रमस्वेदसलिलप्रतिविम्बिताभिरासन्नदीपिका-
भिर्दहन्तमिव सिद्धये सर्वोवयवान्, अंसावलम्बिना बहुगुणेन विद्याराजेनेव
ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत् । उपसृत्य चाकरोन्नमस्कारम् ।
अभिनन्दितश्च तेन स्वव्यापारमन्यतिष्ठत् ।

अत्रान्तरे पातालस्वामी शतक्रतवीमाशामङ्गीचकार । कर्णतालः कौबे-
रीम् । परित्राद प्राचेतसीम् । राजा तु त्रैशङ्कवेन ज्योतिपाङ्क्तितां ककुभमल-
ङ्कृतवान् ।

एवं चावस्थितेषु दिक्पालेषु दिक्पालभुजपक्षरप्रविष्टे विद्यन्धं कर्म साध-
यति भैरवं भैरवाचार्येऽतिचिरं कृतकोलाहलेषु निष्फलप्रयत्नेषु प्रत्यूहकारिषु
ज्ञान्तेषु कौणपेषु गलस्यर्धरात्रसमये मण्डलस्य नातिदवीयस्युत्तरेणाकस्मात्प्र-
लयमहावराहदंष्ट्राबिबरमिव दर्शयन्ती क्षितिरदीर्यत । सहसैव च तस्माद्विव-
रादाशाधारणोत्क्षिप्त इवालानलोहस्तम्भः, महावराहपीवरस्कन्धपीठो नरका-
सुर इव भुवो गर्भादुद्भूतः, बलिदानय इव भिस्वोत्थितः पातालम्, इन्द्र-
नीलप्रासाद इवोपरिज्वलितरत्नप्रदीपः, स्निग्धनीलधननिविडकुटिलकुन्तलका-
न्तमौलिहन्मीलन्मालतीमुण्डमालः, गद्गदतया स्वरस्य स्वभावपाटलतया च
चक्षुषः क्षीय इव यौवनमदेन, बलाद्बलदामकः, करसम्पुटमृदितया मृदा
दिङ्नागकुम्भाभावंसकूटौ पुनः पुनः परिपङ्कयन्, सान्द्रचन्दनकर्मदत्तरव्यय-
स्थास्थासकैरतिसितजलधरशकलशारित इव शारदाकाशैकदेशः, फेतकीगर्भ-
पत्रपाण्डुरस्य चण्डातकस्योपरि क्षामतरीकृतकुक्षिः कक्ष्याग्रन्धं विधाय

विलासविक्षिप्तेन धवलव्यायामफालीपटान्तेन धरणितलगेन धार्यमाण इव
 पृष्ठतः शेषेण, स्थिरस्थूलोरुदण्डः, भूमिभद्रभयेनेव मन्यराणि स्थापयन्प-
 दानि, निर्भरगर्वगुरु कथमपि शैलमिव गात्रमुद्वहन्दर्पेण, मुहुर्मुहुरुरसि द्विगु-
 णिते दोष्णि चामे तिर्यगुक्षिप्ते च दक्षिणे जह्वाकाण्डे कुण्डलिते चण्डस्फोटन-
 टाङ्गारैः कर्मविघ्ननिर्घातानिव पातयन्नेकेन्द्रियविकलमिव जीवलोकं कुर्वन्कुच-
 लयश्यामलः पुरुष उज्जगाम । जगाद् च विहस्य नरसिंहनादनिर्घोषघोरया
 भारत्या—‘भो विद्याधरीश्रद्धाकामुक किमयं विद्यालवावलेपः सहायमदो
 वा यदस्मै जनायाविधाय बलिं यालिश इव सिद्धिमभिलपसि । का ते
 दुर्बुद्धिरियम् । एतावता कालेन क्षेत्राधिपतिरस्य मन्नाद्यैव लब्धव्यपदेशस्य
 देशस्य नागतस्ते श्रोत्रोपकण्ठं धीकण्ठनामा नागोऽहम् । अनिच्छति मयि
 का शक्तिर्ग्रहगणस्यापि गन्तुं गगने । भूनाथोऽप्ययमनाथस्तपस्वी यस्त्वादृशैः
 शैवापसदैरुपकरणीक्रियते । सहस्वेदानीं सहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्न-
 यस्य फलम्’ इत्यभिधाय च निष्ठुरैः प्रकोष्ठप्रहारैस्त्रीनपि टीटिभप्रभृतीनिमि-
 मुखं प्रधावितान्सशरीरावरणकृपाणानपातयत् ।

अथापूर्वाधिरोपश्रवणादशस्त्रगणैरप्यमर्षस्वेदच्छलेनानेकसमरपीतमसितम-
 सिधाराजलमिव धमद्भिरवयवैरपि रोमाञ्जनिभेन मुक्तशरशतशस्यनिकरभर-
 लघुमिवात्मानं रणाय कुर्वद्भिरदृष्टासेनापि प्रतिविम्बिततारागणेन स्पष्टदृष्ट-
 धवलदन्तमालमवश्या हस्तैव कथ्यमानसत्त्वावष्टम्भः परिकरयन्धविभ्रम-
 भ्रमितकरनखकिरणचक्रवालेन व्यपगमनाशङ्कया नागदमनमन्त्रमण्डलयन्धेनेव
 रन्धन्दश दिशो नरनाथः सावज्ञमवादीत्—‘अरे काकोदर काक, मयि
 स्थिते राजहंसे न जिह्रेपि थलि याचितुम् । अमीमि. किं वा परपमापितैः ।
 भुजे धीर्यं निवसति सताम्रं, न वाचि । प्रतिपद्यस्व शस्त्रम् । अयं न भवसि ।
 अगृहीतहेतिष्वशिक्षितो मे भुजः प्रहर्तुम्’ इति । नागस्तु—‘अनादततरमेहि ।
 किं शस्त्रेण । भुजाभ्यामेव भनज्जि भयतो दर्पम्’ इत्यभिधायारस्फोटयामास ।
 नरपतिरपि निरायुधमायुधेन युधि लज्जमानो जेतुमुत्सृज्य सचर्मफलकमट्ट-
 हासमसिमर्धोरुकस्योपरि बबन्ध बाहुयुद्धाय कक्ष्याम् । युयुधाते च निर्दया-
 स्फोटनस्फुटितभुजरुधिरशीकरसिच्यमानौ शिलान्तम्भैरिव पतद्भिर्बाहुदण्डैः
 शब्दमयमिव कुर्वाणौ भुवनं तौ । नचिराच पातयामास भूतले भुजङ्गं
 भूपतिः । जग्राह च केशेषु । उच्चपान च शिरश्छेत्तुमदृष्टासम् । अपश्यच्च
 वैकक्षकमालान्तरेणास्य यज्ञोपवीतम् । उपसंहृतशस्त्रव्यापारश्चावादीत्—
 ‘दुर्विनीत, अस्ति ते दुर्नयनिर्वाहबीजमिदम् । यतो विश्रब्धमेवाचरसि
 चापलानि’ इत्युक्त्वोत्ससर्ज तम् । अनन्तरं च सहसैवातिवहलां ज्योत्स्नां

ददर्श शरदि विकसतां कमलवनानामिव च घ्राणावलेपिनमामोदमजिघत् ।
 झटिति च नृपुरशब्दमशृणोत् । व्यापारंयामास च शब्दानुसारेण दृष्टिम् ।

अथ करतलस्थितस्यादृष्टासस्य मध्ये तडितमिव नीलजलधरोदरे स्फुर-
 न्तीम्, प्रभया पिबन्तीमिव त्रियामाम्, तामरसहस्ताम्, कोमलाङ्गुलिराग-
 राजिजालकानि च चरणलम्भानि बेलावालविद्रुमलतावनानीयाकर्पन्तीम्,
 करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः कृतं निर्मलचरणनखनि-
 बहनिमेन विभ्रतीम्, गुल्फावलाम्बिनूपुरपुटतया स्थितनिविडकटकावलिबन्ध-
 नादिव परिभ्रश्यागताम्, बहुविधकुसुमशकुनिशतशोभितात्पवनचलिततनु-
 तरङ्गादतिस्वच्छादंशुकादुदधिसलिलादिवोत्तरन्तीम्, उदधिजन्मप्रेम्णा त्रिव-
 लिच्छलेन त्रिपथगयेव परिष्वक्तमध्याम्, अत्युन्नतमूनमण्डलाम्, दृश्यमा-
 नदिङ्गागकुम्भामिव ककुभम्, मदलमैरावतकरशीकरनिकरमिव शरत्तारागण-
 तारं हारमुरसा दधानाम्, धवलचामरैरिव च मन्दमन्दनिःश्वासदोलायितै-
 हारकिरणैरुपवीज्यमानाम्, स्वभावलोहितेन मदान्धगन्धेभकुम्भास्फालनसं-
 क्रान्तसिन्दूरेणेव करद्वयेन धोतमानाम्, हरशिखण्डेन्दुद्वितीयखण्डेनेव
 कुण्डलीकृतेन ज्योत्स्नामुचा दन्तपत्रेण विभ्राजमानाम्, कौस्तुभगभस्तिस्तव-
 फेनेव च श्रवणलम्बेनाशोककिसलपेनालङ्कृताम्, महता मातङ्गमदमयेन
 तिलकेनादृश्यच्छायायामण्डलेनेवाविरहितललाटाम्, आपादतलादासीम-
 न्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृताम्, धरणितलचु-
 म्बिनीभिः कण्ठकुसुममालाभिः सरिद्धिरिव सागराधिष्ठाभिरैधिष्ठिताम्,
 मृणालकोमलैरवयवैः कमलसम्भवस्वमनक्षरमाचक्षाणां स्त्रियमपश्यत् । असं-
 भ्रान्तश्च पप्रच्छ—‘भद्रे, कास्ति कैस्यास्ति । किमर्थं वा दर्शेनपथमागतासि’
 इति । सा तु स्त्रीजनविरुद्धेनाचष्टम्भेनामिभवन्तीवाभापत तम्—‘वीर,
 विद्धि मां नारायणोरःस्वलीलीलाविहारहरिणीम्, पृथुभरतभगीरथादिरौज-
 वंशपताकाम्, सुभटभुजजयस्तम्भत्रिलासशालभञ्जिकाम्, रणरुधिरतरङ्गिणी-
 तरङ्गक्रीडादोहदुर्ललितराजहंसीम्, सितनृपच्छत्रपण्डशिखण्डिनीम्, अति-
 निशितशस्त्रधारावनभ्रमणविभ्रमसिंहीम्, अस्तिधाराजलकमलिनीं ध्रियम् ।
 अपहृतासि तवामुना शौर्यरसेन । याचस्व । ददाति ते चरममिलपि-
 तम्’ इति ।

वीराणां त्वपुनरुक्ताः परोपकाराः । यतो राजा तां प्रणम्य स्वार्धविमुक्तो
 भैरवाचार्यस्य सिद्धिं ययाचे । लक्ष्मीस्तु देवी प्रीततरङ्गदया विन्नीर्यमाणेन
 चक्षुषा क्षीरोदेनेवोपरि पर्यस्तेनामिविद्यन्ती भूपालम् ‘पुंवमस्तु’ इत्यग्रवीत् ।
 अयादीद्य पुनः—‘अनेन सत्त्वोत्कर्षेण भगवच्छिष्यभट्टारकभक्त्या चासाधार-

१ ‘०सितस्येवाह’ य. २ ‘मध्वलमेता०’ य. ३ ‘सागरादृष्टाभिः’ य.

४ एतन्नास्ति अ-क-पुस्तकयोः. ५ ‘०राजपुत्रवंश०’ य.

णया भवान्भुवि सूर्याचन्द्रमसोस्तृतीय इवाधिच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धे शुचिसुभगसत्यत्यागधैर्यशोण्डिपुरुषप्रकाण्डप्रायस्य महतो राजवशस्य कर्ता भविष्यति । यस्मिन्नुत्पत्स्यते सर्वह्रीपाना भोक्ता हरिश्चन्द्र इव हर्षनामा चक्रवर्ती त्रिभुवनविजिगीषुर्द्वितीयो मान्धातेव यस्याय कर स्वयमेव कमलमपहाय प्रहीष्यति चामरम्' इति वचसोऽन्ते तिरोबभूव ।

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमातमप्रीयत । भैरवाचार्योऽपि तस्या देव्यास्त्रेण वचसा कर्मणा च सम्यगुपपादितेन सद्य एव कुन्तली किरीटी हारी केयूरी मेखली सुदूरी खड्गी^१ च भूवावाय विद्याधरत्वम् । प्रोवाच च—'राजन्, अदूरव्यापिन फल्गुचेतसामलसाना मनोरथा । सता तु भुवि विस्तारवत्य स्वभावेनैवोपकृतय । स्वप्नेऽप्यसम्भाविता दातुमिमा दक्षिणा क्षम कोऽन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुलेव लघुप्रकृतिरन्नतिमायाति । त्वदीयैर्गुणैरुपकरणीकृतस्य त्वत्त एव च लब्धात्मलाभस्य निर्लज्जतेयमस्य मूढहृदयस्य वैदिच्छामि येन केनचित्कार्यलवोपपादोपयोगेन स्मरयितुमारमानम्' इति । प्रत्युपकारदुष्प्रवेशास्तु भवन्ति धीराणां हृदयावष्टम्भा । यतस्त राजा 'भवत्सिद्धैव परिसमाप्तकृत्योऽस्मि । साधयतु मान्यो यथासमीहित स्थानम्' इति प्रत्याचचक्षे ।

तथोक्तञ्च भूभुजा जिगमिषु सुदृढं समालिङ्ग्य टीटिभादीन्कुलवधनेने-
षावश्यायशीकरस्त्रात्रिणा सास्त्रेण चक्षुषा वीक्षमाणं क्षितिपतिं पुनरवाच—
'तात, वचीमि—यामीति न ज्ञेहसदृशम् । त्वदीया प्राणा इति पुनरुक्तम् ।
गृह्यतामिदं शरीरकमिति ध्यतिरेकेणार्थकरणम् । तिलशः प्रीता वयमिति
नोपकारानुरूपम् । बान्धवोऽसीति दूरीकरणमिव । त्वयि स्थितं हृदयमित्य-
प्रत्यक्षम् । त्वद्विरहकारिणी कारणेय न सिद्धिरित्यश्रद्धेयम् । निष्कारणस्त्रो-
यकार इत्यनुवादः । स्मर्तव्या वयमित्याज्ञा । सर्वथा कृतमालापेव्सज्जनक-
थासु च चेतसि कर्तव्योऽयं स्वार्थनिष्ठुरो जनः' इत्यभिधाय वेगच्छिन्नहारो
च्छलितमुक्ताफलनिकरताडिततारागण गगनतलमुपपात । ययौ च सीम-
न्ततग्रहग्राम सिद्ध्युचितं धाम । श्रीवण्डोऽपि—'राजन्, पराक्रमप्रीत
कर्तव्येषु नियोगेनानुग्राह्यो ग्राहितविनयोऽयं जैनः' इत्यभिधाय राजानुमो-
दितस्तदेव भूयो भूविवर विवेश ।

नरपतिस्तु क्षीणभूयिष्ठाया क्षपाया, प्रवातुमारब्धे प्रबुध्यमानकमलिनी
निश्वाससुरभौ वनदेवताकुचाशुकापहरणपरिहासस्वेत्निव सावश्यायशी

१ 'सुभगमायसत्यत्यागशौर्यशोण्डि०' य २ असात्वर 'वचसी' इत्यधिक-
य-पुस्तके ३ 'तदिच्छामि' अ-क ४ 'रहानुकारिणी' य ५ 'परिजन' य

करे परिमलाकृष्टमधुकृति कुमुदनिद्रावाहिनि निशापरिणतिजडे तुषारलेशैनि
यनानिले, विरहविधुरचक्रवाकचक्रनिःश्वसितसन्तापितायामिवापरजलनिधिम-
घतरन्त्यां त्रियामायां, साक्षादागतलक्ष्मीविलोकनकुतूहलिनीष्विव समुन्मी-
लन्तीषु नलिनीषु, उन्निद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं
मृदुपवनलासितलते कानने, कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसस्वन्तः-
बद्धध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेषु, उज्जिहानरविरथवाजिविसृष्टैः
प्रोथपवनैः प्रोत्सार्यमाणस्त्रिव चारुण्यां ककुभि पुञ्जीभवन्तीषु श्यामालता-
कलिकासु तारकासु, मन्दरशिखराश्रयिणि मन्दानिललुलितकल्पलतावनकुसु-
मधूलिविच्छुरित इव धूसरीभवति सप्तर्षिमण्डले, सुरवारणाङ्कुश इव व्युते
गलति तारामये मृगे, ग्रीनपि टीटिभादीन्गृहीत्वा नागयुद्धव्यतिकरमलीम-
सानि शुचिनि वनवापीपयसि प्रक्षाल्याङ्गानि नगरं विवेद । अन्यस्मिन्नहनि
तेषामात्मशरीरानन्तरस्नानभोजनाच्छादनादिना प्रीतिमकरोत् ।

कतिपयदिवसापगमे च परिवाद भ्रूभुजा चार्यमाणोऽपि वनं ययौ ।
पातालस्वामिकर्णतालौ तु शौर्यानुरक्तौ तमेव सिपेवाते । सम्पादितमनोर-
धातिरिक्तविभयी च सुभटमण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथम-
मुपयुज्यमानौ कथान्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवा-
चार्यचरितानि शैशववृत्तान्तांश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ।

इति श्रीवैष्णवभट्टकृते हर्षचरिते राजवंशवर्णनं नाम

तृतीय उच्छ्वासः ।



१ 'तुषारलेशैनि' य. २ 'शरीरानन्तरं स्नान' य. ३ 'इति श्रीमहाकविचक्र-
वामनि-श्रीवागभट्टविरचिते हर्षचरिते महाकाव्ये राजवंशवर्णनं नाम तृतीय उच्छ्वासः
सम्पूर्णः' य.

चतुर्थ उच्छ्वासः ।

योगं स्वप्नेऽपि नेच्छन्ति कुर्वन्ते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥

सकलमहीभृत्कम्पकृदुत्पद्यत एक एव नृपवंशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्येच्छागृहीतकोपो नामिषन्न इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभू-
नन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सग-
रप्रभावात्, दुर्जयबलसनाथो हरिवंश इव शूरान्निर्जंगाम राजवंशः । यस्मा-
द्विनष्टधर्मध्वलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः क्षिरणा
इव तैजोनिधेः, विग्रहव्याप्तदिङ्मुखा गिरय इव भूभृत्प्रभवात्, धरणिधारण-
क्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्पागुमुच्यता जलधरा इव वनागमात्,
इच्छाफलदायिनः कल्पतरव इव नन्दनात्, सर्वभूताश्रया विश्वरूपप्रकारा
इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हृण्हरिणवेसरी त्रिन्धुराजज्वरो
गुर्जरप्रजागरो गान्धाराधिपगन्धद्विषकूटपाकलो लाटपाटवर्पाटचरो मालव-
लक्ष्मीलतापरशुः प्रतापशील इति प्रयितापरनामा प्रभाकरवर्धनो नाम
राजाधिराजः । यो राज्याङ्गसङ्गीन्यमिपिच्यमान एव मलानीच मुमोच
धनानि । यः परकीयेणापि कातरवल्लभेन रणमुखे तृणेनेव घृतेनालज्जत
जीवितेन । यः करधृतधौतासिप्रतिविम्बितेनात्मनाप्यदूयत समितिषु सहा-
येन रिपूणां पुरः प्रधनेषु धनुषापि नमत्ता । यो भानी मानसेनाखिद्यत ।
यश्चान्तर्गतापरिमितरिपुशाल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् ।
यश्च सर्वासु दिक्षु समीकृतसरित्तटावटविटपाटवीतरत्नगुल्मवल्मीकगिरिगह-
नैर्दण्डयात्रापथैः पृथुमिर्भृत्योपयोगाय व्यमज्जतेव चमुर्धा बहुधा । यं चाल-
व्ययुद्धदोहदमात्मीयोऽपि सकलरिपुर्मुत्सारकः परकीय इव तताप प्रतापः ।
यस्य च वह्निमयो हृदयेषु जलमयो लोचनपुटेषु मास्तमयो निःश्वसितेषु
क्षमामयोऽङ्गेषु आकाशमयः शून्यतायां पञ्चमहाभूतमयो मूर्ते इवाद्दश्यत
तिहतप्रतिसामन्तान्तःपुरेषु प्रतापः । यस्य चासन्नेषु भृत्यरत्नेषु प्रतिविम्बितेव
तुल्यरूपा समलक्ष्यत लक्ष्मीः । तथा च यस्य प्रतापामिना भूतिः शौर्यो-

- १ 'पुष्पभूतेः' व. २ 'कलागृत्' व. ३ 'भूभृत्प्रवराद्' व. ४ 'हन०' व.
५ '०कूटद्वलिज्वरः पाकलो' व. ६ 'पाटज्वरः' व. ७ 'अन्तर्गतामपरि०' व.
८ 'समीकृततटावट' अ. ९ 'तत्कण्टकनृग' व. १० 'रिपुसमूहसमु०' व.

पमणा सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुगैः पुरुषकारोक्तिर्धनुर्गुण-
किणेन करगृहीतिरभवत् । यश्च वरमुपायनं विग्रहमनुग्रहं समरागमं महो-
त्सवं शत्रुं निधिदर्शनमरियाहुत्थमभ्युदयमाहवाहानं वरप्रदानमवस्कन्दपातं
दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधाराममन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनि-
करैरङ्कुरितमिव कृतयुगेन, दिशुखविसर्पिभिरध्वरधूमैः पलायितमिव कलिना,
ससुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्भूयमानैर्धवलध्वजैः
पल्लवितमिव धर्मेण, यद्विरूपरचितविकटसभासतप्रपाप्राग्वंशमण्डपैः प्रसूत-
मिव ग्रामैः, काञ्चनमयसर्वोपकरणैर्विभवैर्विंशीर्णमिव मेरणा, द्विजदीयमानै-
रर्थकलशैः फलितमिव भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्यतीव शङ्करस्य, गृहीतपरहृदया लक्ष्मी-
रिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीन कलावतः, सर्वजनजननी बुद्धि-
रिव प्रजापतेः, महाभूभृत्कुलोद्भवा गङ्गेव वाहिनीनायकस्य, मानसानुवर्तन-
चतुरा हंसीव राजहंसस्य, सकललोकार्चितचरणा सयीव धर्मस्य, दिवानिश-
ममुक्तपार्श्वस्थितिररन्धतीव महामुनेः, हंसमयीव गतिपु, परपुष्टमयीवाला-
पेयु, चक्रयाकमयीव पतिप्रेम्णि, प्रावृष्णमयीव पयोधरोन्नती, मदिरामयीव
विलासेयु, निधिमयीवार्धसञ्जयेयु, वसुधारामयीव प्रसादेयु, कमलमयीव
कोपसंग्रहेयु, कुसुममयीव फलदानेयु, संध्यामयीव दन्दाख्ये, चन्द्रमयीव
निरूपमख्ये, दर्पणमयीव प्रतिप्राणिग्रहणेयु, सामुद्रमयीव परचित्तज्ञानेयु, पर-
मात्ममयीव व्याप्तिपु, स्मृतिमयीव पुण्यवृत्तिपु, मधुमयीव सम्भाषणेयु,
अमृतमयीव नृप्यसु, वृष्टिमयीव भृत्येयु, निर्वृत्तिमयीव सखीयु, वेतसमयीव
गुरुपु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासि-
द्धिरिव मकरध्वजस्य, व्युत्थानशुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथ-
सिद्धिरिव रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य,
वरप्राप्तिरिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयत्तिरिव यौवनस्य,
अनञ्जवृष्टिरिव वैदग्ध्यस्य, अयशःप्रमृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारितस्य,
हृदयतुष्टिरिव धर्मस्य, सौभाग्यपरमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शा-
न्तिरिव, विनयस्यापि विनीतिरिव, आसिजात्यस्याप्यभिजातिरिव, संयमस्यापि
संयतिरिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम
महादेवी प्राणानां प्रणयस्य विसम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य
वक्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यमक्तो यभूव । प्रतिदिनमुदये दिनकृतः
स्नातः सितदुकूलधारी धवलकर्पटप्रावृत्तशिराः प्राशुखः क्षितौ जानुभ्यां

१ '०धारारसममन्यत' अ-क. २ 'प्रसूतमिव' च. ३ 'गृहीतहृदया' य. ४ 'वरप्रा-
प्तिरिव सौभाग्यस्य, उत्पत्तिभूमिरिव कान्तेः' च. ५ 'सौहार्दस्य भाग्यरूपपरमाणु' य.

स्थित्वा कुङ्कुमपङ्कानुलिसे मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलपण्डेर्नार्चा ददौ । अजपच जप्यं सुचरितः प्रत्युपसि मध्यन्दिने दिनान्ते चापस्यहेतोः ग्राध्वं प्रयतेन मनसा जङ्गपूको मन्त्रमादित्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा कदाचिद्वीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुप्त्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिष्ये । परिणतप्रायायां तु श्यामायान्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिपमाणे सीद-
त्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गल-
त्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रा-
न्तमदेष्ट्विव घूर्णमाणेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिविम्बितासिः
संवाह्यमानधरण इव तारकामिर्विस्त्रब्धप्रसारितैर्दिगङ्गनानामिवापिर्तैरङ्गैर्मधु-
सुगन्धिमिः स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया धीज्यमाने
विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणैव रतिकेलिकचप्रदलम्बितेन
प्रतिमाशयिविम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परिधायस्य परिधायस्य' इति भाषमाणा भूषणरचेण व्याहरन्तीव परिजनमु-
त्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सयस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परिधायस्येति
ध्वनिना दग्ध इव ध्रुवणयोरेकपद एव निद्रां तस्याज राजा । शिरोभागाद्य
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना
सीमन्तयस्त्रिव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वा-
मकरपल्लवेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेपिणा भ्रमता
दिक्षु कनकवलयेन विराजमानः, सत्त्वरवतारितवामचरणाक्रान्तिकम्पितग्रा-
सादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूरखण्डेनेव खण्डितेन हारेण
राजमानः, लक्ष्मीसुम्यनलभ्रताम्बूलरसरजिताभ्यामिध निद्रया कोपेन चाति-
लोहिताभ्यां लोचनाभ्यां पाटलयन्पर्यन्तानाशानाम्, यद्वाग्धकारया त्रिप-
ताकया भ्रुकुट्या पुनरिव त्रियामां परियतेयन् 'देवि, न भेतव्यम्, न भेत-
व्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वांस्तु च दिक्षु विक्षिप्तचक्षुर्पद्मा
नाद्राक्षीत्किञ्चिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेवतास्त्रिव प्रधावितास्तु यामिकिनीषु, प्रबुद्धे च समीपशायिनि
परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र,
जानामि स्वप्ने भगवतः सवितुर्मण्डलाद्विगत्य द्वौ कुमारकौ तेजोमयौ बाला-
तपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

लिनौ अद्भुदिनौ कचचिनौ गृहीतशखौ इन्द्रगोपकरुचा रधिरैण स्नातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निजिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्यैव सुपुष्परश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च मे विलपन्त्याः शखेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धास्ति चार्यपुत्रं विक्रोशयन्ती घेपमानहृदया' इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वप्नफलमुपतोरणं रराण प्रभातशङ्कः । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं दुन्दुभयः । चकाण कोणाहृतानन्दादिय प्रत्युपनान्दी । जय जयेति प्रबोधमङ्गलपाठकानामुद्यैर्वाचोऽधूयन्त । पुरपश्च वल्लभतुरङ्गमन्दुरामन्दिरे मन्दमन्दं सुसोत्थितः ससीनां कृतमधुरहेपारवाणां पुरश्च्योतत्तुपारसलिलशीकरं किरन्मरकतहरितं यवसं वक्त्रापरधवत्रे पपाठ—

‘निधिस्तरविकारेण सन्मणिः स्फुरता धाम्ना ।

शुभागमो निमिसेन स्पष्टमाख्यायते लोके ॥ ३ ॥

अरण इव पुरःसरो रविं पवन इवातिजयो जलागमम् ।

शुभमशुभमथापि वा नृणां कथयति पूर्वनिर्दर्शनोदयः ॥ ४ ॥’

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामयादीत्—‘देवि, मुदोऽवसरे विधीदसि । समृद्धास्ते गुरजनाशिपः पूर्णा नो मनोरथाः परिगृहीतास्ति ह्रलदेवताभिः प्रसन्नस्ते भगवानंशुमाष्टी नचिरैर्जवातिगुणवदपत्यत्रयलाभेनानन्दयिष्यति भवतीम्’ इति । अयतीर्थं च यथाक्रियमाणाः क्रियाश्चकार । यशोमत्यपि तुतोप तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देवो राज्यवर्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुतामादत्त जननी । गुणगौरवज्ञान्तेव गात्रमुद्बोद्धुं न शशाक । कान्तिविसरामृत्तरसतृप्तेवाहारं प्रति पराञ्जुखीवभूव । शनैः शनैरपचीयमानगर्भभरालसा च गुरुभिर्वारितापि वन्दनाय कथमपि सखीभिर्हस्तावलम्बेनानीयत । विश्राम्यन्ती सालभञ्जिकेव समीपगतस्तम्भमित्तिष्यलक्ष्यत । कमललोभनिलीनैरलिभिरिव दृताबुद्धं नाशरुचरणौ । मृणाललोभेन च चरणनखमयूखलम्बेर्भवनहंसैरिव सञ्चार्यमाणा मन्दमन्दं बभ्राम । मणिमित्तिपातिनीषु प्रतिमास्यपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीषु । माणिक्यस्तम्भदीप्तिरप्यालम्बितुमाचकाङ्क्षु, किं पुनर्भवनलताः । समादेष्टुमप्यसमर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आस्तां नृपुरभारखेदितं चरणयुगलं मनसापि नोदसहत सौधमारोढुम् । अन्नान्यपि नाशक्नोद्धारयितुं दूरे भूप-

णानि । चिन्तयित्वापि क्रीडापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान् । प्रत्यु-
त्थानेपूभयजानुशिखरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यन्त ।
दिवसं चाधोमुखी स्नानपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुख-
कमलेनैव प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
द्विगुणितामिव लक्ष्मीमुवाह । सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिकाणा-
मङ्गेषु सपत्नीर्ना तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि सर्वो-
र्वीभृत्क्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थ
शेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजावय-
घैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिञ्जाते जातप्रमोदा नृत्यमय्य
इवाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं प्रहतपटहृत्तपदुरवं गम्भी-
रभेरीनिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवस-
मिव महोत्सवमकरोन्नरपतिः ।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुङ्कुलितकदम्बतरी
रुढतोक्मवृणस्तम्बे स्तम्भिततामरसे विकसितचातकचेतसि मूकमानसौकसि
नभसि मौसि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
सम्बभूव हर्षः । शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
पाण्डुतामङ्गयष्टिर्जगाम । गर्भारम्भेण श्यामायमानचारुचूचुकचूलिकौ चक्र-
वर्तिनः पातुं मुद्रिताविव पयोधरकलशौ यर्भार । स्तन्यार्थमानननिहिता
दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधस्त दृष्टिः । सकलमङ्गलगणाधिष्ठितगा-
त्रगरम्भेण गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुटिमनिमग्न-
प्रतिबिम्बनिभेण गृहीतपादपलया पूर्वसेवामिचारेभे पृथिव्यस्याः । दिवसम-
धिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
प्रसवसमयं प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराप्रगताया
गर्भोन्माथमुक्तांशुके स्नानमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेता-
तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रमिस्त्रिचामरप्रा-
हेण्योऽपि चामराणि चालयाञ्चक्रुः । स्वप्नेषु करविष्टकमलिनीपलाशपुटसलि-
लेश्वतुर्भिरपि दिक्किरभिरक्रियतामिपेकः । प्रतिबुध्यमानायाश्च चन्द्रशालिकासा-
ष्टभङ्गिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वानेष्वादिशेत्यश-
तोरा वाचो निश्चेरुः । क्रीडायामपि नासहताश्रमङ्गम् । अपि च चतुर्णामपि
महार्णवानामेकीकृतेनाम्भसा स्नातुं घान्छा वभूव । चेलावनलतागृहोदरपु-
लेनपरिसरेषु पर्यटितुं हृदयमभिललाप । आत्ययिकेष्वपि कार्येषु सविभ्रमं
मूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते खड्गपटे वीक्षितुं
यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः श्रुतावमुखा-

१ 'रुढ' इत्येतन्नास्ति अ-क-पुस्तकयोः. २ एतन्नास्ति अ-क-पुस्तकयोः.
'मुद्रिताविव जतुना' व. ४ 'वमारोरसलेन' व.

यन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुष्णामेष्वपि स्तम्भितमिव शिरः कथ-
मपि ननाम । सख्यश्चास्याः प्रसोदविरुद्धारितैर्लोचनपुटैरासन्नप्रसरमहोत्सव-
धियेव धवल्यन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टिमयं रक्षाब-
लिविधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् । आत्मो-
चितस्थाननिपण्णाश्च महान्तो विविधौषधिधरा मिषजो भूधरा इव भुवो
धृतिं चक्रुः । पयोनिधीनां हृदयातीव लक्ष्म्या सहागतानि ग्रीवासूत्रग्रन्थिषु
प्रशस्तरत्नान्यबध्यन्त ।

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते
प्रदोषसमये समारुरुक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः
स्त्रीजनस्य । निर्गत्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धाम्नाः
सुता सुयात्रेति नास्मा राज्ञः पादयोर्निपत्य 'देव, दिष्ट्या वर्धसे द्वितीयसुत-
जन्मना' इति व्याहरन्ती पूर्णपात्रं जहार ।

अस्मिन्नेव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो
दर्शितप्रभावः सङ्कलिती^१ ज्योतिषि सर्वासां ग्रहसंहितानां पारदृष्ट्वा सकल-
गणकमध्ये महितो हितश्च त्रिकालज्ञानभागभोजकस्तारको नाम गणकः समु-
पसृत्य विज्ञापितवान्—'देव, श्रूयताम् । मान्धाता किलैवंविधे व्यतीपाता-
द्विसर्षद्वीपाभिपङ्गरहितेऽहनि सर्वेष्वस्यस्थानस्थितेष्वेवं ग्रहेऽग्नीदशि लभे भेजे
जन्म । धर्माक्ततोऽस्मिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि
जगति कश्चिदपरः । सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां महारत्नानां
च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां प्रवर्तयिता
सप्तसप्तिसप्तः सुतोऽयं देवस्य जातः' इति ।

अत्रान्तरे स्वयमेवानाम्भाता अपि तारमधुरं शङ्खा विरेसुः । अताडितो-
ऽपि धुमितजलनिधिजलध्वनिधीरं शुगुञ्जामिपेकदुन्दुभिः । अनाहतान्यपि
मङ्गलतूर्याणि रेणुः । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु यन्मास तूर्य-
प्रतिशब्दः । विधुतकेसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवरुचलप्रशस्तीमुत्त-
पुटैः समहेपन्त हृष्टा वाजिनः । सलीलमुखितैर्हस्तपल्लवैर्नृत्यन्त इव श्रवण-
सुभगं जगज्जुगंजाः । वयो चाचिराचक्रायुधसुरसृजन्त्या लक्ष्म्या निःश्वास इव
सुरामोदसुरमिर्दिव्यानिलः । यज्वनां मन्दिरेषु प्रदक्षिणशिखाकलापकथितक-
ल्याणागमाः प्रजज्वलुरनिन्धना वैतानवह्नयः । सुवस्त्रोत्तपनीयशृङ्खलाबन्ध-
यन्पुरकलशीकोशाः समुदगुर्महानिधयः । ग्रहतमङ्गलतूर्यप्रतिशब्दनिभेन दिक्षु
द्विपालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकलः । तत्क्षण एव च शुक्लवाससो
ग्रहमुखाः कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातयः । साक्षा-
दर्मे इव शान्त्युदकफलहस्तस्तस्यो पुरः पुरोधाः । पुरातन्यः स्थितय इवादृश्य-

न्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्ककलङ्क-
कालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मुक्तानि
यन्धनवृन्दानि । तत्कालापक्रान्तस्वाधर्मस्य शिविरध्रेणय इवालक्ष्यन्त लोक-
विलुण्ठिता विपणिवीथ्यः । विलसदुन्मुखवामनकवधिरवृन्दवेष्टिताः साक्षाज्जा-
तमातृदेवता इव बहुबालकव्याकुला ननृतुर्वृद्धाव्यः । प्रायतत च विगतरा-
जकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेगो निर्दोषान्तःपुरप्रदेशः सम-
स्वामिपरिजनो निर्विदोषबालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेयमत्तमत्तप्रवि-
भागस्तुल्यकुलयुवतिवेद्यालापविलासः प्रनृतसकलकटकलोकः पुत्रजन्मो-
त्सवो महान् ।

अपरेषुरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीवापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीमव-
तीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसु-
माः सुमनःस्रजः, स्फटिकशिलाशकलशुकुक्पर्परखण्डपूरिताः पात्रीः, कुङ्कुमा-
धियासभाजि भाजनानि च मणिमयानि, सहकारतैलतिम्यत्तनुखदिरकैसर-
जालजटिलाति चन्दनधवलपूगफलफालीदन्तुरदन्तशफरकाणि, गुञ्जन्मधुकर-
रकुलपीयमानपारिजातपरिमलानि पाटलकानि च सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च बाललतालम्बनानयीटिकायीटकांश्च ताम्बूलवृक्षकाम्बिभ्राणे-
नानुगम्यमानानि चरणैर्निकुटनरणितमणिनूपुरमुखरितदिङ्मुखानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

ज्ञानैः ज्ञानैर्व्यजृम्भत च कचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोक-
लास्यप्रथितपार्थिवानुरागः कचिदन्तःसितक्षितिपालापेक्षितक्षीयश्रुद्रदासीस-
माकृष्यमाणराजबल्लभः कचिन्मत्तकटककुटनीकण्ठलग्नवृद्धार्थसामन्तनृत्तनि-
र्भरहसितनरपतिः कचिक्षितिपाक्षिसंज्ञादिष्टुष्टदासेरकगीतसूच्यमानसचिद्य-
चौर्यरतप्रपन्नः कचिन्मदोत्कटकटहारिकापरिष्वज्यमानजरत्नजितजनितजन-
हासः कचिदन्योन्यनिर्भरस्पर्धोदुरविटचेटकैरब्धाबाध्यचचनयुद्धः कचिन्नृपा-
चलायलात्कारनर्त्यमाननृत्यानमिज्ञान्तःपुरपालभाषितभुजिष्यः, सपर्यत इव
कुसुमराशिभिः, सधारागृह इव सीधुप्रपाभिः, सनन्दनवन इव पारिजात-
कामोदैः, सनीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमधन
इव कलकलैः, सावतै इव रासकमण्डलैः, सरोमाश इव भूषणमणिकिरणैः,
सपट्टबन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव
प्रसाददानैरुत्सवामोदः ।

१ 'पाटलानि पोडलकानि च सिन्दूर०' अ; 'पाटलानि पाटलकानि च' क.
२ 'चरणानि कुटन० य. ३ 'चेटकपेटकारण्य' द.

स्कन्धावलम्बमानकेसरमालाः काम्योजवाजिन इवास्कन्दन्तस्तरलतारका
हरिणा इवोद्गीयमानाः सगरसुता इव खनिधैर्निर्दयैश्चरणाभिधातैर्दारयन्तो
भुवमनेकसहस्रसंख्याश्चिकीडुर्युवानः । कथमपि तालाधचरचारणचरणक्षोभं
चक्षमे क्षमा । क्षितिपालकुमारकाणां खेलतामन्योन्यास्फालैराभरणेषु मुक्ता-
फलानि फेलुः । सिन्दूरेणुना पुनरुत्पन्नहिरण्यगर्भगर्भशोणितशोणाशमिव
ब्रह्माण्डकपालमभवत् । पटवासपांशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्र-
गिव शुशुभे नभस्तलम् । विप्रकीर्यमाणपिष्टातकपरागपिञ्जरितातपा भुवन-
क्षोभप्रिशीर्णपितामहकमलकिञ्जल्करज्वराजिरजिता इव रेणुदिवसाः । सङ्घ-
टविघटितहारपतितमुक्ताफलपटलेषु चस्ताल लोकः ।

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमानांलिङ्ग्यकेन शिक्षानमञ्जुवेणुना
क्षणक्षणायमानब्रह्मरीकेण ताड्यमानतन्त्रीपटहिकेन वाद्यमानानुत्तानालावुवी-
णेन कलकांस्यकोशीकणितकाहलेन समकालदीयमानानुत्तालतालिकेनातोद्य-
वाद्येनानुगम्यमानाः, पदे पदे क्षणक्षणितभूषणरवैरपि सहृदयैरियानुवर्तमान-
ताललयाः, कोकिला इव मदकलकाकलीकोमलालापिन्यो विटानां कर्णामृतान्य-
श्चीलरासकपदानि गायन्त्यः, समुण्डमालिकाः, सकर्णपल्लवाः, सचन्द्रनतिल-
काः, समुच्छ्रिताभिर्वलयवावलीवाचालाभिर्बाहुलतिकाभिः सवितारमिवालिङ्ग-
यन्त्यः, कुङ्कुमप्रमृष्टिश्चिरकायाः काश्मीरकिशोर्य इव यत्नान्त्यः, नितम्बविम्ब-
लम्बिविकटकुरण्टकशेखराः प्रदीप्ता इव रागाग्निना, सिन्दूरच्छटाच्छुरितमुख-
मुद्राः शासनपटपङ्क्तय इवाप्रतिहतशासनस्य कन्दर्पस्य, मुष्टिप्रकीर्यमाणकर्पूरप-
टवासपांशुला मनोरथसञ्चरणरथ्या इव यौवनस्य, उद्दामकुसुमदामताडिततरु-
णजनाः प्रतीहार्य इव तरुणमहोत्सवस्य, प्रचलत्पत्रकुण्डला लसन्त्यो लता इव
मदनचन्द्रनद्रुमस्य, ललितपदहंसकरवमुखराः समुल्लसन्त्यो वीचय इव शृङ्गार-
रससागरस्य, वाच्यावाच्यविवेकशून्या बालक्रीडा इव सौभाग्यस्य, घनप-
टहरवोत्कण्ठकितगात्रयष्टयः केतस्य इव कुसुमधूलिमुद्गिरन्त्यः, कमलिन्य इव
द्विपसमुत्फुल्लाननाः, कुमुदिन्य इव रात्रायनुपजातनिद्राः, आविष्टा इव नरे-
न्द्रवृन्दपरिवृताः, प्रीतय इव हृदयमपहरन्त्यः, रीतय इव रागमुदीपयन्त्यः,
पुष्टय इवानन्दमुत्पादयन्त्यः, मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव,
आनन्दमपि आनन्दयन्त्य इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुकर्ष-
न्त्य इव, कटाक्षेक्षितेषु पिबन्त्य इवापाद्गशुक्तिभिः, तर्जनेषु संयमयन्त्य इव
नखमयूखपाशैः, कोपाभिन्नयेषु ताडयन्त्य इव भूलताविभागैः, प्रणयस-
म्भाषणेषु वर्णयन्त्य इव सर्वरसान्, चतुरचक्रमणेषु विकिरन्त्य इव विकारान्,
पण्यविलासिन्यः प्रानृत्यन् ।

अन्यत्र चेन्निवेनवित्रासितजनदत्तान्तरालाः, ध्रियमाणधवलतपत्रवना-
वनदेवता इव कल्पतरुतलविचारिण्यः, काश्चित्कन्धोभयपालीलम्बमानल-
म्बोत्तरीयलम्बहस्ता लीलादोलाधिरूढा इव प्रेङ्खन्त्यः, काश्चित्कनककेयूरको-
टिपाद्यमानपट्टांशुकोत्तरङ्गास्तरङ्गिण्य इव तरङ्गक्रवाकसीमन्त्यमानस्रोतसः,
काश्चिदुद्भूयमानधवलचामरसटालग्नत्रिकण्टकवलितविकटकटाक्षाः सरस्य इव
हंसाकृप्यमाणनीलोत्पलवनाः, काश्चिच्चलचरणच्युतालक्तकारुणस्येदशीकरसि-
च्यमानभवनहंसाः संध्यारागरज्यमानेन्दुविम्बा इव कौमुदीरजन्यः, काश्चि-
त्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्जितकञ्चुकिविकारैकुञ्चितभुवः कामवागुरा इव
प्रसारितबाहुपाशा राजमहिष्यः प्रारब्धगृत्या विलेसुः ।

सर्वतश्च नृत्यतः खेणस्य गलद्भिः पदालक्तकैररुणिता रागमयीय शुशोण
क्षोणी । समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव बभूव महोत्सवः ।
भुजलताविशेषैर्मृणालवलयमय इव रराज जीवलोकः । समुल्लसद्भिर्विलास-
सितैस्तडिन्मय इवाक्रियत कालः । चञ्चलानां चक्षुषामंशुभिः कृष्णसौरमया
इवासन्वासराः । समुल्लसद्भिः शिरीषकुसुमसायककर्णपूरैः शुकपिच्छमय
इव हरितच्छायोऽभूदातपः । विसंतमानैर्धम्मिल्लतमालपल्लवैः कज्जलमयमि-
वालक्ष्यतान्तरिक्षम् । उरिक्षितैर्हस्तकिशलयैः कमलिनीमय इव वभासिरे
सृष्टयः । माणिक्येन्द्रायुधानामर्षिषा चापपत्रमया इव चकाशिरे रविमरी-
चयः । रणतामाभरणगणानां प्रतिशब्दैः किङ्किणीमय इव शिशिक्षिरे
दिशः । जरलोऽप्युन्मादिव्य इव रमण्यो रेषुः । वर्षीयांसोऽपि ग्रहगृहीता
इव नापत्रेपिरे । विद्वांसोऽपि मत्ता इवात्मानं विसस्तरुः । निनर्तिपया
मुनीनामपि मनांसि विपुस्फुलुः । सर्वस्वं च ददौ नरपतिः । दिशि दिशि
कुवेरकोपा इवालुप्यन्त लोकेन द्रविणराक्षसः ।

एवं च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे
चोत्तमाङ्गनिहितरक्षासर्पपे समुन्मिषत्प्रतापान्निष्फुलिङ्ग इव, गोरोचनापिञ्ज-
रितवपुषि सममिव्यज्यमानसहजक्षेत्रतेजसीय, हाटकबद्धविकटव्याघ्रनखप-
ङ्क्तिमण्डितग्रीवके हृदयोद्भिद्यमानदर्पाङ्कुर इव, प्रथमाव्यक्तजल्पितेन सत्यस्य
शनैः शनैरोद्गारमिव कुर्वाणे, मुग्धस्मितः कुसुमैरिव मधुकरकुलानि बन्धुह-
ृदयान्वाकर्षति, जननीपयोधरकलशपयःशीकरसेकादिव जायमानैर्विलासह-
सिताङ्कुरैर्दशनकैरलङ्कियमाणमुखकमलके, चारित्र्य इवान्तःपुरस्त्रीकदम्बकेन
पाल्यमाने, मध्र इव मूचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेना-
मुच्यमाने, यशसीवार्त्तमंशेन संवर्ष्यमाने, मृगपतिपोत इव रक्षिपुरुषशस्त्र-
पञ्जरमध्यगते, धात्रीकराङ्गुलिलो पद्मपाणि पदानि प्रयच्छति हर्षे, पदं

१ '०लगा लीला०' अ. २ 'विकारकुञ्चितभुवः' घ. ३ 'विरसुः' घ. ४ 'कृष्ण-
शार०' अ. ५ '०सर्पपत्रे' घ. ६ 'आत्मवशेन' घ.

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव
वसुधां देवीं राज्यश्रियम् ।

पूर्णेणु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरस्ती, हंसमधु-
रस्वरां शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवां वनराशिमिव मधुश्रीः,
महाकनकावदातां वसुधारामिव द्यौः, प्रभाषर्पिणीं रत्नजातिमिव वेला, सक-
लजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां
जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम् ।
यया द्वयोः सुतयोरुपरि स्ननयोरिवैकावलीलतया नितरामराजत ।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशीयमुद्धूयमान-
कुटिलकापक्षकशिखण्डं खण्डपरशुहुङ्गराग्निधूमलेखानुबद्धमूर्धानं मकरध्व-
जमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च
त्रिकण्टकमुक्ताफलालोकधवलितेन सम्पृक्तावतारमिव हरिहरयोर्दशयन्तम्,
पीनप्रकोष्ठप्रतिष्ठितपुष्पलोहबलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपातचि-
ह्नितं बालतां गतम्, कण्ठसूत्रप्रयितभङ्गुरप्रवालाङ्गुरं हिरण्यकशिपुमित्रोर-का-
ठिन्यखण्डितनरसिह्नखरखण्डं गृहीतजन्मान्तरम्, शैशवेऽपि सावष्टम्भं धीज-
मिव धीर्यद्रुमस्य भण्डनामानमनुचरं कुमारयोरर्पितवान् ।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवैश्वरस्य तुल्यं दर्शनमा-
सीत् । राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन
मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः । क्रमेण चापरेणेव भ्रात्रा
प्रजानन्देन सह वर्धमानौ यौवनमवतेरतुः स्थिरोरस्तम्भौ च पृथुप्रकोष्ठौ
दीर्घभुजाङ्गलौ विकटोरःकपाटौ प्रांशुसालामिरामौ महानगरसंनिवेशान्वि-
सर्बलोकाश्रयक्षमौ बभूवतुः ।

अथ चन्द्रसूर्याविव स्फुरद्भयोत्सायशःप्रतापाक्रान्तभुवनावशिरामदुर्नि-
रीक्ष्यौ, अग्निमारुताविव सममिव्यक्ततेजोवलादेकीभूतौ, शिलाकठिनकाय-
वन्धौ हिमवद्विन्ध्याविवाचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव
हरिवाहनविभक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ, वर्णाशुनाविव कुण्डल-
किरीटधरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ,
अमान्ताविवातिमानेनासन्नवेलार्गलनिरोधतट्टे कुकुटीरके, तेजःपराङ्मुखौ
छायामपि शुगुप्समानौ, स्वात्मप्रतिविम्बेनापि पादनसल्लगेन लज्जमानौ, शिरो-
रहाणामपि भङ्गेन दुःखमवतिष्ठमानौ, चूटामणिसंक्रान्तेनापि द्वितीयेनात-
पत्रेणापन्नपमाणौ, भगवति पण्मुखेऽपि स्वामिशब्देनासुप्तायमानध्रुवणौ, दर्प-
णट्टेनापि प्रतिपुस्त्रेण दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि श्रूलायमानोत्त-
माङ्गा, जलधरधृतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्य-
ग्रणमद्भिः सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यवहुमन्य-

मानौ, भूभृदपहतलक्ष्मीकं सागरमप्युपहसन्तौ, पलयन्तमकृतविग्रहं मारुत-
मपि निन्दन्तौ, हिमवतोऽपि चमरीवालव्यजनधीनितेन दह्यमानौ, जलधीना-
मपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अन-
पहतच्छन्नानपि विच्छायावनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ मुखेन
मधु क्षरन्तौ, दुष्टराजवंशानूपमणा दूरस्थितानपि ग्लानिमानयन्तौ, अनु-
दिवसं शस्त्राभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव
करतलमुद्वहन्तौ, योग्याकालेषु धीरेर्धनुर्ध्वनिमिरभ्यर्णोपभोगादिस्वधूमिरि-
वालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रा-
दुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सखेहमवादीत्—‘पत्न्यौ,
प्रथमं राज्याङ्गं दुर्लभाः सद्गत्याः । प्रायेण परमाणव इव समवायेष्वनुगुणो-
भूय द्रव्यं कुर्वन्ति पार्थिवं क्षुद्राः । क्रीडारसेन नर्तयन्तो मयूरतां नयन्ति
वाल्लिशाः । दर्पणमियानुप्रविश्यात्मीयां प्रकृतिं संक्रामयन्ति पल्लविकाः ।
स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । शीतनृत्यहसितैरु-
न्मत्तताभावहन्त्युपेक्षिता विकारा इव वातिकाः । चातका इव वृष्णादन्तो
न शक्यन्ते ग्रहीतुमकुलीनाः । मानसे भीनमिव स्फुरन्तमेवामिप्रायं गृह्णन्ति
जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः । शल्यं हृदये नि-
क्षिपन्त्यतिमार्गणाः । यतः सर्वैर्दोषामिषैरसङ्गतौ बहुधोपधामिः परीक्षितौ
शुची विनीतौ विक्रान्तावभिरुपौ मालवराजपुत्री भ्रातरौ भुजाविव मे शरी-
रादप्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्यामिर्भवतोरनुचरत्वाथमिमौ
निर्दिष्टौ, अनयोरुपरि भवन्त्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’
इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नगिराद्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्,
अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युचं नातिखर्वमस्तिगुरुमिः पदन्यासैरनेकनर-
पतिसञ्चरणचलां निश्चलीकुर्वोणमिवोर्वम्, अनवरताभ्यस्तलङ्घनघनोपचयक-
ठिनमांसमेदुरादूरद्वयाग्निष्पततेवानुलब्धजानुप्रन्यप्रसूतेन तनुतरजङ्गाका-
ण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितक्रशिङ्गा मन्दरमिव सुरासुरर-
भसभ्रमितवासुकिकपणक्षीणेन मध्येन लक्ष्यमाणम्, धातिविस्तीर्णनोरसा स्वा-
मितम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुज-
युगलस्य निभृतललितैर्विह्वैरतिदुन्दरं तरन्तमिव यौवनोदधिम्, वामकरकट-
कमाणिक्यमरीचिमञ्जरीजालिन्या समुन्निघमानप्रतापानलशिखापल्लवयेव चा-
पगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुचांसतटावलम्बिनीमखग्र-
हणव्रतविष्टतौ रौरवीमिव त्वचं कर्णाभरणमणेः प्रभौ विभ्राणम्, उत्कोटिकेयू-

रपत्रभङ्गपुत्रिकाप्रतिविम्बगर्भकपोलं मुखं चन्द्रमसमिव हृदयस्थितरोहिणीरु-
मुद्रहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-
लामोत्तानितमुखाणि पङ्कजवनानि विनयम्, स्वाम्यनुरागमिवाम्लातकमु-
त्तंसीकृतं शिरसा धारयन्तम्, निर्दयया कङ्कणभङ्गभीतसकलकार्मुकार्पिता-
मिव नम्रतां प्रकाशयन्तम्, शैशव एव निर्जितैरिन्द्रियैररिभिरिव संयतैः शो-
भमानम्, प्रणयिनीमिव विश्वासभूमिं गुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि
शीलेनाह्लादकेन सवितारमिव शशिनान्तर्गतेन विराजमानम्, अचलानामपि
क्वाथकार्कश्येन गन्धनमिवाचरन्तम्, दर्शनक्रीतमानन्दहस्ते विक्रीणानमिव
जनं सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य कनीयांसमतिप्रांशुतया गौरतया
च मनःशिलाशैलमिव सञ्चरन्तम्, अनुलवणमालतीकुसुमशेखरनिभेन निर्जि-
गमिपता गुरुणा शिरसि चुम्बितमिव यक्षसा, परस्परविरुद्धयोर्विनययौवन-
योश्चिरात्प्रथमसङ्गमचिह्नमिव भ्रूसङ्गतकेन कथयन्तम्, अतिधीरतया हृदय-
निहितां स्वामिभक्तिमिव निश्चलां दृष्टिं धारयन्तम्, अच्छाच्छचन्दनरसानु-
लेपशीतलं सन्निहितहारोपधानं वक्षःस्थलमनन्तसामन्तसंक्रान्तिश्रान्तायाः
श्रियो विद्यालं शशिमणिशिलापट्टद्वयनमिव विभ्राणम्, चक्षुः कुरङ्गकैर्द्योणा-
बन्धं धराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं केसरिभिर्गमनं
मतङ्गजैर्मृगयाक्षपितशेपैर्भर्तैरुत्कोचमिव दत्तं दर्शयन्तं माधवगुप्तं ददृशुः ।

प्रविश्य च तौ दूरादेशे चतुर्भिर्जैरुत्तमाङ्गेन च गां स्पृशन्तौ नमस्त्वक्रतुः ।
स्निग्धनरेन्द्रदृष्टिनिर्दिष्टामुचितां भूमिं भेजाते । गृह्यते च स्थित्वा भूपतिरा-
दिदेश तौ—‘अद्यप्रभृति भवत्यां कुमारपनुवर्तनीयौ । अहर्निशमस्तापर-
व्यापाराभ्यां प्रतिदिग्वकाभ्यामिवाङ्गभूताभ्यामनयोः कुमारयोश्चरतोस्तिष्ठतोः
स्वपतोर्जाग्रतोश्चान्तिकं क्षणमपि न मोक्तव्यम् । एवं वामचिरात्सकलाः
सङ्कल्पाः कल्पतरव इवामिमत्फलसम्पदुत्कर्षविशेषप्रदा भविष्यन्ति’ इत्या-
कर्ण्य ‘यथाज्ञापयति देवः’ इति मेदिनीदोलायमानमौलिभ्यां युगपदभिहिते
ताभ्यामुत्थाय राज्यवर्धनहर्षौ पितरं प्रणेमतुः । आदाय च तौ निर्जग्मतुः ।
ततश्चारभ्य क्षणमपि निमेषोन्मेषाविव चक्षुर्गोचरादनपयान्ताबुच्छासनिःश्वा-
सानिव नक्तन्दिवमभिमुखं स्थितौ भुजाविव सततं पार्श्ववर्तिनौ कुमारयोन्मौ
वभूवतुः ।

अथ राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च
प्रतिदिवसमुपचीयमानपरिचया शनैः शनैरवर्धत परिमितैरेव च दिवसैर्यौवन-
माररोह । निपेतुरेकस्यां तस्यां शरा इव लक्ष्यमुवि भूभुजां सर्वेषां दृष्टयः ।
दूतप्रेषणादिभिश्च तां ययाचिरे राजानः । कदाचित्तु राजान्तःपुरप्रासादस्थितौ
याह्यकक्ष्यावस्थितेन पुरुषेण स्वप्रस्तावागतां शीयमानामार्यामशृणोत्—

१ ‘अहर्निश... भविष्यन्ति’ इति नास्ति अ-क-पुस्तकयोः. २ ‘मौलिभ्यामुत्थाय
राज्यवर्धनहर्षौ प्रणेमतुः । तौ च पितरम्’ अ-क.

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम् ॥ ५ ॥’

तां च श्रुत्वा पार्श्वस्थितां महादेयीमुत्सारितपरिजनो जगाद्—

‘देवि, तरुणीभूता वत्सा राज्यध्रीः । एतदीया गुणवत्तेव क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नामिमता मे स्थितिरियं यदङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यांन्यपत्यकान्यकाण्ड पृथागत्यासंस्तुतेर्नायन्ते । एतानि तानि खल्वङ्गनस्थानानि संसारस्य । सेयं सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सालिलमश्रुभिः साधवः । एतद्भयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्वरण्यान्यधिशेरते मुनयः । को हि नाम सहेत सचेतनो विरहमपत्यानाम् । यथा यथा समापतन्ति दूता वराणां वराकी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्स्यप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीधराणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौलैरिवंशः । तत्रापि तिलकभूतस्यावन्तिवर्मणः सुनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेतां प्रार्थयते । यदि भवत्या अपि मतिरनुमन्यते तत्तत्सखी दातुमिच्छामि’ इत्युक्तयति भर्तरि दुहितृन्नेहकातरतरहृदया साश्रुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रमाणमासां पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयस्नेहादतिरिच्यते दुहितृन्नेहः । यथा नेयं यावज्जीवमावयोर्नाधितां प्रतिपद्यते तथार्थपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकाशीन् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि कृतार्थं गते च तस्मिन्नासन्नेषु च विवाहदिवसेऽपूद्दामदीयमानताम्यूलपटवासकुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसार्थागमनम्, अवनिपालपुरुषगृहीतसमप्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनृपोपायनम्, उपनिमग्नतागतबन्धुवर्गसंवर्गणव्यग्रराजबलुभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोद्दालितकोणपटुविघटनरणन्मङ्गलपटहम्, पिष्टपञ्चाङ्गुलमण्डयमानोद्दालितमुसलशिलापुष्पकरणम्, अशोपाशा-

१ ‘०कालः’ य. २ ‘गुणवत्तेव’ य. ३ ‘सहते निरहं’ अ-क. ४ ‘मौलरो’ य. ५ ‘यथा यावज्जीव’ अ; ‘यथा यावज्जीवमावयोर्नाधितां प्रति’ क.

सुराविभूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सित-
कुसुमविलेपनयसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कूर्च-
ककैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवैर्धवलीक्रियमाणप्रासादप्रतो-
लीप्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भःप्लवपूरज्यमानजन-
पादपल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतुरङ्गिताङ्गनम्, गणनाभियुक्त-
गणकगणगृह्यमाणलघुगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणक्रीडा-
वापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्कारवाचालितालिन्दकम्,
उत्थापिताभिनवमिसिन्धुपात्यमानबहलवालुकाकण्टकालेपाकुलालेपकलोकम्,
चतुरचित्रकरचक्रवालिलियमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाण-
मृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमाबद्ध-
कक्ष्यैः स्वाम्यपित्तकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयन्नि-
र्विनिहितसरसातर्पणहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवान्छित-
शिखरानुद्वाहवितर्दिकास्तम्भानुत्तम्भयन्निःप्रारब्धमिविधव्यापारम्, आ सूर्यो-
दयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरुपाभिः सुवेशाभिरविधवाभिः
सिन्दूररजोराजिराजितललाटाभिर्वधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्ग-
लानि गायन्तीभिर्बहुविधवर्णकादिस्थाङ्गुलीभिर्ग्रीवासूत्राणि च विसयन्तीभि-
श्चितपल्लतालेख्यकुशलाभिः फलशांश्च धवलितान्शीतलशाराजिरध्रेणीश्च
मण्डयन्तीभिरभिन्नपुटकपांसतूलपल्लवांश्च वैवाहिककङ्कणोर्णासूतसन्नाहंश्च
रक्षयन्तीभिर्वलाशनाधृतधनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांश्चावप्यविशेष-
कृन्ति च मुखालेपनानि कल्पयन्तीभिः कङ्कोलमिश्राः सजार्तीफलाः स्फुरत्स्फी-
तस्फाटिककर्पूरशकलसचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्साम-
न्तसीमन्तिनीमिव्यासम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरंध्रियम-
नैर्बद्धैश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजैकरज्यमानै रक्तैश्चोभयप-
टान्तलपरिजनप्रेङ्खोलितैश्चायासु शोष्यमाणैः शुष्कैश्च कुटिलक्रमरूपक्रिय-
माणपल्लवपरभागैरपरैरारब्धकुङ्कुमपङ्कस्थासकचतुरगैरपरैरुजभुजिष्याभज्य-
मानमङ्गुरोत्तरीयैः क्षौमैश्च बादरैश्च दुष्यूलैश्च लालातन्तुजैश्चांशुकैश्च नेत्रैश्च
निर्मोकनिभैरकठोररम्भागर्भकोमलैर्निःचासहायैः स्पर्शानुमेयैर्वासोभिः सर्वतः
स्फुरद्भिरिन्द्रायुधसहस्रैरिव सन्धादितम्, उज्ज्वलनिचोलकावगुण्यमान-
हंसकुलैश्च शयनीयैस्तारामुक्ताफलोपचीयमानैश्च कञ्जुकैरनेकोपयोगपाठ्यमा-
नैश्चापरिमितैः पटपटीसहस्रैरभिनवरागकोमलद्वैकुलराजमानैश्च पटवित्तानैः
स्तरकरनिबह्निरन्तरच्छाद्यमानसमस्तपटलैश्च मण्डपैरचित्रनेत्रपटवेष्ट्यमानैश्च
स्तम्भैरज्जवलं रमणीयं चोत्सुक्पदं च मङ्गल्यं चासीद्राजकुलम् ।

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तारि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमज्जितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु भानन्देन महोत्सवे एकापि बहुधा विभक्तेषां भवत् । भूपतिरप्युपर्युपरि विसर्जितोद्भवामीजनितजामातृ-जोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृस्नेह-विह्वलः सर्वं स्वयमकरोत् ।

एवं च तस्मिन्निविधवामयं इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिग्मुखेषु, पट्टहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, धान्धवमय इव दृश्यमाने सगे, निर्वृतिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवनं इव विभूतेषां चराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य घटेमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव मङ्गल्यवाद्यप्रतिशब्दैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनि-खिलानिबद्धलोकं विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकात्ताम्बूल-दायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्त्राकारं युवानमदर्शयत् । राजा तु तं दूरादेव जामातृवहुमानाद्दर्शितादरः 'यालक, कच्चिकुशली ग्रह-वर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपध्वनिर्धायमानः कतिचित्प-दान्युपसृत्य प्रसार्य च यादू सेवाचतुरश्रिरं वसुन्धरायां निधाय मूर्धान-मुत्थाय 'देव, कुशली यथाज्ञापयस्वर्चयति च देवं नमस्कारेण' इति व्यज्ञा-पयत् । आगतजामातृनिवेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालालयकृतो यथा न भवति दोषः' इति सन्निदृश्य प्रतीपं प्राहिणोत् ।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसश्रियः पादपल्लव इव रज्यमाने सप्रितरि, वधूवरानुरागलवृकृत-प्रेमलजितेष्विव विघटमानेषु चक्रवाकमिधुनेषु, सौभाग्यध्वज इव रक्तांशुक-सुकुमारवपुषि नभसि स्फुरति संध्यारागे, कपोतकण्ठकूर्परे चरयाग्रागमन-रजसीव कलुषयति दिग्मुखानि तिमिरे, लग्नसम्पादनसज्ज इवोजिहाने ज्योतिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमान-धवलच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे वृथोदितमुपहसत्स्विव रजनिकरमुत्तानितमुखेषु कुमुदवनेष्वाजगाम मुहुर्मुहु-

रह्यासितस्फारस्फुरितारुणचामैर्मनोरथैरिवोत्थितरागाग्रपल्लवैः पुरो धाव-
मानैः पादातैरत्कर्णकटकहयप्रतिहेपितदीयमानस्वागतैरिव वाजिनां वृन्दैश्चा-
पूरितदिग्भागश्चलकर्णचामराणां चामीकरमयसर्वोपकरणानां घर्णकलम्बिनां
बलिनां घण्टाटाङ्कारिणां करिणां घटाभिः घटयन्निव पुनरिन्दूदयत्रिलीन-
मन्धकारं नक्षत्रमालामण्डितमुखीं करिणीं निशाकर इव पौरन्दरीं दिश-
मारूढः प्रकटितविविधविहगरिस्तैस्तालावचरचारणैः पुरःसरैर्वालो वसन्त
इवोपवनैः क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचक्रवा-
लस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्षन्सकलं लोकमुत्फुल्ल-
मल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेश-
क्षपाकर कौमुदीप्रदोपमात्मरूपनिर्जितमकरकेतुकरापहतेन कार्मुकेणेय कौसु-
मेन दाम्ना विरचितवैकक्ष्यविलासः कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकल-
प्रलापसुभगः पारिजात इव जातः श्रिया सह पुनरचत्तारितो मेदिनीं
नववधूवदनाचलोकनकुतूहलेनेव कृष्यमाणहृदयः पतन्निव मुखेन प्रत्यासन्न-
लम्पो ग्रहवर्मा ।

राजा तु तमुपद्वारमागतं चरणाभ्यामेव राजचक्रानुगम्यमानः ससुतः
प्रत्युजगाम । अवतीर्णं च तं कृतनमस्कारं मन्मथमिव माधवः प्रसारितभुजो
गाढमालिलिङ्ग । यथाक्रमं परिष्वक्तराज्यवर्धनहर्षं च हस्ते गृहीत्वाभ्यन्तरं
निन्ये । स्वनिर्विशेषासनदानादिना चैनमुपचारेणोपचचार ।

नचिराच्च गम्भीरतामा नृपतेः प्रणयी विद्वान्द्विजन्मा ग्रहवर्माण-
मुवाच—‘तात, त्वां प्राप्य चिरात्खलु राज्यश्रिया घटितौ तेजोमयौ सकल-
जगद्गीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवंशाविव पुष्पभूतिमुत्तर-
वंशौ । प्रथममेव कौस्तुभमणिरिव गुणैः स्थितोऽसि हृदये देवस्य । इदानीं
तु शशीव शिरसा परमेश्वरेणासि योढ्यो जातः’ इति । एवं वदत्येव तस्मि-
न्पुष्पमुपसृत्य मौहूर्तिकाः ‘देव, समासीदति लग्नवेला मज्जतु जामाता कौतुक-
गृहम्’ इत्यूचुः । अथ नरेन्द्रेण ‘उत्तिष्ठ गच्छ’ इति गदितो ग्रहवर्मा
प्रविश्यान्तःपुरं जामातृदर्शनकुतूहलिनीनां स्त्रीणां पतितानि लोचनसहस्राणि
विकचनीलकुवलयवनानीव लङ्घयन्नाससाद् कौतुकगृहद्वारम् । निवारित-
परिजनश्च प्रविवेश ।

अथ तत्र कतिपयासप्रियसखीस्वजनप्रमदाप्रायपरिवाराम्, अरणांशुवाय-
गुण्ठितमुखीं प्रभातसंध्यामिव स्वप्नभया निष्प्रभान्प्रदीपकान्कुर्वाणाम्, अति-
सौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगूढाम्, साध्यसनिर्दुष्यमानहृदय-
देशदुःखमुकैर्निमृतायतैः श्रुतैरपयान्तं कुमारभावमिवानुशोचन्तीम्,
अत्युरकम्पिनीं पतनमियेव ग्रपया निष्पन्दं धार्यमाणाम्, हृत्तं तामरसप्रति-
पक्षमासन्नग्रहणं शशिनमिव रोहिणीं भययेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलतां ज्योत्स्नादानसञ्चितलावण्याकुमुदिनीगर्भादिव प्रसूताम्,
कुसुमामोदनिहारिणीं वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलकृष्ट-
मधुकरकुलां मलयमारुतादिवोत्पलाम्, कृतकन्दर्पानुसरणां रतिमिव पुनर्जा-
ताम्, प्रभालावण्यमदसौरभमाधुर्यैः कौस्तुभशशिमदिरापारिजातामृतप्रभवैः
सर्वरत्नगुणैरपरामिव सुरासुररूपा रत्नाकरेण कल्पितां श्रियम्, क्षिग्धेन बालि-
कालोकेन सितसिन्धुवारकुसुममञ्जरीभिरिव मुक्तादीधितिभिः कल्पितकर्णा-
वतंसाम्, कर्णाभरणमरकतप्रभाहरितशाद्वलेन कपोलस्थलीतलेन विनोद-
यन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखीं वरकौतुकालोकनाकुलं
मुहुर्मुहुः कृतमुखोन्नमनप्रयत्नं सखीजनं हृदयं च निर्भर्त्सयन्तीं वधूमपश्यत् ।

प्रविशन्तमेव तं हृदयचौरं वध्वा समर्पितं जग्राह कन्दर्पः । परिहासस्मेर-
मुखीभिश्च नारीभिः कौतुकगृहे यद्यत्कार्यते जामाता तत्तत्सर्वमतिपेशलं
चकार । कृतपरिणयानुरूपवेशपरिग्रहां गृहीत्वा करे वधूं निर्जंगाम । जंगम
च नवसुधाधवलां निमज्जितागतैस्तुपारशैलोपत्यकामिव श्रग्भकाम्बिकाविधा-
दाहूतैर्भूभृक्षिः परिवृत्ताम्, सेकमुकुमारयथाहुरदन्तुरैः पञ्चास्यैः कलशैः
कोमलयाणिकाविचित्रैरमिश्रमुखैश्च मङ्गल्यफलहस्ताभिरञ्जलिकारिकाभिरुद्भासि-
तपर्यन्ताम्, उपाध्यायोपधीयमानेन्धनधूमायमानाभिसन्धुक्षणाक्षणिकोपद्र-
ष्टृद्विजाम्, उपकृशानुनिहितानुपहतहरितकुशाम्, सन्निहितदृपदजिनाज्यसु-
वसमिष्पूलीनिवहाम्, नूतनशूर्पापितश्यामलशमीपलाशमिश्रलाजहातिनीं
वेदीम् । आरुरोह च तां दिवसिव सज्योत्स्नः दासी । समुत्सर्प च वेह्लिता-
रुणक्षितापल्लवस्य शिखिनः कुसुमायुध इव रत्तिद्वितीयो रक्ताशोकस्य समी-
पम् । हुते च हुतभुजि दक्षिणावर्तप्रवृत्ताभिर्बधूवदनविलोकनकुतूहलिनीभि-
रिव ज्वालाभिरेव सह प्रदक्षिणं बभ्राम । पात्यमाने च लाजाञ्जलौ नखमयू-
खधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इवाद्दृश्यत विभावसुः ।

अत्रान्तरे स्वच्छकपोलोदरसंक्रान्तमनलप्रतिचिम्बमिव निर्वापयन्ती स्थूल-
मुक्ताफलविमलवाष्पविन्दुसन्दोहदर्शितदुर्दिना निर्वदनविकारं सरोद वधूः ।
उदध्रुविलोचनानां च बान्धववधूनामुदपादि महानाक्रन्दः । परिसमापितयै-
वाहिकक्रियाकलापस्तु जामाता वध्वा समं प्रणनाम श्वशुरौ । प्रविवेश च
द्वारपक्षलिखितरतिप्रीतिदैवतं प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोला-
हलम्, अलिकुलपक्षपवनप्रेङ्खोलितैः कर्णोत्पलप्रहारभयप्रकम्पितैरिव मङ्गलप्र-
दीपैः प्रकाशितम्, एकदेशलिखितस्तत्रकितरक्ताशोकतरुतलभाजाधिज्यचापेन
तिर्यक्कूणितनेत्रत्रिभागेण शरमृजुकुर्यता कामदेवेनाधिष्ठितम्, एकपार्श्वन्य-
स्तेन काञ्चनाचामनकेनेतरपार्श्ववर्तिन्या च दन्तशफरकधारिण्या कनकपुत्रि-
कया साक्षाहक्ष्मेवोद्गण्डपुण्डरीकहस्तया सनाथेन सोपधानेन स्वास्तीर्णेन

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम् ।

तत्र च हीताया नववधूकायाः परादमुखप्रसुप्ताया मणिभित्तिदर्पणेषु
मुखप्रतिविम्बानि प्रथमालापार्कणनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु वीक्षमाणः क्षणदां निन्ये । स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू-
हृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्बलान्या-
दाय हृदयानि सर्पलोकस्य कथं कथमपि विसर्जितो नृपेण वध्वा सह स्वदे-
शमगमदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम

चतुर्थं उच्छ्वासः ।

HARSHACHARITA.

Uchchhvâsa I.

NOTES

हर्षस्य चरितमधिकृत्य कृतो ग्रन्थः हर्षचरितम्. The affixes अण् (अ) and छ (इव) are added to words to denote works, according to the Sûtra 'अधिकृत्य कृते ग्रन्थे' पा. IV. 3. 87. But, according to the Vārtika 'लुवाख्यायिकाभ्यो बहुलम्', these affixes are generally omitted in the case of works called आख्यायिकाः. The हर्षचरित is an आख्यायिका, for a definition of which see Intro. p. XX. उच्छ्वासः means 'a chapter of a book.' It is a division peculiarly associated with works of the आख्यायिका class. Note verse 10 below.

In some Mss. the first verso is इच्छादि, which contains a salutation to सरस्वती. इच्छादि...प्रभावा the power of which, in presecuting the whole (world) by the successive working (प्रसरः) of the several faculties beginning with volition, is well-known. निचयः collection. Ideas are conveyed by words over which सरस्वती presides. Words are made up of letters (sounds) the production of which is explained by the following from the शिक्षा 'आत्मा बुद्ध्या समेत्यार्थान् मनो बुद्धे विचक्षया । मनः कायाग्निमाहन्ति स प्रेरयति मातुतन् । मातुतस्तूरसि चरन् मन्द्रे जनयति स्वरम् ।... सोदीर्घो मूर्ध्वभिहतो वक्त्रमापद्य मातुतः । वर्णाञ्जनयते &c.' It will be noticed that according to this quotation it is the desire to speak (विवक्षा = वक्तुमिच्छा) that is the first step in the evolution of वक्त्रे. Separate वा (सरस्वती) आध्यायिनाम् (of those who reflect). आध्यायिनां may be connected with हृदय in the compound हृदय or with रूप. The poet perhaps intends both. हृदयमेव कोकनदं तस्मिन् प्रतिष्ठा यस्याः which is installed in the lotus of the heart (of reflecting men). The heart is fitly compared to कोकनद which is a red lotus. 'रक्तोदपदं कोकनदम्' इत्यमरः. In the Upanishads the heart is often spoken of as a lotus in which the supreme soul dwells. 'अथ यदिदमस्मिन् मन्त्रपुरे दहरं पुण्डरीकं वेदम् दहरोऽस्मिन्नन्तराकाशस्तस्मिन्दन्तस्तदन्वेष्टव्यम्' छान्दोग्य 8.1.1. सरस्वती is but a शक्ति of the Supreme Soul. रूपं प्रकाशयति—It is speech that manifests (conveys) objects (रूपं) to the mind. The meaning may also be 'that manifests her real nature (to those who are contemplative).' वाक् is said to be fourfold, परा, परादन्ती, मध्या and वैखरी. This is a description of परा वाक्. The metre is वसन्ततिष्ठका. We may also read वाध्यायिनां or separate as वा अध्यायिनां (from इ with अधि).

Verse 1 Connect नम with शम्भवे It is usual for Sanskrit authors to begin their works with an invocation to some deity तुङ्ग शिर चुम्बते इति शुम्भ्वी चन्द्र एव चामर तेन चारु तस्मै The head of Shiva never bows down to any one else hence it is तुङ्ग Both the moon and चामर are white त्रैलोक्यमेव नगर तस्य आरम्भे मूलस्तम्भ तस्मै—who is the first pillar in constructing the city in the form of the three worlds The author looks upon शिव as the supreme deity the cause of the creation, maintenance and absorption of the Universe It is well known that in constructing a house the first pillar (whether of wood or stone) is erected on an auspicious day and with great ceremony चामरस्य may be tied on to it for the sake of beauty and auspiciousness 'नगरारम्भे हि मूलस्तम्भो भवति। तत्र च पट्टवधादिवदुद्देशेणानन्तरमुन्नते पृष्ठदशे चन्द्रतुल्य श्वेत चामरं क्रियते इति स्थितिः' सं शङ्कर notes that other commentators construe the word शम्भु as referring also to विष्णु and ब्रह्मा " 'स्वयम्भू शम्भुरादित्य' इति नामसङ्घे दृष्टत्वाद्धरे, 'शम्भू ब्रह्मन्नि लोचनौ इत्यभिधासोऽददर्शनाच्च ब्रह्मणोऽपि नमस्कारोऽप्यमिल्यये वदति। व्याकुर्वते च हरिपक्षे त्रैलोक्याब्रमणकाल यदा 'यस्याग्निरास्य चौर्यमूर्ध्ना स नाभिश्चरणी मही' इत्यभिप्रायेण तुङ्गमुच्छ्रितं घृलक्षणं यच्छिरस्तुम्बि चन्द्र एव चामर तेन चारवे। ब्रह्मपक्षे चन्द्र स्वर्णं तमय चामरमिव चामर केशकलापः। हिरण्यकेशो हि ब्रह्मा त्रैलोक्यादीनि सर्वं तुल्यमिति " From this verse and from indications in the 2nd उच्छ्रात (देवदेवस्य विरूपाक्षस्य विधाय पूजा परमया भक्त्या) we can say that Bann was specially devoted to शिव C and T note that this verse occurs entire in an inscription (vide Indian Antiquary vol XIII p 92) of the western Chalukya king विजयनमह II dated Saka 1006

Verse 2 हरस्य कण्ठं तस्य ग्रह तेन आनन्द तेन मीलिते (closed) अक्षिणी यस्या—Whose eyes were closed by the joy of clasping the neck of Siva कालकूटविषस्य स्पर्शेन जात मूर्च्छाया आगम (advent, beginning) यस्या When the gods and demons churned the ocean for jewels the first thing that came out was the poison हालाहल शिवं द्रुक्त्वा it to save the universe from destruction The poison showed its strength by making Siva's throat dark See रामायण I 45 (निर्णयसागर ed) and भागवतपुराण VIII Compare 'अमृतमथनसमयमिव तीरावस्थितशितिकण्ठपीयमानविषम्' कादम्बरी (p 123 of P) Uma (पार्वती) clasped the neck of Siva and closed her eyes in the ecstasy of love The poet fancies that the closing of the eyes was due to the fainting fit caused by touching the poison in the throat of शिव It is well known that poison causes fainting For the derivation of उमा see कुमार० I 26 'उ मेति माना तपसो निषिद्धा पश्चादुमारवां सुमुखी जगाम'

Verse 3. The poet in this verse after invoking deities salutes Vyāsa the author of the महाभारत and thereby shows his great reverence for him. सर्वं वेत्तीति सर्वविद् तस्यै. कविवेधसे—who is Brahmā among poets. Brahmā is called सूरज्येष्ठ; so व्यास is the best of poets. The word may also mean 'who is the creator of (the effusions of) poets.' The idea is that later poets derive their inspiration from his work. The महाभारत itself gives expression to this idea. 'इतिहासोत्तमादस्याज्यायन्ते कविबुद्धयः' आदिपर्व 2. 385; 'इदं कविवरैः सर्वैराख्यानमुपजीव्यते' आदि० 2. 389; 'यदिहास्ति तदन्यत्र यत्रेहास्ति न तत्कचित्'. यः सरस्वत्याः वर्षमिव पुण्यं भारतं चक्रे who composed the sacred (work called) Bhārata which is as it were a shower of speech. The भारत contains the choicest speech in abundance. The poet conveys another idea. यः सरस्वत्या (वाचा) भारतं पुण्यं चक्रे सरस्वत्या (नद्या) भारतं वर्षमिव. Vyāsa by his holy words sanctified भारतवर्ष (India) as the sacred river सरस्वती sanctifies भारतवर्ष. According to ancient ideas of Geography, the earth was divided into seven द्वीप (जम्बु, बृहत्, शात्मल, कुश, कौश्ल, शक and पुष्कर). Each of these द्वीप was subdivided into 9 वर्ष, had its own mountains and was surrounded by a sea. जम्बुद्वीप had 9 वर्ष (कुश, हिरण्य, रम्यक, इलावृत्त, हरि, केतुमाल, भद्राश्व, किन्नर and भारत). Vide विष्णुपुराण II. 1-3 and मार्कण्डेय chap. 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य दिग्भाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्ततिः ॥'. सरस्वती was a sacred river in the Panjab now lost in the sands of the great desert of India. We may also interpret 'who sanctified the line descended from भरत by his speech.' The महाभारत narrates the story of the Kauravas and Pāndavas who were descendants of भरत, son of दुष्यन्त and शकुन्तला. Vide आदिपर्व chap. 74. 'भरत-भारती कीर्तयेनेदं भारतं कुलम् ॥' verse 131. The word कविवेधसे may also mean 'who is a creator in the form of a poet.' A poet is often spoken of as a creator (of high thoughts and aspirations). Compare the first verse of काव्यप्रकाश and 'अपारे काव्यसंसारे कविरेव प्रजापतिः । यथासौ रोचते विश्वं तथेदं परिवर्तते' ॥ ध्वन्यालोक III. p. 222 and also अग्निपुराण chap. 339. 10.

Verse 4. कुकवयः bad poets, poetasters. रागेण अधिष्ठिता दृष्टिः येषाम्—whose vision (intellect) is dominated by (evil) passions (with कुकवयः); whose eye is dominated by redness (with कोकिलाः). Poetasters are not inspired by noble : and thoughts; but their effusions are due to the envy of poets and such other evil tendencies. The three words

वाचालः and 'कारिणः apply equally to bad poets and cuckoos and so the author compares bad poets with cuckoos वाचालः loquacious (with poets), making a noise (with cuckoos) कामकारिणः doing just as they please, that excite passion (with कोविला). Poetasters compose poems throwing to the winds all canons of good taste and sound criticism The notes of the cuckoo are an excitant of love According to the terminology of Sanskrit rhetoricians रति is the स्वादिभाव of शृङ्गाररस, the नायक and नायिका are the आलम्बनविभाव, वसन्त, the moon, the notes of the cuckoo are the उद्दीपनविभाव; external indications such as स्वेद are the अनुभावः and चिन्ता, जडता &c are व्यभिचारिभावः Bana in this verse finds fault with poetasters and says that the voice of a true poet is very rarely heard amidst the din of poetasters The com suggests another meaning, 'such is the natural charm of poetry, even bad poets give pleasure, how much more will those who are specially gifted?' But this is rather strained and not in keeping with the next verse So gives another sense of कुक्कवयः 'कुक्कन्ति गृह्णन्ति चेतासि इति कुका ते च वयो मयूरप्रवरा' पक्षिणः'.

Verse 5. This verse is full of puns The plain meaning is 'Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless) Poets that possess creative genius are not many, like शरभः' जाति is another name for स्वभावोक्ति. It consists in describing objects (particularly the doings of children, lower animals &c) as they are in their various positions 'नानावस्व पदार्थानां रूपं साक्षाद्विद्वन्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या सालङ्कृतिर्यथा ॥' काव्यादर्श II 8 See also भोज's सरस्वतीकण्ठाभरण III and रुद्रट's काव्यालवार् 7 30-31 जाति (or स्वभावोक्ति) is opposed to वक्रोक्ति, which latter was often looked upon as the soul of poetry and as something which a poet should strive for Note 'मैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते । यत्तोऽस्या कविना कार्यः कोऽलङ्कारोऽनया विना ॥' भागवत II जातिमात्र also means 'possessed of the common characteristic' (श्रुत्व or कवित्व). The idea is —the most wretched cur and the best hound are both dogs: & they possess the जाति (species) श्रुत्व in common, but there is great disparity in their worth, so poetasters (कुक्कवयः) possess the जाति कवित्व in common with poets of genius असरया also means 'of no account, useless (with poets), that do not fight' (with dogs) 'मृधमा-स्वन्दन संख्य समीक सापराधिरश्' इत्यमरः. उत्पादकाः उद्भूताः पादकाः (पादाः)

श्रेयं that have feet upwards (growing on their backs). शरभः—शरभ is a fabulous animal with eight legs and stronger than a lion. See वनपर्व chap. 119 for the story of a dog that was successively turned into a leopard, a tiger, an elephant, a lion and lastly into a शरभ 'अष्टपादूर्ध्वनयनः शरभो वनगोचरः। स सिंहं हन्तुमागच्छन्मुनेस्तस्य निवेशनम् ॥' verse 13.

Verse 6. In this verse Bāṇa speaks of so-called poets that are merely plagiarists. अन्य—वृत्त्या by (merely) changing the words of other (poets). बन्ध...गूह्यैः by concealing the distinctive marks of their compositions. अना...माव्यते a poet without being (expressly) declared (to be so) is revealed to be a thief (a plagiarist) in the midst of the good. The idea is:—the composition of a plagiarist is seen in its true light by the good, though there is no express declaration that it is merely a patchwork. The words अना...माव्ये may also mean 'who is not esteemed among the good.' This meaning also suits the word चीरः. We can also separate as अना आख्यातः 'he (the plagiarist or the thief) is not counted a man'. ना is the nom. sing. of नृ. बन्ध...गूह्यैः—the idea (according to the com.) is:—great poets compose works containing particular words like श्री, लक्ष्मी in particular verses or in some particular order. The plagiarist in copying suppresses such indications. बन्धः also means the arrangements of the letters of a stanza in a particular way, such as खड्गबन्ध, शङ्खलबन्ध, सर्वतोभद्र. Or बन्धचिह्न may be used in a general sense viz. 'the characteristic style of a good composition.' 'बन्धः पदरचना' वामन's काव्यालंकारसूत्रवृत्ति 3. 1. 4. A thief also changes colour i. e. his face becomes pale (when challenged in the midst of the good). He also tries to conceal the marks left (in his flesh) by the chains (with which he was bound when caught). Although a thief conceals these marks and so is not declared to be a thief (अनाख्यात), yet by the pallor that comes over his face when challenged he is revealed in his true light.

Verse 7. The author in this verse points out that the poets of particular countries exhibit only a few poetic excellences in their works and not all. श्रेय...च्येषु Among the northern (poets), a work most exhibits puns. श्रेय is of two kinds, शब्दश्रेय and अर्थश्रेय. In the first a particular word when used gives rise to different senses; but if that word be omitted and a

synonym substituted, then the double meaning vanishes e g बालेबोधानमालेय सालकाननशोभिनी Here take the word सालक as meaning सालक (अलकै सह) आनन तेन शोभिनी (with बाला) and सालाना कानन तेन शोभिनी (with उद्यानमाला) If for सालक we substitute सकुन्तल then the श्लेष vanishes In अर्थश्लेष, even if we change the words, there are two meanings e g 'उदयमयते दिव्या लिन्य निराकुम्भेततरा नयति निधन निद्रामुद्रा प्रवर्तयति क्रिया । रचयतितरां सैराचा रप्रवर्तनवर्तन वत वत वसत्तेन पुञ्जो विभाति विभाकर ॥' काव्यप्रकाश X (Here a king called विभाकर and the Sun are both praised) अर्थमानकम्—The poets of the west care only for the meaning (they do not exhibit charm of style or figures of speech) उत्प्रेक्षा is a figure of speech To explain it briefly, it consists in representing (poetically, not through mistake) one thing as another thing or in representing a particular effect as due to some cause other than the real one or representing something done with one motive as due to another It is generally introduced by such words as मन्वे, शङ्क, ध्रुव or इव (as it were) Bana's works bristle at every step with this figure The verse 'हरकण्ठ' is a good example of उत्प्रेक्षा गौडी उम्बर among Gauda poets there is only show of words (high-flown language) Their works do not contain charming thoughts or such qualities as perspicuity &c Dandin, who was at least a contemporary of Bana, if he was not earlier still, speaks of two literary styles (रीति), viz, वैदर्भी and गौडी He says that ten Ganas (such as प्रसाद, माधुर्य and ओज) are the essence of the Vaidarbhi style, while the Gaudi style is the reverse of the Vaidarbhi (काव्यादर्श I 41-42) He tells us that the Gaudas were very fond of अनुप्रास (काव्यादर्श I 54) and that even in verse they employed long compounds (काव्यादर्श I 80) वामन says in his काव्यालङ्कारसूत्रवृत्ति (I 2 12) 'समस्ताद्युद्धत्यदामोज कातियुगाविताम् । गौडीयामपि गायन्ति रीति रीतिविक्षणा ॥' गौड is the district of Gaur, central part of Bengal, formerly it extended from बङ्ग to the borders of Orissa

Verse 8 नवोर्थ —a new topic (i e a subject not dealt with by former writers) or a striking subject or meaning This refers to the imaginative side of a poet's mind, called प्रतिभा by Sanskrit rhetoricians 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' जातिरग्राम्या description of nature or objects that is not vulgar For जाति, see above p 4 दण्डी gives the following as examples of ग्राम्य and अग्राम्य ways of description respectively, although the mean

ing is the same. 'कान्ये कामयमानं मां न त्वं कामयसे कथम्। इति ग्राम्योऽयमर्थोऽमा वैरस्याय प्रकल्पते ॥ कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः । त्वयि निर्भत्सरो दिष्ट्येव्यग्राम्योऽर्थो रसावहः ॥' (काव्या० I. 63-64). जाति also means a particular class of metres regulated by Mātrās, such as आर्या. Comparo 'पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' काव्या० I. 11. जाति also means 'a composition or verse in which the same words represent Sanskrit or Prakrit.' Both these meanings are not suitable here. शेषः—for explanation, see the preceding verse. अट्टिष्टः not laboured. 'व्यवहितार्थप्रत्ययं द्विष्टम्' काव्यालङ्कारसूत्र II. 1. 21. खुटो रसः A sentiment (which is the subject matter of a poem) that is easily understood. रस is the soul of Kāvya. It is that sentiment which rules a composition and which is the object of the poem to present to the mind of the reader. Rāsas are eight शङ्कार, वीर, करुण, हास्य, रौद्र, भयानक, वीभत्स, अद्भुत. Some add a ninth रस viz. शान्त. विक...बन्धः—The Com. says 'उदारतालक्षणबन्ध-शुण्युक्तः यत्र सति नृत्यन्तीष पदानि प्रतिभासन्ते.' In this he follows वामन's काव्यालङ्कारसूत्र III. 1. 22 'विकटत्वमुदारता'—वृत्ति "बन्धस्य विकटत्वं यदसौ उदारता । यस्मिन्सति नृत्यन्तीष पदानि जनस्य वर्णमावना भवति तत् विकटत्वं लीला-यमानत्वमित्यर्थः । यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां शण्डिति रणितमासीत्तत्र चित्रं कलं च' । न पुनः 'चरणयामलकलसैर्नूपुरैर्नर्तकीनां शण्डिति रणितमासीन्मञ्जु चित्रं च तत्र.'" This means that in विकटत्व the sound must be an echo to the sense. C and T translate 'language rich in sonorous words.' The author in our opinion rather refers to ओजोगुण about which दण्डी says 'ओजः समासभूयस्त्वमेतदवस्य जीवितम् । पयोऽथ्यदाक्षिणात्यानामिदमेकं परावणम् ॥' काव्या. I. 80. कृत्स्न...ध्वजम् all this it is difficult to find in one composition.

Verse 9. किं...काव्येन what is the use of the poetry of that poet? C and T translate 'what has that poet to do with poetry?' This does not yield a good sense. Construe यस्य सर्ववृत्तान्तगामिनी भारती जगन्नयं न व्याप्नोति सर्ववृत्तान्तगामिनी भारती कथेव (सा यथा जगन्नयं व्याप्नोति)—whose Muse comprehending the furthest limit of metrics does not cover the three worlds (i. e. does not become well-known in the world) like the Bhārata story. सर्वेषां वृत्तानां (metres) अन्तं गच्छति इति (with Muse); सर्वान् वृत्तान्तान् (इतिहासान्) गमयतीति that conveys all sorts of narratives (with भारती कथा). The Mahābhārata contains numerous episodes.

Verse 10. Here Bāṇa offers his meed of praise to the authors of आख्यायिकाs that preceded him. आख्यायिकाs were composed from very ancient times. Vide Introduction p. XIII.

For a definition of आख्यायिका given by भामह, see Introduction p XX The salient points are that it is in prose, has a high topic, is divided into sections called उच्छ्वास, contains verses in the वक्त्र and अपरवक्त्र metres which suggest coming events The साहित्यदर्पण (परिच्छेद VI) calls the sections आश्वास वक्त्र श्रुता how are those princes among poets, viz the authors of आख्यायिकास, not to be praised? (i.e. they deserve the highest praise) उच्छ्वासाः नाना unwearied even at the end of an उच्छ्वास i.e. who are able to compose another उच्छ्वास equal in merit to its predecessor येषां स्वती in whose verses (in the वक्त्र metre) the goddess of speech dwells In the वक्त्र metre, there are eight syllables in each पाद as in अनुष्टुप् It is defined as 'नावाग्रसौ स्वातामभ्येर्मुष्टुभि रयातम्' After the first letter in each पाद there should be no नगण nor मगण and after the first four letters there should be a दगण उच्छ्वासाः सिद्धा —conveys another idea A man who is tired heaves out a deep breath There is an apparent विरोध in saying that they are not exhausted even when they are breathing hard कवीश्वरा may also mean 'the omniscient gods' i.e. the creator (the plural being used for श्रेष्ठ or to show respect) The supreme spirit is often called इन्द्रि in the Upanishads and the Gita 'कविं पुराणमनुशासितारं' &c गीता 8 9, 'विविर्गनीपी परिभू स्वयम्भू' ईशावास्योपनिषद् 8 उच्छ्वासाः सिद्धा would mean 'not exhausted or afflicted even at the end of the Universe' In the Upanishads the Universe containing the Vedas the Heavens, the earth &c is said to be the निश्चित of the Supreme 'अथ महतो भूतस्य निश्चितमेतत्तद्भवेदो अस्त्वैतानि निश्चितानि' बृहदारण्यकोपनिषद् II 4 10 वक्त्रे सरस्वती The goddess of speech is often poetically described as dwelling in the mouth of Brahma Compare 'चतुर्मुखमुखाभोजवनहसवधूर्मम । मानसे रमता तिल सर्वशुद्धा सरस्वती ॥' काव्यादर्श I 1

Verse 11 Construe कर्णगोचरं गतया वासवदत्तया नूनं कवीनां दर्पं अगच्छत् कर्णगोचरं गतया पाण्डुपुत्राणां शक्यता इव कवीनां (दर्पं अगच्छत्) The pride of poets indeed melted away on account of वासवदत्ता when it reached their ears, just as the pride of Drona vanished when the missile of the sons of Pandu given by Vāsava (Indra) came near Karna वासवदत्ता—This seems to be the work of Subandhu It is a कथा technically so called Vide Introduction p XX It cannot be the आख्यायिका वासवदत्ता mentioned by Patañjali (Introduction p XIII) The authors of आख्यायिकास came in for high praise in the preceding verse We

naturally expect that in this verse the author should refer to another class of works. In this Introduction Bāṇa assigns only one verse to each of the poets or works mentioned below. There is no reason why he should depart from that rule in the case of आख्यायिका. A कथा is very much like an आख्यायिका and so it is but proper that the वासवदत्ता of सुवन्धु (being a कथा) should receive encomiums after the authors of आख्यायिकाs, if सुवन्धु preceded Bāṇa, as we hold. कवि also means द्रोण. The plural कवीनां may be explained as due to the exigencies of श्लेष or as expressing respect. द्रोण was the son of भरद्वाज 'भरद्वाजस्य च स्कन्धे द्रोण्यां शुक्रमवर्धत । महर्षेऽग्रतपसस्तस्माद् द्रोणो व्यजायत ॥' आदिपर्व 63. 6. कवि is a name for शुक्र and so indicates द्रोण. The story of कर्ण, the son of कुन्ती, is well-known. The reference seems to be to the defeat of कर्ण by भीम (vide द्रोणपर्व chap 129, 131, 133). We may also construe कवीनां पाण्डुपुत्राणां (दर्शः) कर्णगोचरं गतया वासवदत्तया शक्त्वा इव (अगलद्) 'as the pride of the wise sons of Pāṇdu melted away through the javelin that was given by इन्द्र and that came to the hands of Karna. Karna was a generous man. Once Indra who was interested in Arjuna came to Karna as a Brāhmana and begged of him his divine armour and ear-rings. Karna true to his word gave Indra what he wanted. Indra being pleased with Karna gave him a शक्ति that would kill one महारथी whoever he might be. See आदिपर्व chap. 111. 'ददौ शक्तिं सुरपतिर्वाक्यं चेदमुवाच ह ॥ देवासुरमनुष्याणां गन्धर्वो-रगरक्षसाम् । यमेकं जेतुमिच्छेथाः सोऽग्नया न भविष्यति ॥' verses 29-30. .

accordance with the rules of poetics (with गद्यबन्ध), who makes the four Varnas follow the rules prescribed for each (with नृप) It was the canon of rhetoricians that माधुर्यगुण was most appropriate in शृङ्गार and करुण, and ओज in वीररस माधुर्य consists in employing letters from कृ to मृ, except ट्वर्ग, preceded by the nasals of their class, and that in ओज one should employ conjunct consonants joining the first and second or third and fourth letters of each class, ट्वर्ग, शृ and मृ 'ट्वर्गवर्जिता स्पर्शा स्वस्ववगान्तशेसरा । लघुरेफलकारौ च चोमला परिकीर्तिता ॥ रेफेन यस्य कस्यापि योग आद्यतृतीययो । स्वोत्तराभ्या तुत्ययोर्वा पर्याष्टगण शपो ॥' रत्नापण on प्रतापरुद्र भट्टारहरिचन्द्र is no more than a mere name to us His prose composition has not yet been discovered There is a poem called धर्मशर्माम्बुदय written by a Jain writer हरिचन्द्र A verse of the Gaudavaho (Vide Intro p XII) speaks of a हारियन्द (Prakrit for हारिचन्द्र) बन्ध Is this a reference to this हरिचन्द्र ?

Verse 13 The principal sentence is सातवाहन सुभाषितै रत्नैरिव कोशमकरोत्—सातवाहन made a treasure with fine sayings as with jewels अविनाशिनम् Immortal (as applied to the collection of सुभाषितs), inexhaustible (with the treasure of jewels) अग्राम्यम्—not vulgar or indecent : & refined (with सुभाषितकोश) not produced in villages (with रत्नकोश) Jewels are found in the sea or in mines (not in villages) विशुद्धा जाति स्वभावोक्ति येषु (with सुभाषितै), विशुद्धा जाति येषां (with रत्नै) of purest character विशुद्धजातिभि means the same thing as 'जातिरग्राम्या' above कोश- a collection of verses that are unconnected with one another & the same subject does not run through them all It also means 'a treasure' 'कोश श्लोकसमूहस्तु स्वादन्द्योन्व्यानपेक्षक' साहित्यदर्पण VI See also वाक्यादर्श I 13 "शुक्ल कुलक कोश सङ्घात इति तादृश । सर्गवधाद्रूपत्वादनुक्त पद्यविस्तर ॥" In this verse the author seems to praise the गाथासप्तशती of हाल That work consists of 700 Prakrit verses It is a collection of verses composed by हाल (सप्तशती I 3) in the Ārya metre (which is a subdivision of जाति for which see p 7) 'मानाभिर्गणना यत्र सा जातिरिति वादयत् । अग्निपुराण chap 337 22 सातवाहन (Prakrit सालाहण) is identified by हेमचन्द्र with हाल 'सालाहणम्मि हालो' देशीनाममाला VIII 66 In the अभिधानचिन्तामणि we have 'हाल स्वात्सातवाहन' हाल seems to us to be an abbreviated form of the Prakrit सालाहण (स् and हृ being often interchanged even in modern vernaculars like the Gujarati) क्षीरस्वामी quotes several verses enumerating the names

of famous emperors of old among whom occurs हार 'हारः स्वाच्छा-
लिवाहनः'. A king सातवाहन is connected with गुणादय the author
of the बृहत्कथा, for which see verse 17. सुभाषित is defined as
'पुराणेभित्तिहासेषु तथा रामायणादिषु : वननं सारभूतं यत्तत्सुभाषितमुच्यते ॥'.

Verse 14. प्रवरसेनस्य कुमुदोज्ज्वला (कुमुदवत् उज्ज्वला) कीर्तिः सेतुना
सागरस्य परं पारं प्रयाता कुमुदोज्ज्वला (कुमुदेन तदाख्येन वानरसेनापतिना) उज्ज्वला
कपिसेना सेतुना सागरस्य परं पारमेव प्रयाता. The author here praises the
Prakrit poem called सेतुबन्ध or रावणबध. Bāṇa is engaged in this
Introduction in celebrating the names of authors and their
works. Hence it follows that प्रवरसेन was the author of सेतुबन्ध.
There is a tradition that the सेतुबन्ध was composed by कालिदास
and that प्रवरसेन was only the patron of that great poet. Bāṇa's
words at least do not lend any support to this tradition. The
Rājataranginī speaks of several kings of Kashmir that bore
the name प्रवरसेन. At the command of हर्ष-विक्रमादित्य of उज्जयिनी the
kingdom of कादमीर was offered to a poet मातृगुप्त who is often
identified with कालिदास without any reason beyond the fact
that both names mean the same thing. When at Harsha's
death मातृगुप्त abdicated the throne, प्रवरसेन (II) ascended it
and generously treated मातृगुप्त; vide राजतरङ्गिणी III. 125-323.
Daṇḍin says that the language of the country of Mahārāṣṭra
is Prakrit *par excellence* and that the सेतुबन्ध is composed in
(महाराष्ट्री) प्राकृत. 'महाराष्ट्राथर्था भाषां प्रकृष्टं प्राकृतं विदुः । सागरः सुस्तिरत्नानां
सेतुबन्धादि सन्मयम् ॥' काव्यादर्श I. 34. If, as tradition says, the
author of the सेतुबन्ध was a king, may we hazard a conjecture
that he may have been one of the Vākātaka kings? In the
Chammak and Sivani copperplate grants (C. I. I. III pp. 235,
243) we have two प्रवरसेनस of the Vakātaka family. In the
army of the monkeys कुमुद was a commander. 'शरमः कुमुदो
वह्निर्वाहनरो रम्म एव च ॥ एते चान्ये च बहवो वानराः कामरूपिणः ।' रामायण
किष्किन्धा 39. 37-38. The monkeys under the supervision of
their leader नल, son of विश्वकर्मा, constructed the bridge by
means of which they crossed over to लङ्का. See सुद्धकाण्ड chapter
22. 74-75 'तानि कोटिसहस्राणि वानराणां महोजसाम् ॥ वभन्तः सागरे सेतुं
जग्मुः पारं महोदधेः ॥'. The Com. construes प्रवरसेनस्य also with
कपिसेना 'प्रवे ह्रुते रसो येषां ते प्रवरसाः वानरास्तेषामिनः स्वामी, प्रवरा च सेना
यस्य सं सुग्रीवश्च'. According to this प्रवरसेन is सुग्रीव (प्रवरस-इन),
because he was the master of monkeys who have a liking for
leaping or because he had an excellent army. कुमुद is a white
lotus and कीर्ति is poetically represented as white.

Verse 15 Bana here eulogises the dramatist Bhasa Kalidasa speaks of him in his *मालविकाग्निमित्र* as very famous For a reference to him in the *Gandavaho* see p. XII of the Introduction The *सरस्वतीकण्ठाभरण* quotes the verse 'भासयत्यपि भासादौ कविवर्गे जगन्नयोम् । केन याति निबन्धार कालिदासस्य दासताम् ॥' The *सूक्तिमुक्तावलि* quotes a verse of राजशेखर about भास 'भासनाटकचक्रऽपि छेने क्षिते परीक्षितुम् । स्वप्रवासवदत्तस्य दाहकोऽभून्न पावक ॥' Petersons Intro to *सुमापितावलि* pp 80 81 Until very recently it was believed by all that Bhasa's dramas were lost Mr T Ganapati sastri of Trivandrum has published about thirteen plays the authorship of which he ascribes to Bhasa on several grounds We have our own doubts as to whether the plays now put forward are the genuine works of Bhasa But obvious considerations prevent us from entering into that question here The principal sentence is भास नाटके देवकुलैरिव यशो लेभ सून रम्भे — सूत्रधारेण कृत आरम्भ वेपान्—that had an introduction spoken by the manager of the stage (with नाटके), that were constructed by architects (with देवकुलै) बहवो भूमिका येपु, बहव भूमय येपु—in which there are numerous characters (with नाटके), in which there are several stories The affix क् is optionally added to all बहुव्रीहि compounds सपताके containing पताका (with नाटके), possessed of banners (with देवकुलै) पताका is a term in dramaturgy There are five अर्थप्रकृतिस (the leading sources of the principal object in a drama) i.e., बीज, विन्दु, पताका, प्रवरी and कार्य पताका is defined by भरत 'यद्वृत्त हि परार्थं स्वात्मभानस्योपकारकम् । प्रधानवच्च यल्लयेत सा पताकेति वीक्षिता ॥' नाट्यशास्त्र 19 23 It is an episode which has no purpose in itself, but is put in by the author for serving as a foil to the principal theme, e.g. the representation of the career of मुग्धीव when the principal theme is रामचरित The दशरूप says 'प्रासङ्गिक परार्थस्य स्वाधो यस्य प्रसङ्गत । सानुवच पताकाख्य प्रवरी च प्रदेशमाह ॥' I 13 On this धनिक's comment is 'दूर यदनुवर्तते प्रासङ्गिक सा पताका । मुग्धीवादिवृत्ता तवत् । पताकेवासाधारणनायक चिह्नवत्तदुपकारित्वात् । यदस्य सा प्रवरी श्रवणादिवृत्तान्तवत्' The साहित्यदर्पण defines पताका as 'व्यापि प्रासङ्गिक वृत्त पताकत्वभिधीयते' This is quite different from पताकास्थानक, which is of four kinds See साहित्यदर्पण VI for it It is not to be supposed that Bhasa alone among the dramatists before Bana wrote plays that were commenced by सूत्रधार or that contained varied dramatic personae or पताका Bana's only object is to show by taking three paronomastic clauses, similarity between temples and dramas

Verse 16. In this verse Bāṇa offers a very glowing tribute of praise to the prince of Sanskrit poets. Translate 'who indeed does not feel delight the moment the fine sayings of Kālidāsa are uttered, sayings which are sweet and agreeable (सान्द्र) like sprays of flowers?' The idea is that even men of ordinary intelligence are delighted with Kālidāsa's sayings, much more therefore will those possessed of high critical faculty find delight in them. वा does not mean 'or' here. It is to be connected with कस्य (कस्य वा न प्रीतिर्जायते), the meaning being 'I should like to know who is not &c.' Compare for this use of वा 'परिवर्तिनि संसारे मृतः को वा न जायते.' Note also the use of इव in a similar way 'परेस्त्वदन्यः क इवापहारयेन्मनोरमामात्मवधूमिव ध्रियम् ॥' किराताजुनीय I. 31. निर्गताम् when uttered by anyone (with सुक्तिषु); come out (मञ्जरीषु). The मञ्जरी also is fragrant and thick or glossy (सान्द्र). The reading मधुरसाद्रांशु (wet with sweet juice) is not so good, as it cannot be well construed with सुक्तिषु. This verse indicates, in our humble opinion, that Kālidāsa was an household word in the days of Bāṇa and that therefore the former preceded the latter by a long interval of time.

Verse 17. The principal sentence here is—बृहत्कथा हरलीला इव कस्य विसयाय नो (भवेत्)—In whom would the बृहत्कथा not cause marvel, as the sportive action of Śiva does? The बृहत्कथा here spoken of is a work in a Prakrit dialect called पैशाची ascribed to गुणाढ्य. The original work in पैशाची is not now extant. But it is certain that in the 11th and 12th centuries of the Christian era it was available. We have abridgments of the work in Sanskrit compiled by two Kashmirian Pandits, Kshemendra (11th century) and Somadeva (12th century). सोमदेव tells us in the कथासरित्सागर 'यथामूलं तथैवैतन्न भनागप्यतिक्रमः । ग्रन्थविस्तरसंक्षेप-मात्रं भाषा च भिद्यते ॥' I. 1. 10. A third redaction of the ancient बृहत्कथा was issued by a French Scholar M. Lacôte. See J. R. A. S. for-1906 p. 689 for a Tamil work based upon the बृहत्कथा. Why the book was written in पैशाची is explained in the 6th and 7th chapters (तरङ्ग) of the first लघ्वक of the कथासरित्सागर. The story resembles that of the sibylline books. गुणाढ्य was originally a minister of शातवाहन king of the Deccan. Being defeated in a wager he went to the विन्ध्य forest, learnt पैशाची, wrote a work in his own blood containing seven lakhs of verses. When the king would not receive a strange

work like that, गुणादय read each page and burnt it. Ultimately the king sent for गुणादय when only a lakh of verses remained. For references to गुणादय and his बृहत्कथा see Introduction p. XXII (footnote). According to the कथासरित्सागर, गुणादय had to forego संस्कृत, प्राकृत and देशभाषा. We hazard the conjecture that पैशाची was the name given to Pāli or some dialect similar to it by गुणादय to prove true to his word or by others before him in derision as the language of the Buddhist heretics (who would be no better than विशाच to orthodox Indians). The बृहत्कथा excites wonder on account of the marvellous stories it contains समुदीपित कन्दर्प यथा by which passion is excited (with बृहत्कथा). The बृहत्कथा, to judge from its abridgments, contained numerous stories of love and intrigue. The Com. explains in another way also 'समुदीपित प्रकाशित स्वार्ति नीत कन्दर्पो नरवाहनदत्तो दयामिति । स हि कामाक्ष इति भागम्' नरवाहनदत्त was the son of वत्सराज and वासवदत्ता and was crowned king of the विद्याधर 'गगनादुच्चचारैश्च काले तस्मिन्सरस्वती ॥ नामदेवावतारोऽयं राजजातस्त्ववात्मज । नरवाहनदत्त च जानीक्षेत्तमिहाख्यथा ॥' कथासरित्सागर 4th लम्बक 3rd तरङ्ग verses 72-73 समुदीपित कन्दर्प यस्याम् or यथा (with हरलीला) by which Cupid was burnt up. Or we may separate समुद् and दीपितकन्दर्प समुद् (मुदा सह) = सहर्षा full of joy मदन wanted to help the gods against the demon तारक who was destined to be killed by the son of शिव. In order to induce शिव to marry पार्वती Cupid was about to shoot his flowery arrow, when Siva, coming to know his intention, burnt him to ashes in wrath with the fire from his third eye इत्त गौर्या प्रसाधन (let accomplishment : & propitiating) यस्याम्. The Com. explains in two ways गौरी was a goddess presiding over some विद्या which was propitiated by नरवाहनदत्त. The other is a strained explanation 'गौरी प्राप्तिं पूरयति गौरीप्र । साधनं परिवरन्धो यथाप्रस्तावो यस्याम् । गौराप्तेरितेन हि हरेण तथा तस्यां परिवरन्धो कृतो यथा साप्तीव विप्रिये' The story narrated in the बृहत्कथा was first given to पार्वती by शिव. Vide बृहत्कथामञ्जरी I 1. There is no necessity to divide the words in an unusual way (as गौरीप्र and साधन). The simple meaning is—शिव propitiated गौरी by telling her the original story of the बृहत्कथा प्रसाधन also means 'decoration (with हरलीला)'.

Verse 18 This is a very hard verse. Various interpretations have been proposed. The Com. takes आदित्यराज to be some poet and explains उत्साह as 'beating time in dancing' and then quotes the explanations of others 'उत्साहो नृत्ते तालवि

शेषः । उदीर्यमाणगीत्याधारभूतपदोपचारात्काव्यमप्युत्साह इति केचित् । यत्र पूर्वं श्लोकेनाथे उपक्षिप्यते पश्चात्स एव गद्येन वितन्यते मध्ये वृत्तनिबन्धश्च भवति स परिसमाप्तार्थ उत्साह उच्यते इत्यन्ये'. In construing this verse we have to remember two things. Firstly, in the preceding verses Bāṇa eulogises eminent poets and their works; so it is not unnatural to expect that आद्वयराज is the name of a poet. Secondly, in the following verse the author in a strain of humility says that he is taking a bold step in writing an Ākhyāyikā about his patron Harsha. He intimates that he has no intention to rival the works of the great poets of old, but that his sole motive is to give expression to his admiration for his patron. The plain meaning is 'my tongue, as if drawn inwards by the Utsāhas composed by Ādhyarāja, does not set about to write a poem'. The idea is that the Utsāhas of आद्वयराज are such works of genius that I (बाण) cannot embark on making an effort in the same direction for fear of being ridiculed when my puny gifts are compared by people with the giant intellect of आद्वयराज. The idea conveyed by हृदयस्यः स्मृतेरपि is this—Bāṇa had studied the उत्साहs of आद्वयराज and so they were हृदयस्य. As they were हृदयस्य (and so inside the body) they may be fancied as able to draw his tongue in. But the works of आद्वयराज were not bodily present in Bāṇa's heart. They were only remembered. In order to draw anything, the presence of the person drawing is necessary. But in the case of the उत्साहs their very memory (the mere memory of their worth and greatness) is sufficient to draw his tongue in (i. e. to prevent Bāṇa from writing any poetic work). This is the force of the word अपि in स्मृतेरपि.

Who आद्वयराज was and what were the उत्साहs he composed it is difficult to say. The alternative explanations given by the com. convey some idea of what they may have been. According to the commentator रत्नेश्वर on the सरस्वतीकण्ठाभरण, आद्वयराज is another name of शालिवाहन who encouraged the study of Prakrit (vide Intro. p. X footnote). Against accepting this interpretation the only objection is that Bāṇa has already praised शालिवाहन (who is the same as शालिवाहन) in verse 13. Peterson thinks that it is a mistake to take आद्वयराज as a proper noun (Intro. to Kādambari p. 96). He regards आद्वयराज as almost the same as आचरान. He takes उत्साह to mean 'brave deeds'. Some MSS. read आचरान but that

seems to be an emendation due to the difficulty of explaining आद्वयान One edition reads 'कृतोच्छ्रासे' which also seems to be an unauthorised emendation Pischel held that आद्वयान was Harsha himself (J R A S for 1903 p 830) But it is not clear why Harsha should be called आद्वयराज Some take the verse in a sarcastic sense If आद्वयान is शात्रिवाहन (or सातवाहन), we know how he discouraged (the opposite of उत्साह) गुणादय when the latter brought his strange work of seven lakhs of verses But several objections can be urged against this way of explaining the verses There is no reason why Bana should indulge in sarcasm against a famous king that died several centuries before him Besides this sense does not fall in well with the next verse Mr F W Thomas is troubled by the word अपि in स्मृतैरपि and thinks that the reference may be to some psychological doctrine according to which memory does not reside in the heart (J R A S 1903 p 830)

Verse 19 तथापि although I am afraid of the ridicule that may be poured upon me in striving to reach the position of a poet of the eminence of आद्वयान नृपते चापलम् through my devotion to my king (Harsha) I being undismayed and eager to carry out (my undertaking), make bold to plunge with my tongue in the ocean of Ākhyāyika He means that he is going to write an ākhyāyika about हर्ष and sing his praises with his tongue That is a rash undertaking (चापल) for one like him Separate भक्त्या अभीत अभीत may also mean 'being surrounded : & protected all round (अभि + इत) ध्रुवन Swimming ध्रुवन एव चापलम् It is a rash act to plunge in the deep ocean निर्वहणे आकुल would also mean 'anxious to go across to the other side (with one who plunges into the ocean)

Verse 20 Here आख्यायिका is compared to a bed (शय्या) सुख लिना (सुखेन प्रबोध ज्ञान देन ललिता) charming on account of conveying knowledge with ease or charming on account of its being easy to understand The Vedas and Sastras contain injunctions laying down how one should act Poetry like a bitter pill coated with sugar inculcates good conduct and abstinence from sin in a sweet persuasive manner Compare 'स्व दुःखाव्यसोमिथ शालार्थमपि मुञ्चते । प्रथमालीढमधु पिवन्ति कटु भेषजम् ॥', compare also 'कटुसौषधवच्छास्त्रमविव्याधिनाशनम् । आराचमृतकरान्यम मित्रेणादायम् ॥' वाक्यालङ्कारकामधेनु सुख ललिता that is agreeable

because one rises from it in a happy mood (with शय्या). सुखः प्रबोधः (waking up from sleep) तेन ललिता. शोभनानां वर्णानां पट्टना (arrangement) तेन सज्जलैः (शय्यैः). See above p. 10 as to the employment of particular letters for a particular purpose. सुवर्णं...सज्जलैः brilliant on account of being overlaid with gold or on account of the combination of agreeable colours (with प्रतिपादकैः). प्रतिपादकैः that convey sense (with शय्यैः); with the feet (of the bed). शय्या is used in another sense also. It means 'such a collocation of words in a poem that no word can be substituted by another without marring the beauty of the poem. 'या पदानां परान्योन्यमैत्री शय्येति कथ्यते' प्रताप-रुद्र (वृत्ति—पदनिनिमयासहिष्णुत्वाद्बन्धस्य पदानुगुण्यरूपा शय्या). वाण employs the word in this sense in the कादम्बरी 'रुद्रस्तलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् । रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥' (Intro. 8th verse). The words सुखं, सुवर्णं and प्रति- mean the same thing with शय्या in this sense as with आख्यायिका. The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण कवि-शक्तिं विवृण्वती । मुद्राशयिनीति सा मुद्रा सैव शय्यापि नो मते ॥' 342.26.

Verse 21. ज्वलन् प्रतापज्वलनः एव प्राकारः तेन कृता जगन् रक्षा येन who protects the world by the rampart-wall (प्राकारः) of the fire of his glorious valour. सकलानां प्रणयिनां मनोरथाः तेषां सिद्धौ श्रीपर्वतः Who is a श्रीपर्वत in fulfilling the desires of all suppliants. प्रणयिन् a friend, or one who comes with a request. श्रीपर्वत is a mountain in Telingana sacred to शिव. 'श्रीपर्वते महादेवो देव्या सह महाशक्तिः । ग्यवसत्परमप्रीतो मक्षा च त्रिदशैः सह ॥' वनपर्व 85. 19-20. The story runs that लक्ष्मी practised penance there and secured the boon of always reclining on the chest of Vishnu. Compare 'श्रीपर्वताश्वयवार्तासहस्राभिदेन जरद्द्रविडधार्मिकेण (p. 237 of कादम्बरी Peterson's ed.).

P. 2 ll. 20—28 एव... प्रादुरभवन् अनुभूयते lit. it is heard i. e. it is handed down by tradition. किल indicates 'as the story goes,' 'वातोंसम्भाव्ययोः किल' इत्यमरः. स्व...तिष्ठन् presiding over (or dwelling in) his world (i. e. ब्रह्मलोक or सत्यलोक). परमेष्ठी = मक्षा (परमे पदे तिष्ठतीति). It is the subject of आसाञ्जके. विका... विष्टः occupying his lotus seat that was fully expanded. इन् (in विकासिन्) is affixed in the sense of नित्ययोग (the lotus on which ब्रह्मा reclines is always expanded). 'भूमनिन्द्राप्रशंसासु नित्ययोगेऽतिशयने । सन्वन्धेस्तिविवक्षायां च भवन्ति मतुवादयः ॥'. पक्षं एव विष्टः (विस्तीर्यते इति). 'विष्टो विष्टी दर्ममुष्टिः पीडाद्यमासनम्' इत्यमरः. मक्षा is called कमलासन. मुनासीरः (इन्द्रः) प्रमुखः येषाम्. The word is

also written as शुनामीर, क्षीरस्वामी derives as 'शोभना नासीरा अग्रेस्त
 अस्य शुनासीरयोरपत्यमित्येके' गीर्वाणै = देवै . गी (वाह्) एव वाण (वयो
 रभेदात्) वाण येपान् स also explains as 'गिर स्तुतिरूपा वगन्ति
 मजन्तीति' ब्रह्मो . कुवन् engaged in philosophical discussion about
 ब्रह्म ब्रह्मोच = ब्रह्मण वदन उक्ति ब्रह्मोच is generally used as a noun in
 the neuter, but here it is an adjective of कथा ब्रह्म means either
 Veda or the supreme all pervading spirit which is the sub-
 ject-matter of the Upanishads 'यद् सुपि वयप् च' पा 3।106
 (वेदेर्माने वयप् स्वात् चात् यद् अनुपसर्गं सुपि उपपदे । ब्रह्मोचम् । ब्रह्मवचम् ।
 सि कौ) स० explains 'ब्रह्मोवा सा कथा यस्यामुच्यते ब्रह्म शाश्वतम्' See
 मनुस्मृति 3।231 'यद्यदोचेन विप्रेभ्यस्तत्तद्दद्यादमरसर । ब्रह्मोवाश्च कथा कुर्या
 त्पितृणामेनदीप्सितम् ॥' मेधातिथि on मनु० explains 'ब्रह्मोवा ब्रह्मणि वेद या
 उच्यन्ते कथ्यन्ते ता ब्रह्मोवा देवासुरयुद्ध वृत्रवध सरमादूलमित्याद्या । अथवा यं स्विदे
 नानी चरतीत्यादि' अन्यथा भावयन् engaged in (it causing to be, put
 ting forward) other blameless (निरवद्य) discussions on various
 lores विद्याs were either four or fourteen The four are मान्वीक्षिदी
 (metaphysics), त्री (the three Vedas) वावा (agriculture and
 trade) वण्णीति (science of Government) See चाणक्य's अर्थशास्त्र
 p 6 'पुराणन्यायमीमासाधर्मशास्त्राङ्गमिथिता । वेदा स्थानानि विद्याना धर्मस्य च
 चतुर्दश ॥' याव० I 3 (1 = 4 Vedas, six वेदाङ्गs पुराण, न्याय, मीमासा
 and धर्मशास्त्र) These are the fourteen Vidyas गोष्ठी an assembly or
 discourse In ancient times गोष्ठी was somewhat like a modern
 club 'समानविद्यानित्तशीलबुद्धिव्यसामनुरूपैरालोपैरेकनासनवन्धो गोष्ठी' स I:
 we read निरवद्याविद्या as one word, then we shall have to separate
 as निरवद्य अविद्या०, which does not yield a good sense If we read
 निरवद्यविद्या० the meaning will be the same or we may interpret
 as 'discussion about the knowledge of the Blameless One' (1 =
 ब्रह्म) निरवद्य is an epithet of ब्रह्म Compare 'निष्कल निष्क्रिय शान्त
 निरवद्य निरचनम्' श्वेताश्वतरोपनिषद् 6।19 Note the words 'निरवद्यविद्या-
 विद्योत्तितानि' in the 1st para of the first उच्छ्वास (p 19 text)
 Separate तथा आसीन (sitting) त्रिभुवनेन प्रतीक्ष्य पूज्यम् (from ईक्ष्
 with प्रति) प्रजापतय — In the मनुस्मृति the ten प्रजापतिस enumerated
 do not include मनु, दक्ष and चाक्षुष 'पतीप्रजानामसृज महर्षानादितो दश ॥
 मरीचिमन्यक्षिरमौ पुलस्त्य पुलह क्रतुम् । प्रचेतस वसिष्ठ च मृगु नारदमेव च ॥'
 मनु० I 34।30 In the मनुस्मृति (I 36) we are told that these ten
 प्रजापतिस created seven Manus of whom चाक्षुष is the sixth (मनु०
 I 62) The रामायण gives a slightly different list (अरण्यकाण्ड 14.7)
 दक्ष is a well known प्रजापति He was born from the right अङ्गुष्ठ
 of ब्रह्मा (1 = 10 आदिपर्व 66।10) Probably the author uses the
 word प्रजापति not in a technical sense, but in a general sense

'progenitors.' सप्तर्षयः पुरःतराः (मुख्याः) येषाम्. The seven sages are मरीचि, अत्रि, वह्निरस्य, पुलस्त्य, पुलह, क्रतु, वसिष्ठ. के...चारयन् some uttered with proper accents hymns from the Rigveda that are appropriate for praising (God). . The Rigveda mostly consists of verses praising various deities, describing their wondrous works and soliciting the gods for various boons. केचि... पठन् some recited the Yajus formula containing worship. 'क्षयार्चयोरपचितिः' इत्यमरः. 'अपचितिं पूजां भजन्ते इति. प्रशंसासामानि Sāman hymns containing praise. साम verses are to be sung. Almost the whole of the सामवेद is taken from the Rigveda. A Yajus is in prose, while a ऋक् is in a metrical form. Bāṇa uses appropriate verbs and descriptive words with reference to the ऋग्वेद, the यजुर्वेद and the सामवेद. विवृतं क्रतुक्रियातन्त्रं यैः that explained (lit. laid bare) the doctrines (or dogmas) of the performance of sacrifice. 'तच्च प्रधाने सिद्धान्ते' इत्यमरः. व्याचक्षिरे expounded (3rd plu. Perfect of चक्ष् with वि and अ). विद्यानां विसंवादः (difference) तेन कृताः due to the difference of the lores they had studied. It is better to read with B 'अन्योन्यस्य विवादाः.' प्रादुरभवन्—(naturally or spontaneously) arose. What the author means is:—The sages had each of them made a profound study of some particular विद्या and so disputes arose among them not out of envy or pride, but because each was specially devoted to a particular विद्या and so gave expression to his views without meaning any offence to other personages present.

P. 2 l. 29-p. 3 l. 15 अयाति...जहास. अति...प्रकृत्या by nature extremely irritable. अत्रेस्तनयः—अत्रि's wife was अनसूया a daughter of दक्ष. अत्रि had three sons सोम, दुर्वासस् and दत्तात्रेय. See विष्णुपुराण I. 10. तारापतेः (चन्द्रमसः) भ्राता. The moon is said to have sprung from the lustre of Atri's eye. See हरिवंश 25 'नेत्राभ्यां वारि सुखाव दशधा द्योतयद्दिशः । तं गर्भं विधिना हृष्ट दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ताः समशवनुवन् ॥ स ताम्यः सहसैवाय दिग्भ्यो गर्भः प्रभान्वितः । पपात भासयैल्लोकान्दीप्तांशुः सर्वमावनः ॥' verses 6-8. Note 'अत्रिनेत्रनिर्गतस्य... दृष्ट इव जनेन जन्मदिवसः कुमुदवन्धोः' हर्षचरित 7th उच्छ्वास. मन्दपालः नाम यस्य सः मन्दपालनामा तेन. कलहं करोति इति कलहशब्दे according to 'शब्द-वैरकलहाप्रकण्वमेवेभ्यः करणे' पा. 3.1.17 (एभ्यः कर्मभ्यः करोत्यर्थे ष्यङ् स्यात् । सि. कौ.). विस्तरमकरोत् he struck a discordant note. विस्तरम् may be taken as an adjective of सोम or as an adverb. सर्वेषु goes with युगिषु. शापमथाय प्रतिपुत्रं मौनं यैः that took to silence through fear curse. दुर्वासस् was well-known for cursing persons at t

est offence अन्वा सम्भवे while Brahma paid no heed (to the lapse of दुर्वासस्) being engaged in conversing with some one else ब्रह्मा is supposed to have sprung from the lotus in the navel of Vishnu Compare first para of the 4th उच्छ्वास 'द्विजवर रो-डागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्' भगवती कुमारी—connect these with देवी सरस्वती below The principal sentence is भगवती कुमारी देवी सरस्वती श्रुत्वा जहास विद्वान् उमुक्त बालभाव यस्मिन् or येन (*adj* of वयसि) which had just cast aside childhood : & which had just passed the stage of being a mere girl भूयिन् नवयौवन येन—The idea is—she was so charming at that age that youth itself had its charms heightened by charming her as one of its owners गृहीतचामरा प्रचलती भुजलता यस्यां whose creeperlike hand held a chowrie and was waving पितामह-नक्षत्राणाम् उपवीजवती fanning निभत्सनायै ताडन तेन जात राग (रक्तवर्ण) ययो निभत्सन समाना brilliant with her spray like feet naturally red, that as if seemed to have grown red by stamping (on the ground) for censuring (दुर्वासस्) Her feet were naturally red, the poet fancies that they grew red because she stamped with her feet on the ground by way of finding fault with दुर्वासस् who had committed a mistake in singing a साम verse शिष्य चरणा whose feet were musical with two anklets that jingled in accordance with the movements (क्रम) of her steps as if they (नूपुरयुगल) were two pupils वाचालितो चरणौ यस्यां As she moved about, the anklets on the feet jingled The words पद and वाचा yield another sense with शिष्यद्वय The पदपाठ of the Rigveda is ascribed to शाकल्य in the निरुक्त क्रम, जटा and घन are certain arrangements of the verses of the Rigveda intended to preserve the purity of the text The क्रमपाठ is ascribed to पाञ्चाल बाभ्रव्य See शान्तिपर्व 343 103 The अनुशासनपर्व (85 90) mentions both पद and क्रम The क्रमपाठ of the verse 'इदं विष्णुर्विचक्रमे । विचक्रमे त्रेधा । त्रेधा नि । नि दधे । दधे पदम् । पदमिति पदम्' शिष्य would be noisy (मुखर) by repeating the पदपाठ and the क्रमपाठ The words चरण and शाखा are sometimes used as synonyms, चरण means 'शाखाध्येतृ' : & 'those who study a particular शाखा of the Veda an ideal succession of teachers and pupils This latter sense is required here (with शिष्य) मदन द्वितयम् who (सरस्वती) had legs appearing like the pillars of the arched portal of the city of love मदननगरस्य तोरण तस्य स्तम्भयो इव विभ्रम यस्य (*adj* of 'द्वितयम्') Her legs were straight and delicately proportioned Therefore

they as if supported (i. e. excited) love, as pillars support the portal of a city. This is not a very elegant way of describing सरस्वती. The reading धर्मनगरं would make सरस्वती the support of धर्म. This is somewhat better. सलीलं is to be connected with विन्यस्तं. उक्ताः कलहंसाः तेषां कुलं तस्य कलः आलापः तद्वत् प्रलपति इति 'प्रलापिनि. सलील...किसलय' who had sportively placed her sprout-like left hand on the string of her girdle that jingled like the sweet murmur of the swarms of love-sick कलहंस. उक्तः = उक्कण्ठितः, 'उक्त उन्मना' पा. 5.2.80. Small bells were attached to girdles. विन्यस्तं वामहस्त एव किसलयं यया. विद्व... काया whose body was rendered pure by the Brahmanical thread hanging down from her shoulder, as if it (ब्रह्मसूत्र) were a coil of virtues that stuck to her on account of dwelling in the heart of the wise. ब्रह्मसूत्रं = यज्ञोपवीतम् (ब्रह्मणि वेदग्रहणकाले धृतं सूत्रम्): सरस्वती dwells in the mind of the wise; गुणः (virtues) also occupy the heart of the wise. The मानस lake was created by ब्रह्मा whose daughter was सरस्वती; so she may be said to be dwelling on the मानस lake. ब्रह्मसूत्र is a coil of गुणः (threads). 'कैलासशिखरे राम मनसा निर्मितं सरः । ब्रह्मणा प्रागिदं परमात्तदभून्मानसं सरः ॥' रामायण. Compare the description of महाश्वेता 'मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्' कादम्बरी p. 130 of P. भास्वान् मध्यनावकः (मध्यरत्नं) यस्य—the central gem of which is brilliant. अने... यातं inlaid with many pearls (अनेकमुक्ताभिः अनुयातम्). अपवर्गमार्गम् = मोक्षमार्गम्. हार is fancied to be मोक्षमार्ग because the two epithets भास्वः and अनेकः apply to both. भास्वतः सूर्यस्य मध्यं नयतीति अनावकः—the path of final beatitude leads through the sun. The Upanishads speak of two paths, देवयान and विद्वयान. Those who follow the doctrine of works, reach by various stages the moon and after enjoying the fruits of their good works there, they have to be born again. Those who follow the path of knowledge were supposed to reach by various stages the sun and thence to attain to मोक्ष. When there is मोक्ष, the cycle of births and deaths ceases. 'ते य एवमेतद्दिदुर्ध्वं चामी अरण्ये श्रद्धां सत्यमुपासते तेषां चिरमिष्टमभवन्ति, तर्ध्विपोऽहः, अह आ पूर्वमाणपञ्चमापूर्वमाणपञ्चापान्यण्मासानुद्वह्वादित्य एति मासेभ्यो देवलोकं देवलोकान्नादित्यमादित्यादेव पुनं तान्वैपुतान्पुरुषोऽमानव एव ब्रह्मलोकान् गमयति तेषु ब्रह्मलोकेषु पराः परावतो वसन्ति तेषां न पुनरावृत्तिः' बृहदारण्यकोपनिषद् XI. 2. 14. In the गीता, they are called शुद्धनति and कृष्णगति. 'शुद्धकृष्णे गती द्वेते जगतः शाश्वते मते । एकया यात्यनावृत्तिमन्ययावर्तते पुनः ॥' VIII. 26. The com. quotes the verso 'परिब्राह्म योगयुक्तश्च शूरथाभिमुखं हतः । द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ॥' which is महा० उद्योगपर्व

33 61 with slight variations वदन राजमाना resplendent with her quivering lip that was red as if with the Alaktaka dyo from the feet of all the Vidyas that had entered her mouth Alaktaka dyo was applied to the feet by young ladies Her lip was naturally red The poet fancies that the redness was due to the fact that Vidyas (ladies) in entering her mouth left some lac sticking to her lip. A very learned person is often spoken of as one on the tip of whose tongue dance Vidyas Compare 'अमुष्य विद्या रसनाग्रनदकी' सरस्वती, as presiding over all Vidyas, would naturally have them at the tip of her tongue 'ओष्ठाधरी तु रदनच्छदौ दशनवाससी' इत्यमरः स प्रतिमाम् (her cheek) on which was reflected (सकृत्) an image of the black antelope skin of Brahmā साम हरिणामिव as if the deer in the moon had got down on it for listening to her singing sweet with Saman (hymns) साममि or सामन्तां मधुरगीत तस्य आकण्ठनाय अवतीर्णः शशिहरण यस्याम् (adv. of कपोलस्वलीम्) Deer are very fond of music The spots on the moon were supposed to be either a deer or hare. Compare the verse 'अङ्ग केऽपि शशङ्किरे जलनिधे पङ्क परे मेनिरे सारङ्ग कतिचिच्च सज्जगदिरे भूच्छायमेच्छपरे ॥ इन्दौ यदलिते द्रनीलशङ्खद्वयान दरीदृश्यते तत्साद्र निशि पीतमन्धतमस कुक्षिस्वमाचक्ष्महे ॥' The reflection of the deerskin of Brahmā on her bright cheek is fancied as being the deer in the moon The bright cheek was like the moon As the goddess was in heaven it is appropriate that the deer in the moon is spoken of (and not an ordinary one) ति लता One of whose creeper—like eyebrows was raised in a curve (तियद्) and with contempt (सावजम्) अवज्ञया सह यथा सात्तथा She felt contempt for दुर्वासस् when the latter committed a mistake through wrath श्रोत्र प्रवाहेण as if washing one ear that was soiled by hearing the discordant note (of दुर्वासस्) with a stream of tears issuing out of the corner (अपाङ्ग) of her eye The poet fancies that her ear being soiled, she wanted to wash it clean with water The curved eyebrow looked like a stream of water issuing from the corner of the eye and proceeding towards its neighbour the ear to free it of its taint It is not to be supposed that she had tears in her eyes इतर मदा who with the other ear that had on it a white full blown सिधुवार bunch and that looked as if it were smiling manifested her pride of knowledge Smiles are poetically represented as white The सिधुवार flower on her ear is fancied as the smile of सरस्वती We smile at the fall

of others. सरस्वती under the garb of the white flower smiled at the lapse of दुर्वासस. श्रुति...स्वमाना who was attended upon by swarms of bees in the flowers of her ear-ornament that (bees) besought her ear, as if they (bees) were Omkāras. The bees hovering round the flowers on her ear seemed to be making requests (प्रणय) to her ear. प्रणव (i. e. the syllable Om) also is श्रुतिप्रणयि (i. e. the friend or constant attendant of Veda). The mystic syllable ओम् precedes the study of the Veda or a Vedic text. Compare 'ओङ्कारः स्वर्गद्वारं तस्माद् ब्रह्म अध्येष्यमाणः एतदादिं प्रतिपद्येत' आपस्तम्बधर्मसूत्र I. 13.6; 'आसीत्महीक्षितामायः प्रणवदृच्छन्दसायि' रघु. I. 11. श्रुति वेदं प्रणयन्ति. that lead forth i. e. introduce Veda. सूक्ष्म...शरीरा whose figure was covered with a spotless silken robe of fine texture (सूक्ष्म) as if with a flash of intellect. प्रतानः shoot or tendril. सूक्ष्म subtle (with प्रज्ञा). विमल pure (and not wicked or sinful), with प्रज्ञा. Her fine robe was like the subtle flashes of intellect. वाङ्मय...किरन्ती spreading in all directions the pure moon-light of her teeth, as if it were literature. ज्योत्स्नायाः आलोकः तम्. The bright teeth of सरस्वती gleamed forth when she laughed at दुर्वासस. The teeth, as they belonged to सरस्वती, were really वाङ्मय (वाचः सरस्वत्याः विकारः). वाङ्मय also means 'literature.' Pure literature spreads enlightenment in the world.

P. 3 ll. 16-25 दृष्ट्वा...जग्राह. The principal sentence is दृष्ट्वा च तां तथा हसन्ती स मुनिः...वारिणा सयुपसृज्य शपजलं जग्राह. दुर्गु-हीतः विचालयः तेन अवलेपः तेन दुर्विदग्धे (vocative) that are puffed up with vanity at the (acquisition of) particle of ill-understood knowledge. शिरः...शरारोः (adj. of षकलापस्य) that fell dishevelled as the knot was unloosened when he shook his head. शिरःकम्पेन शीर्षमाणः बन्धः तेन विशरारः (from शृ with वि) तस्य. 'शुकचोराहः' पा. 3.2.173 (शरारः, बन्धारः). उन्मिषन् पिङ्गलिमा यस्य the yellow colour of which flashed forth. पिङ्गलिमन् m. from पिङ्गल with affix इमन्. 'वृष्यादिभ्य इमनिञ्चा' पा. 5.1.122. रोचिषा=तेजसा कान्त्या वा. सिञ्च...दिशः as if sprinkling the ten quarters with the fluid of the fire of his wrath. The reddish—yellow gleam of his matted hair is fancied to be a fluid spreading over the world. Fire has a reddish flame. The reddish जटा is like a flame of fire (here identified with wrath). कृत...बधन्—This clause contains a complicated pun. The plain sense is that Durvāsas knit his eyebrow into a terrific curve whereby his broad forehead was contracted into

wrinkles These wrinkles looked like the lines on a chessboard (अष्टापदम्) अन्धकारितं ललाटपट्टमेव अष्टापदं यथा (adj. of भ्रुकुटिम्) This is one of the earliest allusions to the game of chess, which was invented in India 'अष्टापदं शारिफम्' इत्यमरः (अष्टौ पदान्यस्य) It is a board divided into eight rows, each row having eight squares It is a question with some whether अष्टापदं is a chess board or only a draught board (Marathi सोंगट्याचा पट) We incline to the former view Bāna at all events associates it with the game of chess Compare 'अष्टापदानां चतुरङ्गवत्पना' हर्षचरित 2nd उच्छ्रितं चतुरङ्गं refers to the four arms of the ancient Indian army viz infantry, cavalry elephant riders and chariots Pāṇini was aware of the word अष्टापदं being used in a technical sense 'अष्टन सशायाम्' पा 6 3 125 (उत्तरपदं दीर्घः । अष्टापदम् । ति कौ) Moreover Pāṇini refers to a particular position of Śaras (chess men) in 'अनुपदं सर्वाङ्ग-अयानय वद्धा-भक्षयति-नेयेषु' पा 5 2 9 (अयानयः स्वलक्ष्णेन तं नेयः आयानयिनः शारः । ति कौ) पतञ्जलि comments on this सूत्र and explains the technical meaning of अय and अनुपद (see Kielhorn's महाभाष्य vol II p 373) In कादम्बरी we have 'अष्टापदपरिचयचतुराभिः' (p 196 of P) कृतं धानाम् has three senses (1) कृतं कालस्य कृष्णवर्णस्य सन्निधानं यथा that had blackness near it (with भ्रुकुटि, which was dark) (2) कृतं कालस्य कृष्णवर्णशारस्य सन्निधानं येन (with अष्टापद) — That had black chessmen on it Chessmen were grouped into black and white or red to mark the opposing sides कृतं कालस्य यमस्य सन्निधानं यथा (with अन्तःपुर-मकरिका) that was near यम or that took persons in the presence of यम दुर्वाससः by his curses made people perish and so brought them before यम So his भ्रुकुटि is properly spoken of as driving people into the presence of यम अन्तः मकरिकाम् that (frowning eyehrow) was the crocodile ornament painted on the (faces of the) wives (of यम) पद्मद्वन्द्व- drawings of ornamental figures on the face hosom etc The knit brow resembled the figure of a crocodile drawn on the cheeks of Yama's wives A crocodile is an emblem of death and so is an appropriate decoration for Yama's wives अति प्रयच्छन् with his extremely red eye offering as it were the oblation (उपहार) of his own blood to the goddess of wrath (अमर्षे) His eyes were suffused red with wrath and seemed to drop down blood So the poet fancies that he was going to offer an oblation of blood to अमर्षदेवता निर्दय दष्ट दशनच्छद तसाद्यमयतेन पलायमानाम् निर्दय चष्टेन under the guise of the rays of his teeth, confining his speech that was as if fleeing through

fear at the merciless biting of his lip. The idea is:-दुर्वास्य being enraged bit his lips and when he did so his bright teeth gleamed forth. The poet fancies that his speech was afraid of being mercilessly dealt with as his lip was and so wanted to run away, but was confined inside by the rays of his gleaming teeth. अंसा...जिनस्य tying in another way the knot of his deerskin that slipped from his shoulder, as if it were an edict (giving him authority) for cursing. As the skin slipped from his shoulder he tied it in another way so as not to allow it to drop down. The deerskin had a brownish surface with dark spots. A शासनपट्ट is a grant (generally on copperplate or silk cloth) of land or it is a proclamation announcing the orders of a king. The brown deerskin resembled a copperplate or silken charter and the dark spots resembled the letters. In the case of दुर्वास्य it is fancied to be a charter giving him the authority to curse others. स्वेद...यवः held in all limbs by gods, demons and snakes that were reflected in the drops of perspiration (on his body) and that had as if come in refuge to him out of fear of the curse (that he might pronounce). प्रतिपन्नाः सर्वे अवयवाः यस्य. दुर्वास्य perspired on account of his intense rage and the assembly of gods was reflected in the bright drops. The poet fancies that they out of fear of a curse came beseeching him to be merciful. कोपात् कम्पः तेन तरलिवाः (tremulous) अङ्गुलयः यस्य (adj. of करेण). करेण... क्षिप्य tossing aside his rosary (अक्षमाला) as if it were a string of letters that stuck (to his hand) for propitiating (प्रसादनं) him. He had his rosary in his hand, but, when he began to shake with wrath, he threw it away. The poet fancies that it was not the अक्षमाला that was thrown away, but the letters of the alphabet. The letters of the alphabet are here represented as the partisans of सरस्वती and as interceding with दुर्वास्य for सरस्वती (who presides over all learning and therefore also over letters). The sage as if intimated that he would listen to no intercession. अक्षमाला suggests अक्षमाला for two reasons. Letters constitute a string as beads do. Besides अक्ष may be used as an abbreviated way of indicating all the letters from अ to क्ष. कामण्डलव (from कामण्डलु with the affix अण्) contained in his water pot. समुपसृज्य having sipped water and ejected it. A curse was generally pronounced with the pouring of water.

P 3 l 26—P. 4 l 10 अग्रान्तरे समुत्तस्यौ The principal sentence is अग्रान्तरे स्वयम्भुवोऽभ्यासे समुपविष्टा देवी सावित्री चतुर्भिर्वेदे सह समुत्तस्यौ स्वयम्भुव मक्षण अभ्यासे समीपे मूर्तिमती is a corporeal form पीयूष वसाना wearing a fine bark robe of the tree of paradise that (robe) was as white as the mass of the foam of nectar This and the following clauses in the nominative qualify सावित्री विस्र ग्रन्थि that had tied between her high breasts a knot with an upper garment (a shawl) made of lotus filaments उन्नतस्तनयोर्मध्ये बद्धा गानिक ग्रन्थि यया स० remarks 'गानिकाग्रन्थिर्ग्रन्थिविशेष स्वस्तिकाकार स्त्रीणामुत्तरीयस्य स्तनोद्देशे भवति' She had tied the knot of her shawl in the form of a स्वस्तिक on her bosom सपोक्लेन निर्जित निभुवन तस्य जय तस्य पताकाभि मस्य रानिभि with lines of the marks of ashes पुण्ड्रक a mark on the forehead made with sandal &c, showing the particular sect to which the votary belongs विराजित ललाटाजिर (ललाट अजिरमिव) यस्या Her forehead being broad is compared to a court yard The three lines of ashes on her forehead are compared to banners indicating her conquest of the worlds by the power of her austere penance The worlds are three and पताकास may be fluttering on an open space (अजिर) 'वक्ता ललाटगस्तिस्रो मसरेऽप्राप्तिपुण्ड्रकम् ॥' इतिरावली 'ऊर्ध्वं पुण्ड्रं मृदा कुर्यात् त्रिपुण्ड्रं मसना सदा । तिलकं वै द्विजं कुर्याच्च-दनेन यदृच्छया ॥' योग वैद्यका whose वैद्यक scarf was made up of an ascetic's wrap वैद्यकम् or वैद्यकम् (विक्रमाया भव) is primarizing a garland (and secondarily an ornamental robe) worn over one shoulder and under the other like a यज्ञोपवीत 'वैद्यकं तु तत् । यत्तिर्वैद्यं क्षिप्तमुरसि' इत्यमर योगपट्टक a cloth thrown over the back and knees of an ascetic during contemplation. 'पृष्ठजान्वी समायोगे वस्त्रं बलपवद्-दृढम् । परिवेष्ट्य यदध्वंभुस्तिष्ठेत्तद्योगपट्टकम् ॥' स्वन्धा ना hanging down from her shoulder (with पट्टकेन), that supports itself on a section of the wind (with स्रोतसा) The wind (वायु) is believed to be divided in to seven स्कन्धः, one of which called परिवह supports the Gauges Compare शाकुन्तल VII 'त्रिस्रोतसं वहति यो गगनप्रतिष्ठा वायोरिम परिवहस्य वदन्ति मार्गम् ॥' See विष्णुपु II 12 28 also सुधाफेनवद् धवलेन (with both पट्टकेन and स्रोतसा) तप स्रोतसेव—The idea is —The white योगपट्टक passing over her shoulder and underneath is fancied to be the stream of the Gauges (both being white and both being लम्बिन्) that had been coiled round her body by the power of her austerities सत्येन goes with वरेण कलवती holding मक्षो .. वमण्डलु—the crystal vessel resembled the white lotus bud from which Brahma was supposed to spring दक्षिण goes with कर

(p. 4 l. 2) which is the object of उत्क्षिपन्ती. अक्षमालया कृतः परिक्षेपः यस्य—that (कर) was encircled by a rosary. कम्बुनिर्मिताः (made of conch-shell) ऊर्मिकाः (rings) तामिः दन्तुरितं (bristling). On her right hand she had bright rings of conch-shell (instead of glass bangles as at present). 'कम्बुर्ना वलयै शङ्के' इति, 'अङ्गुली-यकमूर्मिका' इति चामरः. तर्जने तरङ्गिता तर्जनी यस्य the fore-finger of which was waved in chiding (दुर्वासस). For क see above p. 12. उत्क्षिपन्ती raising or tossing up. क्रोधोपहत overwhelmed by wrath. अनात्मज्ञ not knowing thyself. ब्रह्मबन्धु is a term of reproach meaning 'a ब्राह्मण only by caste or in name and not in deeds.' 'ब्रह्मबन्धुरधिकेपः' इत्यमरः (ब्राह्मणस्य बन्धुः परमनुष्ठानाभावाज्जाति-ब्राह्मणः—क्षीरस्वामी). मुनिखेट miserable or villainous sage. खेट added to words gives the sense of 'अधम' अपसदः = नीचः. निराकृत an abandoned wretch (lit. expelled). The com. explains 'निराकृतोऽस्याध्यायः' i. e. one who does not study the Vedas. आत्मनः स्खलितेन (mistake) विलम्बः (dismayed or ashamed). 'विलम्बो विस्रयान्विते' इत्यमरः. रोषात् विमुक्तं वेदासनं यैः. This and the following words in the instrumental qualify वेदैः (1. 9). ओङ्कारेण मुरुरितं (noisy) मुखं वेपाम्. The Vedas are represented as repeating loudly the sacred syllable ओम्. उत्क्षेपेण (by their rapid rising up) दोलायमानः (waving to and fro) जटाभारः तेन भरिताः दिशः यैः. The reading आक्षेपः (snatching) does not yield a good senso. परिकरबन्धे भ्रमितं कृष्णजिनं तस्य आदोषः (expanse) तस्या छाया तया द्यामायमानः दिवसः वेपाम् who made the day look dark with the colour of their expanded deer skins that were flung round (their body) in girding up their loins. They girt up their loins out of impatience at Durvāsas' conduct. The reading कृष्णजिनपटच्छाया is not bad. It means 'the colour of their deer skin garments.' अमर्षात् क्रोधात् निःश्वासाः एव दोलः (swings) तासु मेक्षोलितः (tossed, swung) ब्रह्मलोकः यैः—the whole ब्रह्मलोक vibrated with their rapid breaths. सोम...सवङ्गिः—They perspired through wrath. The poet fancies that it was सोमरस that oozed from their body and not perspiration. विसरः = समूहः. अग्निहोत्रस्य पवित्रं भस्म तेन स्पर्शं कृत्वा वेपाम् whose forehead was bright with the holy ashes of oblations offered into fire. कुश...वरिभिः—कुशतन्तूनां चारु चामरं चीरचीवरं च ते ऋचीवरे स्तः एषां—who had a charming chowrie of Kus'a threads (i. e. slender कुश grass) and were clad in bark garments. The affix इन् is added to the द्रव्य compound ऋचीवरे. आपादिभिः bearing a staff of the पलाश wood. 'पलाशो दण्ड आपादः' इत्यमरः (आपादासु जातः—क्षीरः). 'विशालापादादण्य मन्थदण्डयोः' पा. 5. 1. 110 (विशालो मन्थः, आपालो दण्डः). A ब्रह्मचारी of each of

the three Varnas was to carry a staff of a particular tree 'ब्राह्मणो वैश्वपालाशौ क्षत्रियो वाटसादितौ । पेलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मन ॥' मनुस्मृति II 45 प्रहरणीकृत कमण्डलुमण्डल ये They seized their water vessels in their hands as their weapons मूर्ते in a corporeal form वृषीमपहाय abandoning their seats वृषी or वृषी ('व्रतिनामासन वृषी' इत्यमर) a seat of पुश grass for ascetics

P 4 ll 11-17 ततो न्यवारयत् मर्षय forgive अम् शपस she is not a fit person for a curse अनु बुधे though besought by the gods नाप् 1 P to solicit but A when it means 'to bless वद अञ्जलिपुट ये that folded their hands मा हम् Do not cause loss to your austerities 'विघ्नोऽन्तराय प्रत्यूह' इत्यमर It was supposed that by pronouncing a curse a person lost his merit रोपस आवेद्येन विवश beside himself with the emotion of wrath दुर्विनीत impudent, ill-mannered व्यपनयामि I shall remove उन्नतिम्—is used in two senses, (1) going up, (2) exalted or proud position The first meaning contrasts well with the words 'अधस्तादृच्छ' प्रति चता who was ready to give a curse in return सावित्रीम्—is the object of न्यवारयत् अस माननीया Brahmanas though their minds are not well disciplined, deserve respect solely for their very birth (caste) Compare वनपव 200 89 'यथा इमशाने दीप्तिजा पावको न प्रदुष्यति । एव विद्वानविद्वा वा ब्राह्मणो दैवत महत् ॥'

P 4 l 18—P 5 l 16 अथ ता भगात् पितामह is the subject of उवाच (1 23) कम दहन् having a body wearing a white sacrificial thread as if lotus fibres stuck to it when it (body) sprang from the lotus कमलात् उत्पत्तौ लदानि मृणालसूत्राणि यस्या For the birth of ब्रह्मा from the lotus in the navel of Vishnu see above p 20 The fibres and यज्ञोष्णीत are both white The poet fancies that lotus fibres stuck to the body of Brahma when he sprang from a lotus उद्ग कलम् having chopped the twigs consequent upon the curse with his right hand, from which shot up a pencil of the rays of the clear emerald on his ring and which therefore seemed to hold a bundle of Kusa grass for warding off the calamity of the three worlds उद्गच्छन् अच्छस अङ्गुलीयकमरकतस्य मयूखलताकलाप यस्मिन् त्रिमुवनस्य उषष्ठ्व (calamity, injury) तस्य प्रशमाय कुशानां आपीड समूह त धारयतीति The rays of the emerald resemble green blades of कुश grass कुश grass was supposed to ward off evil It was a calamity for the three worlds that सरस्वती was cursed C and T refer to अधववेद 19 30 4 and 6 43 1 (where दर्भ is called मनुशमन) for showing that कुश grass originated from a

world convulsion and that कुश had power to allay passion. अति...
 किरणैः with the pure and far-reaching rays of his teeth he as if
 let fall in all directions lines for constructing the coming कृतयुग.
 In constructing a building a carpenter takes measurements with
 plumb-lines that are also long (दीर्घ) and white (with chalk).
 The rays of Brahmā's teeth resembled such lines. The poet
 fancies that ब्रह्मा measured with lines the directions for con-
 structing the future कृतयुग. कृतयुग is the first of the four Yugas
 (कृत, त्रेता, द्वापर and कलि). At the time about which वाण spoke,
 it was कलियुग and hence he uses the word भावि. सर...पटहेनेव—his
 voice resembled the sound of an auspicious drum beaten at the
 time of starting on a journey. सरस्वती, being cursed, was to
 start on her journey to the world of mortals. निह...स्तात् It will
 ruin you hereafter. उद्दानं प्रसृताः इन्द्रियाण्येव अथाः तैः समुत्थापितं raised
 by the steeds of senses that rush unchecked. रजः (1) dust
 (with अथ); passion (with इन्द्रिय). रज...जिताम्—Rajas clouds
 the vision of those that have not conquered the अक्षु (senses,
 axles). Dust raised by horses when the charioteer cannot con-
 trol the chariot (the axle) enters the eye and obscures the
 vision. If proper control be not exercised over the senses,
 passion clouds the intellect. Compare 'यस्त्वविज्ञानवान्मवत्ययुक्तेन मनसा
 सदा । तस्येन्द्रियाण्यवस्थानि दुष्टाश्च इव सारथेः ॥' कठोपनिषद् I. 3. 5. अक्षः axle,
 cart. अक्षं = इन्द्रियं. कि...द्यते How far indeed can the (physical)
 eye see? The idea is that it has only a limited scope. For
 the use of वा, see verse 16 above. कृतबुद्धयः whose minds are
 perfect or educated. असतः सतो वा good or bad; or the meaning
 is 'actually existent before the eye or not so existent' (i. e.
 absent). निसर्गविरोधिनी opposed by nature. धर्म means 'per-
 formance of one's duties enjoined by the S'āstras'. एकत्र वृत्तिः =
 एकत्र अवस्थानम्. आलोकः (1) light, (2) enlightenment. तमसि (1)
 in darkness, (2) in ignorance, delusion. पर...दक्ष clever in detect-
 ing the defects of others (applies to both दृष्टि and बुद्धि). दृष्टि...
 पश्यति your angry mind, like the inflamed eye, does not observe
 your own sin viz. your flying into passion. दुर्वासस् saw the fault
 of सरस्वती viz. laughing at him, but his mind did not dwell upon
 the mistake he had committed nor did he observe that he was
 swayed by passion (राग). When the eye is inflamed (कुपित)
 it cannot see its own redness (राग). The word कुपित in medicine
 means 'suffering from a deranged state of the three humours
 वात, पित्त and कफ'. क...क—two कs denote great incongruity or

inconsistency between two things वैवधिक one who carries loads on a pole 'विमाणा विवधात्' पा 4 4 17 (विवधेन हरति विवधिक, पथे ठक् । वैवधिक । विवधरीवधशब्दौ उभयतो बद्धशिवये स्कन्धवाद्ये वाधे वर्तते । सि चो) पुरोमागित्वम्—finding only the faults of others, censoriousness 'दोषैकदृक् पुरोभागी' इत्यमर चक्षुष्मा जन that man though possessed of eye sight is really blind नहि कर्तव्य वा obscured by rage, the mind does not discriminate between what should and should not be done कुपितस्य भ्रुवुटि of the man flying into a passion, wisdom first becomes clouded and then his eye-brow In this and the three following sentences, the verbs अधकारीभवति and others are used in a literal physical sense and also in a secondary sense When a man is angered his brow becomes dark (threatening) and his wisdom forsakes him for the moment राग passion, redness समास्कृदति overwhelms, attacks चरम चक्षु lastly (redness attacks) the eye : e the eye becomes red when a man is angry तपो गलति theusterities (performed by the angry man) are dissolved : e have to give way before the wave of passion पश्चा िलम्—the angry man perspires पूर्वं धर —If a person becomes angry, that gives rise to an evil reputation, the angry man's lips quiver अनाशाय—the dative shows the effect wrought by दुर्वासस् A poisonous tree also kills people and has fibrous roots (जडा) and bark मूले. लघ्नकचे जडा' इत्यमर (वृक्षादिमूल जग) अनुचिता वृत्ति this tendency of your mind is not in keeping with this garb of a sage (that you wear) is a necklace of pearls (is not appropriate to मुनिवेश) वृत्तमुक्ता (वृत्तेन मुक्ता) devoid of good conduct (with वृत्ति), (वृत्ता मुक्ता यस्या) the pearls of which are round (with व्यवृष्टि) शैल्युप इव like an actor 'शिल्पस्य रूपे अपत्य शैल्य' क्षीरस्वामी कृत्रिमम् not natural counterfeit उपशमश्च्युतेन—the actor dressed as an ascetic has no restraint over his senses (उपशम) nor had दुर्वासस् आकल्प dress अल्प जातम् I do not see even the slightest virtue in you The words may also mean 'I don't see the slightest happiness in you (: e proceeding from you to others) अतिरुचिम्ना (1) by great levity, (2) by extreme lightness (in weight) उपर्येव . वत you are floating only on the surface of the ocean of knowledge (: e you have not penetrated deep into the mysteries of knowledge) What is light floats on the sea अनेहमूढा deaf and dumb 'जडोऽज्ञेऽनेहमूढस्तु वक्तु श्रोतुमशिक्षिते' इत्यमर ड and ह are often interchanged ष्टा deaf The meaning is —All these) are not deaf and dumb nor are they fools They also

understand the mistake you committed. So you should rather feel ashamed in their presence than select सरस्वती for cursing. The reading ण्डः means 'eunuch'. The idea would be 'these sages are not impotent, they also can curse you in return, but they have restrained themselves.' रोषः एव दोषः तेन निषद्ये that is fit to be inhabited by the sin of wrath; or रोषदोषस्य निषद्या (market) यस्मिन्. 'आपणस्तु निषद्यायाम्' इत्यमरः. स्व...व्याहरे when your own heart should have been checked. अनागस्य *adj.* innocent. आत्मनः प्रमादः तेन रूढलितं तस्मात् वैलक्ष्याणि (विलक्ष्य भावः) occasions of shame arising from mistakes due to one's own carelessness (प्रमादः). ये...जनः whereby a person not properly educated incurs blame. The reading याप्यतां conveys the same sense. याप्य = गह्वं. विनोदयिष्यति will divert or comfort. आत्मजस्य मुखकमलं तस्य अवलोकनं अवधिः यस्य—that will end at the sight &c. विसर्जितं (dismissed, dissolved) मण्डलं येन. ससंभ्रमं (hastily) उपगतः नारदः तस्य स्कन्धे विन्यस्तः हस्तः येन (*adj.* of पितामहः above). देवर्षि नारद was one of the ten mind-born sons of ब्रह्मा. See मनु० I. 35 quoted above p. 18. सप्तु...तिष्ठत् got up for the performance of his usual daily rites. 'आदिकं स्वात्पुनरहर्निवर्त्तये नित्यकर्मणि' हेमचन्द्र. सरस्वत्यपि—connect this with गृहमगात् (I. 16). धवल...पातयन्ती who let fall on her bosom her glance that was white, dark and variegated, as if it (दृष्टि) were a strip of deer-skin. The white of the eye and the dark pupil together make the glance variegated and make it resemble a deer-skin with dark spots thereon. The word धवलः further suggests a bold contradiction. धवलः कृष्णशारः (spotted antelope) यस्मिन्. A कृष्णशार cannot be धवल. पद्...माणा The dark bees are fancied to be the incarnate letters of the curse. A curse being an evil thing would be dark. श्लाघशोकेन शिथिलिती (without energy) हस्तौ मस्याः. उपदिश्यमानः मर्त्यलोकावतरणमार्गः यस्यै. अधो...जालकेन—the idea is:—The rays of her nails naturally spread downwards; the poet fancies that in spreading downwards from heaven they pointed out to her the way to descend to the world of mortals. अधोमुखीभूतेन—one who tells another unpleasant news bangs down his face. नूपुराणां व्याहारः (utterance, noise) तेन आहूतैः. Domestic. हंसः are always represented as following the tinkling of the anklets of ladies. Compare 'प्रदक्षिणीक्रियमाणामिव मणिनूपुरवन्धुमिर्वदमण्डलं भ्रमद्भिर्भवनहंसैः' हर्षचरित 5th उच्छ्वास. The कलहंसः are compared to the hearts of the inhabitants of ब्रह्मलोक who, out of their affection for सरस्वती, followed her mentally.

P 5 l 17—p 7 l 10 अग्रान्तरे इति मध्यम लोकम्—the earth (which is between the Heavens and the पाताल) अशुमाली—सूर्य सरस्वती माली—the idea is —the sun descended from his position in mid heavens to the western horizon (the earth) in the evening This is fancied to be due to the fact that the sun wanted to announce that मरस्वती was coming down to the earth मुकुटिताना विसिनीना (कमलिनीना) विसर समूह तस्य व्यसन (calamity) तेन विषण्णानि (dejected) सरसि यस्मिन् Lotuses close their petals in the evening The day looked gloomy when they did so मन्दायमाने वासरे when the day waned This and the following clauses up to स्पष्टे प्रदोषसमये (p 6 l 18) are locatives absolute, the principal sentence being सावित्री सरस्वतीमवादीव (p 6 l 19) मधुमद भगवति when the holy (sun) the sole eye of the world, as red as the face (हृत्पद्म) of a very young monkey quickly (क्षणीय) descended on to the peak of (the western) mountain as if he (the sun) was tossed down by the angrily bent glances of loving women exhilarated by the intoxication of wine The beauties flushed with wine were eager for the night The natural descent of the sun to the western horizon is fancied as being due to his being thrown by the angry glances of the beauties क्षणीय (comparative of भिन्न) is here used as an adverb सः explains the propriety of some words 'सम्भोगान्तरायकारा कथमयमवापि नास्तमेतीत्यत कोपः । क्षिप्यमाणश्चातिविरित पतति लोकेत्यादिना सम्भोगविघ्नकारित्वमेव प्रकाशयते' प्रस्तुतानि मुखानि (nipples of udders) वासा ता मुखा माहेय्य तासां यूथस्य क्षरत् क्षीरधारा ताभिः धवलितेषु that were white with the flowing streams of milk of the herds of cows the udders of which began to drip 'माहेयी सौरभेयी गौ' इत्यमर (मद्यते पूज्यते महा तस्या अपत्य माहेयी—क्षीरस्वामी) आसन्नेन चन्द्रोदयेन उद्दाम (tumultuous) क्षीरोद (क्षीरसागर) तस्य लहराभिः क्षालितेषु उपशत्य out skirts 'ग्रामान्त उपशत्य स्वात्' इत्यमर It is well known that the waters of the ocean rise up at moon rise The oceans are said to be seven surrounding the seven द्वीपः 'एते द्वीपा समुद्रेस्तु सप्त सप्तभिरावृताः । हव्येक्षुसुरामोपदधिदुग्धवहैः समम्भा' विष्णुपुराण II 2 6 The reading प्रस्तुतमसमाहेयीः would mean cows that are useful for the sacrifices that were begun' अपरा रावते when देवावत starting on his afternoon stroll (प्रचार) and having a chowrie (on his head) was rending at his will (स्वैर) the banks of the river (स्रवन्ती) of the gods his tusks being reddened by striking against the golden sides (of the river) चामरिणि—chowries were placed on the

heads of elephants and horses: चामीकरवटे (सुवर्णवटे) ताडनेन अरुणिताः रदन्ताः (दन्ताः) यस्य. रदति pr. p. of रद् 1 P to split. सुरस्रवन्ती the Ganges. देरावत is the elephant of Indra. His tusks became red because some of the gold stuck to them after the impact. Elephants are represented as fond of butting against banks and mounds. The reading 'ताडनरणितरदने' would mean 'whose tusks resounded by striking etc.' प्रसू...पाटलतान् when the sky (तारापथः) presented a rosy colour, as if it (sky) were besmeared (अनुलिप्त) with the Alaktaka dye of the feet of the several thousands of विद्याधर damsels that were moving about (towards their rendezvous). The sky was suffused red in the evening; the poet fancies that the rosy colour was due to the अलक्तक etc. विद्याधर is a class of semi-divine beings. अमिसारिका a young woman who goes out to meet her lover or keeps on appointment made by him. 'कान्तार्थिनी तु या याति सदेतं साऽमिसारिका' इत्यमरः. तारापथ...द्रवे when red sandal juice, poured out (आवर्जित) in the sun-set worship offered by the Siddhas journeying in the sky, flowed colouring the quarters and possessing the hue of safflower (कुसुम्भं) as though it (juice) were the perspiration of the Evening delighted at her obeisance to S'iva. तारापथे प्रसिताः सिद्धाः (semidivine beings) तेः दत्तं दिनकरस्य अस्तमये अर्घ्यं तस्मिन् आवर्जिते (adj. of द्रवे). अर्घ्यम्--materials of worship, such as water, sandal &c. रञ्जिताः ककुभः (दिशः) येन (adj. of द्रवे). कुसुम्भस्य इव भाः यस्य. Connect स्रवति (pr.p. loc. sing.) with द्रवे. दिनाकिने प्रणतिः तया मुदिता &c. As सन्ध्या is red, her perspiration also would look red. The red sandal juice is fancied to be the perspiration of Evening. वन्दारु...लोके when the world of ब्रह्मा, where crowds of the best of worshipping sages folded their hands in evening adoration, seemed as though all the lotus beds had come to wait upon that from which Brahmā sprang. For वन्दारु see शरारु above p. 23. वन्दारूणां (howing) मुनीनां वन्दारकाः (श्रेष्ठाः) तेषां वन्दं तेन वध्यमानं सन्ध्याञ्जलिर्वनं यस्मिन्. ब्रह्मणः उत्पत्तिः यस्मात् तत् ब्रह्मोत्पत्ति कमलं तस्य सेवायै आगतः सकलानां कमलानां आकरः यस्मिन्. The hands folded in सन्ध्या adoration look like lotus buds; hence the उल्लेख in ब्रह्मोत्पत्ति°. समुच्चा...ब्रह्मणि when Brahmā had uttered the Vedic hymns of the third Savana. समुच्चारितं तृतीयसवनस्य ब्रह्म (वेदः) येन. There were three सवन (sacrifices at which libations of सोम were offered) प्रातःसवन, माध्यन्दिनसवन and तृतीयसवन. The meaning may also be 'when Brāhmanas had uttered &c.' Here the singular ब्रह्मणि is used for the whole class. Some taken सवन in the sense of खान.

ज्वलित...मन्दिरेषु when the houses of the seven sages had their courts full (जटाल) of the flames of blazing sacrificial (वैतान) fires, as if in them (houses) was begun the lustration of the camp that was a means of securing the performance of one's duties ज्वलिता वैताना ज्वलनाः तेषां ज्वालाः ताभिः जटालानि अजिराणि येषाम्. आरब्ध धर्मसाधनस्य शिविरस्य नीराजनं येषु or आरब्ध धर्मसाधनाय शिविरस्य &c नीराजन was a religious and military ceremony, performed by kings and generals before they took the field, it consisted in waving lights before the components of an army. As sacrificial fires blazed in the houses, the poet fancies that नीराजन was being performed over the houses (which looked like camps), the object for which the houses were erected being धर्मसाधन and not जयसाधन or अर्थसाधन. Another sense also is suggested. साधन means 'army'. An army is housed in a camp (शिविर) over which नीराजन may be performed. For सप्तर्षि see above p 19 C and T translate 'as though a camp lustration had commenced in an army devoted to Dharma'. This is not correct and does not bring out the उद्देश्य properly अयमर्पणेन मुपित. किंविपविपगदः (किंविप पापं एव विपगदः) येषां ते गदाः उहाया लघवश्च. अय. यत्पु when the hermits had light hearts, being free from the poison disease of sin that was removed by the अयमर्पण hymn उहाय convalescent 'उहायो निर्गतो गदाश्' इत्यमरः. A person who has been taking medicines against poison becomes convalescent and light-hearted. अयमर्पण is a term applied to the hymn (of three verses) beginning with 'कृतं च सत्यं चाभीक्षात्तपसोऽध्यजायत' (ऋग्वेद X. 190). 'सर्वेनसामपध्वसि जय्य त्रिष्वयमर्पणम्' इत्यमरः. सन्ध्योपासनाय आसीनानां तपस्विनां पङ्क्त्या (row, line) पूर्तं पुलिन (sandy bed) यस्य (adj of गजले). ध्रुवमानाः नभिनयोनियानहंसाः एव हासः तेन दन्तुरिताः ऊर्मयः यस्य the waves of which were furrowed by the smile-like दृसः, the vehicles of ब्रह्मा, floating thereon. दृसः is the वाहन of ब्रह्मा. दृसः are white and so resemble हास which is poetically described as white. One who smiles shows his teeth. The दृसः sailing on the waves divide them into crests that look like teeth जल.. वने when the beds of कुमुद (night-lotuses) were about to expand, causing delight to bees and sweetly perfumed with their own honey, that (beds) were the umbrellas of water nymphs and were the private mansions of the wives of the tribes of birds. Water nymphs dwelt under the shelter of कुमुद and birds also made them their haunts. कृता मधुपानां मुद येन. There is another sense also. When Kṛmndas open (i. e. at night) those who

drink wine (मधुप) are exhilarated. मुमुक्षिमाणे *pr. p.* of the desiderative of मुद् to delight or expand with joy. दिवसा...यूये when the crowds of flamingoes, delighted by their drinking bout on the sweet honey of the day-lotuses that were going to languish as the day closed, were about to sleep, fanning the blue-lotus (राजीव) lakes with rows of their flapping (धुत) wings and turning their necks into coils in order to be scratched by the soft lotus stalks. दिवसस्य अवसाने ताम्यतां तामरसानां मधुरं मधु तस्य सपीतिः (सहपानं) तथा प्रीते...सपीतिः स्त्री तुल्यपानम् इत्यमरः. सुपुप्सति *pr. p. loc. sing.* of the desiderative base of स्पर्. कण्ठेन कण्ठ्यनं तदर्थं कुण्डलिता कन्धरा येन. The flamingoes bent their neck in a circle round the lotus stalks in order to get it scratched. धुतानां पक्षाणां राज्या बीजितं राजीवसरः येन. ततः...नभस्वति when a slight (तनीयस्) evening breeze, resembling the sigh of Night, began to blow, making the river grey with the pollen of the flowers of creepers growing on the bank, and bearing the perfume of the jasmine flowers in the braids (धम्मिल्लः) of the matrons (पुरभिः) of the city of Siddhas. धूलिभिः धूसरिता सरित् येन (qualifies नभस्वति). सरन्ति *pr. p. loc. sing.* of सृ. पुरग्भीणां धम्मिल्लेषु मल्लिकाः तासां गन्धं गृह्णन्ति इति. मल्लिका is a flower that opens in the evening. सङ्कोचेन उद्वन्तः (erected) उच्चाः (stiff) केसराः तेषां कोटिभिः सङ्कटः कुरोशयानां कमलानां कोशः तस्य कोटरः पद्म कुटी तस्यां शेते इति—that lay in the but in the form of the cavity of the lotuses that were full of the tips of filaments high and stiff by the closing (of the petals). As the lotuses contracted at sunset, their filaments that were loose became straightened up and barred the way of escape out of the lotuses, the bees being confined inside as in a hut. नृक्षो...गणे the constellations of stars, presenting the appearance of the bunches of कुटज huds in the forest of the matted hair of S'iva tossed up in dance, were scattered in clusters in the sky. स्तवक-यति a denominative verb from स्तवक. The clusters of stars looked like कुटज huds, which are white. कुटज is a wild flower and hence the word अटवी is put in. The stars appeared scattered about. शिव is represented as fond of dancing. When शिव danced, the flowers in his hair would be scattered about. सन्ध्या...तमसि darkness, that was not yet full grown, that was reddish with the continuance of twilight, that had the colour of the skin of a ripe Tala fruit and that was thick (मैदुर) like a dark cloud, closed round the earth. सन्ध्यायाः अनुबन्धः तेन तावदे—twilight had not yet completely vanished and so a slight rosy hue still persisted

and was mixed up with the darkness परिणमत् तालकल तस्य त्वच इव विद्र (वान्ति) यस्य कालमेव also means 'the clouds at the end of the world' नव वय यस्य तरण प्रवरे when numerous lamps, capable of piercing (पाटन) the veil of fresh (not yet fullgrown & not deep or pitohy) darkness, began to blaze forth, being a cluster of champaka buds serving as the ear ornaments of the lady of Night The flame of a lamp is like a चम्पक bud There fore the lamps lit at night are said to be the वर्णपूर of the lady (Night) प्रतनु मुखे when the region of Indra (& the east), pale with the lovely light of the few rays of the moon and appearing like the sandy islet of the Jumna slightly dry and free from its blue waters, reduced the darkness In the east the moon was about to rise The first rays of the moon lessened the darkness and the east looked grey (white dark) The east therefore resembled the sandy bed of the Jumna from which the waters had just receded, the sand being white, but the remnants of water being dark The water of the Jumna is dark as compared with the Ganges प्रतनु (slight) तुहिनविरणस्य शीतरश्मे किरणा तेषा लावण्य तस्य आलोकेन पाण्डुनि आश्रयान (partially dried) नीलनीरेण मुक्त कालिन्दीरूढ तस्य बाहुबायुक पुलिन, पुलिन इव आचरति पुलिनायवे The reading बालपुलि नायमाने for बाहुबा० is better, as in कूलबाहुका० there are too many words बालपुलिन would mean 'a sandy spot just raised out of water' शतकतो (इन्द्रस्य) इद शतकृतवम् कशयति *pr p loc sing* of कशयति denominative verb from कृश खमुचि तमसि when darkness that had blackened (मेचकित) the lake of expanded blue lotuses, that (तम) was a veritable cluster of the tresses of the Sabari in the form of the night, that (तम) had the colour of the wings of a jay (चाप), was leaving the sky and was being dissolved, being disturbed by having its hair seized by the rays of the moon, like the mind of a proud beauty ख आकाश मुञ्चति इति ख० At the approaching rise of the moon darkness left the sky and was massed on the earth मेचकित ०सर येन शश विले and विलीयमाने apply both to तमसि and ०मनसि शशधरस्य वराणां (किरणानां) निकरेण कचग्रह तेन आविले When a person is seized by the hair, he is harshly and forcibly dealt with The moon's rays forcibly drove away darkness आविल turbid, muddy शशधर मनसि—the idea here is—a proud young lady, being offended with her husband, resolved upon accepting no reconciliation. When the caressed her hair with its rays, her resolve began to waver

and at last her proud mind gave way (विलीयमान) and she was quickly reconciled. The word कर also means 'hand' and the clause suggests 'when her tresses were stroked by the gentle hand of her husband by way of reconciliation, she wavered'. शर्वरी (निशा) एवं शर्वरी तस्याः चिकुरचयः कुन्तलभारः. शर्वरी is a woman of an aboriginal tribe, such as the Bhils. Both शर्वरी and शर्वरी are dark and further the two words are almost the same in sound. चापपक्षस्य इव त्विदं यस्य. उदिते...श्वेतमानी when the moon (श्वेतमानुः), now risen, assumed a red form (वपुः) as though covered (निचित) with the mass of blood dropping from his own deer slain by the weapon (हेति) of the sharp paw of the lion (हरिः) in the cave of the slopes (कटक) of the peaks of the Rising Mountain, a red form that was as though the lower lip of the damsel of Night possessed of glow at the rise (of the moon). The disc of the moon was red when it rose. There are two उल्लेखाः in this clause: The first up to निचितमिव is concerned with redness and the second (in उदय...धरमिव) is concerned with the red orb of the moon. The poet fancies that the natural redness of the disc at moon-rise is due to the blood &c. For the deer in the moon see notes p. 22. उदयगिरि a fabulous mountain in the east from behind which the sun and the moon were supposed to come up. The red and round orb of the moon appears like the red and full lip of a young lady. So the poet fancies it to be the lip of the lady of Night. The word उदयरागधरम् conveys two ideas. The lip of a fair woman possesses the same redness (रागः) as is seen (in the moon) at moon-rise. The night also possesses rosy hue (राग) at moon-rise (on the eastern horizon). C and T translate 'the form of the Lord of white splendour... assumed the glow of the Udaya mountain, resembling the lip of the nymph of night'. This does not appear to us to be correct. वपुः is the object of धारयति and धरमधरम् is in apposition to वपुः. अचलात् (पर्वतात् अर्थात् उदयगिरेः) च्युताः चन्द्रकान्तस्य जलधाराः तामिः धौते. From the चन्द्रकान्त stone water oozes at the rise of the moon. ध्वान्ते = तमसि. - गो...मण्डले when the orb of the moon had begun to fill the ocean, as though it (orb) were a great ivory conduit with the shape of a crocodile's mouth bearing a stream of milk dropping from the world of cows. The bright rays of the moon fell on the ocean which rose in a high tide. The streaming rays of the moon looked like a stream of milk. The pale white moon looked like ivory (hence दन्तमय). The

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rays' दन्तमयः मकरमुखः (मकरस्य इव मुख यस्य) महाप्रणाल. तस्मिन् २५६. समये when the evening time was clear : & when the night had advanced beyond the stage of dusk or twilight. त्रि...जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds वादय —connect with देवस्य वामाः वृत्तयः. जानास्येव वृत्तयः thou knowest already what the crooked actions (वृत्तयः, ways) of Fate are, actions that are unsteady (विसंस्थुल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant. The word वामा also means 'handsome women, or women in general' Women also, according to the estimation of many people, are unsteady, changeful to a degree, heartless hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तपर्माश्रयपलास्तीक्ष्णा भेदकराः स्त्रियः ॥' अरण्यकाण्ड ४५ ३० 'पौंश्चर्याच्चलचित्ताच्च भैक्षेक्षाच्च स्वभावः' १ मनुस्मृति १.१५ न रमणीयाः does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा...पतन्ती even the slightest insult, when without cause, coming from an inferior person, disturbs the mind even of a high souled person निवारः insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्वासस the inferior man मानस means also 'the मानस lake' It may become turbid by a particle (of dust) falling in it अन् .सिच्यमानः—sprinkled with ceaseless tears (with शोकः), अनवरतं नयनं यस्य पतादृशं जलं तेन सिच्यमानः sprinkled with water that is carried incessantly (with तरु). विप्लवः—विपदः (of adversity) ह्रस्वः यसिन् in which there is a slight misfortune & caused by slight misfortune (with शोकः), विप्लवः void of foliage (with तरु). प्रसेदति increases (with शोकः), पुष्पा forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जन and ऋकुसुमम् सन्तापपरमाणवः atoms of affliction & a slight affliction (with जनम्), atoms of heat & a slight heat (with ऋकुसुमम्) महतां on the great, of large size (elephants) अणुः small (with कुश), with a fine edge (with सुणि) अणुरपि लघु even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) कर्दधेनम् is a noun from the denominative verb कर्दधेति, which is formed from कर्दध.

‘कोः कत्तत्पुरुषेऽचि’ पा. 6. 3. 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्). कुत्तितः अर्थः कदर्थः. अलम् in the sense of ‘sufficient or able’ governs the dative. सहजः स्नेहपाशः (स्नेहः पाशः इव) तस्य ग्रन्थिना बन्धनं येषां or यासाम्-सहज...भूमयः our native home, which is linked to us like a kinsman by fast (*lit.* knotted) ties of natural affection, is hard to give up. जन्मभूमिः also means ‘mother’. दारुणः terrible (with ०विरहः); of wood (with ०पातः). Constrae दारुणः ०विरहः हृदयं दारयति ०पातः दारुणः हृदयं (central part) इव. क्रकचपातः the stroke of a saw. संस्तुत familiar, dear. अभूमि...सवानाम् you are not the soil for the shoots of the poison plant of sorrow. The idea is that sorrow should not take a footing in you. ‘ह्वेदस्तु गरलं विषम्’ इत्यमरः. अपि च...शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives. If adversities assail us, that is due to the bad actions of our former lives. If we were put into trouble without any fault on our part, then there would be room for sorrow. But we know that under the inexorable law of *Karma* there is no such thing as chance. The idea of तिष्ठ...पृष्ठतश्च is:—It is our own *Karma* that determines the rewards that we are to enjoy and *Karma* encompasses us on all sides. शुचाम् is genitive plural of शुचः. प्रष्ट = पुरःसर. ‘प्रष्टोऽप्रगामिनि’ पा. 8. 3. 92 (प्रतिष्ठते इति प्रष्टो गौः । अग्रतो गच्छतीत्यर्थः । ति.कौ.). Compare for the idea ‘वाद्दशं कुरुते कर्म ताद्दशं फल-मश्नुते’ रामायण उत्तरकाण्ड 15. 23. त्रिभुवनस्य महलं तदर्पं पङ्कं (केवलं) कमलम्. अपवित्रं कुर्वन्ति अपवित्रयन्ति. तदलम् therefore enough (of this weeping). अवतितीर्यति desires to descend. पुण्यभ्राजि—that will be blest (by your descent thereon). तपोवनधामसु = तपोवनस्थानेषु. तपसन्दी performing austerities. अयं सखीजनः means सावित्री herself. उप...पेशलः skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together. The idea is they were intimate playmates since early childhood. न अन्यत् शरणं (रक्षित्) दद्याः सा ०शरणा who seeks no other refuge (thaa S’iva). प्रतिपद्यस्व resort to (the object being श्रम्यकम्). सर्व...तारम् the author of all lores. धातारम् the supporter of all. स्वधेयस्ते for your own welfare. Connect this with प्रतिपद्यस्व. स्वचरणरजसा पवित्रिताः त्रिदशाः अमुराद्य येन (adj. of श्रम्यकम्). सुधासुतिः (सुधायाः अमृतस्य सुतिः यसात्) चन्द्रः एव कलिका तथा कल्पितः कर्णावतंसः यस्य (adj. of श्रम्यकम्)—whose ear-ornament

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rhis दन्तमय मकरमुख (मकरस्य इव मुख यस्य) महाप्रणाल तस्मिन् स्पष्टे समये when the evening time was clear : & when the night had advanced beyond the stage of dusk or twilight. त्रि जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds वाट्टय —connect with दैवस्य वामा वृत्तय जानास्येव वृत्तय thou knowest already what the crooked actions (वृत्तय, ways) of Fate are, actions that are unsteady (विसंस्थुल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant The word वामा also means 'handsome women or women in general Women also, according to the estimation of many people are unsteady, changeful to a degree heartless hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तधमाश्चपलास्तीक्ष्णा भेदकरा स्त्रिय ॥' अरण्यकाण्ड 45 30 'पौश्चल्याच्चलचित्ताच्च नैलेद्याच्च स्वभावतः' मनुस्मृति 9 15 न रमणीया does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा पतन्ती even the slightest insult when without cause coming from an inferior person disturbs the mind even of a high souled person निकार insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्वासस the inferior man. मानस means also 'the मानस lake.' It may become turbid by a particle (of dust) falling in it अन सिच्यमान—sprinkled with ceaseless tears (with शोक), अनवरत नयन यस्य एतादृश जल तेन सिच्यमान sprinkled with water that is carried incessantly (with तर) विपद् —विपद् (of adversity) लघु यसिन् in which there is a slight misfortune : & caused by slight misfortune (with शोक), विपद्द्वय void of foliage (with तर) प्ररोहति increases (with शोक), puts forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जन and सुकुसुमम् सन्तापपरमाणव atoms of affliction : & slight affliction (with जनम्), atoms of heat : & slight heat (with सुकुसुमम्) महती on the great, of large size (elephants) अणु small (with कुश), with a fine edge (with सुणि) अणुरपि इम् even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) वदर्थनम् is a noun from the denominative verb वदर्थयति, which is formed from वदथ

‘कोः कत्तत्पुरुषेऽचि’ पा. 6. 3. 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्). कुत्तितः अर्थः कदर्थः. अलम् in the sense of ‘sufficient or able’ governs the dative. सहजः स्नेहपाशः (स्नेहः पाशः इव) तस्य ग्रन्थिना बन्धनं येषां or यासाम्-सहज...भूमयः our native home, which is linked to us like a kinsman by fast (lit. knotted) ties of natural affection, is hard to give up. जन्मभूमिः also means ‘mother’. दारुणः terrible (with अविरहः); of wood (with व्यातः). Construe दारुणः अविरहः हृदयं दारयति व्यातः दारुणः हृदयं (central part) इव. कृकचपातः the stroke of a saw. संस्तुत familiar, dear. अभूमि...सवानाम्. you are not the soil for the shoots of the poison plant of sorrow. The idea is that sorrow should not take a footing in you. ‘ह्वेदसु गरलं विषम्’ इत्यमरः. अपि च...शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives. If adversities assail us, that is due to the bad actions of our former lives. If we were put into trouble without any fault on our part, then there would be room for sorrow. But we know that under the inexorable law of Karma there is no such thing as chance. The idea of तिष्ठ...पृष्ठतश्च is:—It is our own Karma that determines the rewards that we are to enjoy and Karma encompasses us on all sides. शुचाम् is genitive plural of शुचः. प्रथमं = पुरःसर. ‘प्रथोऽप्यगामिनि’ पा. 8. 3. 92 (प्रतिष्ठते इति प्रथो गौः । अमृतो गच्छतीत्यर्थः । सि.कौ.). Compare for the idea ‘यादृशीं कुरुते कर्म तादृशीं फलमश्नुते’ रामायण उत्तरकाण्ड 15. 23. त्रिभुवनस्य मङ्गलं तदर्थं एकं (केवलं) कमलम्. अपवित्रं कुर्वन्ति अपवित्रयन्ति. तदलम् therefore enough (of this weeping). अवतिर्नीर्षति desires to descend. पुण्यमाजि—that will be blest (by your descent thereon). तपोवनधामसु = तपोवनस्थानेषु. तपस्यन्ती performing austerities. अयं सखीजनः means सावित्री herself. उप...पेशलः skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together. The idea is they were intimate playmates since early childhood. न अन्यत् शरणं (रक्षित्) यस्याः सा शरणा who seeks no other refuge (than S’iva). प्रतिपद्यस्व resort to (the object being इयम्बकम्). सर्व...तारम् the author of all lores. धातारम् the supporter of all. स्वयमेवे for your own welfare. Connect this with प्रतिपद्यस्व. स्वचरणरजसा पवित्रिताः त्रिदशाः अमुराश्च येन (adj. of इयम्बकम्). सुधाघृतिः (सुधायाः अमृतस्य घृतिः यस्मात्) चन्द्रः एव कलिका तया कल्पितः कर्णावतंसः यस्य (adj. of इयम्बकम्)—whose ear-ornament

is formed by the crescent (*lit* bud) of the moon त्रिभुवनगुरम् to be honoured by the three worlds यम्बक = शिवम् The reading of A and C दातार ऋ श्रेयसस्य means who bestows future happiness ऋ tomorrow & c future From Banas usual style we can infer that he wrote as in the text (repeating दातारम्) ऋ श्रेयसस्य is rather an unusual combination and ungrammatical ते = तुभ्यम् शापेन शोक तस्य विरतिम् (cessation) वितरिष्यति दास्यति ब्रह्मा had already declared (text p 519) that the curse would end with the birth of a son By Sivas favour that happy event would follow in a very short time

P 7 ll 11 27 एवमुक्ता निर्जगाम मुक्ता मुक्ताफलवत् धवला लोचनजलरुवा यया that shed tears bright like pearls केवल हृदयम् It is only the happiness of serving Brahma (to which I shall be a stranger till the curse lasts) that makes my heart soft (& c makes my heart wistful and sad) भुवि धामानि the places on the earth where Dharma can be performed. समाधि साधनानि means of abstract meditation, or the word may be taken as in apposition to स्थानानि, meaning 'places that will help in abstract meditation' समाधि is the eighth and last अङ्ग of योग 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि' योगसूत्र II 29 योग is defined as 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 रणरणकेन उपनीत प्रजागर यस्य who was kept awake by agitation अनिमिलिते (not closed) लोचने यस्या त्रिभुवनशेखरे head jewel of the three worlds खण वपुषि whose form was red, as though with the blood (क्षतजम्) scattered from the mouths of his (the suns) own horses pierced by the rough (सर) and clanking bit (खलीन नम्) The redness of the morning sun is fancied to be due to the blood &c Vide a similar conceit above in the case of the moon (text p 6115) उद मणौ—the resplendent sun appeared like a crest jewel of the eastern mountain वरन् कुरुवाकु (कुक्कुट) तस्य चूडा तद्वत् अरुण अरुण पुर सर यस्य who is ushered by Aruna rosy like an old cocks comb Aruna is a personification of the ruddy sky before sunrise. He is the charioteer of the sun 'इमवाकुम्ताग्रचूड कुक्कुटधरणाद्युध' इत्यमर (कृतेण शारोयोवेण वक्ति—क्षीर०) विरोचने = सूर्ये नाति ती नो being far away (from the place where सरस्वती passed a sleepless night) विविच्य having reflected विता पाल the keeper of the tribe of Hamsas that are the conveyances (विमान नम्) of Brahman अपरवक्त्र is a metre defined as 'अयुजि ननरला युग् समे तदपर

चंद्रमिदं नञौ जरी) (in the first and third pādas there are eleven letters i. e. two त्रयणः, a रण, one लुक् letter and one गुरु letter and in the 2nd and 4th पदः there are twelve letters, the गणः being न, ज, ज, र). An आख्यायिका must contain verses in the चन्द्र and अपरचन्द्र metres. Vide Intro. XX. सर...स्तुकाम् why do you make thy anxious eye-tremulous? अक...लालिते (vocative) you that are fondled by dwelling with Brahmā whose mind is pure (with सरस्वती); that are fondled by dwelling in the pure मानस लोको (with कलहंसी). अकलुपं मानसं यस्य स मानसः प्रज्ञा तेन वासः &c. अकलुपं मानसं (सरः) तस्मिन् वासः &c. अवतर वापिकाम् descend into the well (with कलहंसी). The word वापिका suggests the world of mortals where we have to reap as we sow (वप्). The कलहंसी finds it hard to descend into a pond after being long familiar with the pure मानस लोको; so सरस्वती found it hard to descend to earth after enjoying the pure atmosphere of Heaven. पद्मजालयम् the abode of lotuses i. e. the lake (with कलहंसी); Brahmā (with सरस्वती). पद्मजं आलयः यस्य. Brahmā sprang from a lotus. अह...युक्ता it was as if I that was asked by him (or censured by him). कृतः महीतलावतरणस्य सङ्कल्पः (resolve) यदा. वियोरेन विह्वलम् (distressed). परित्यज्य—the object is परिजनम्. हाति...गणस्य not minding her kindred. अवगणा (adj. of सरस्वती) separated from her companions (अवयुक्ता गणात्). कथमपि with great difficulty. अनुनयेन निवर्तितः अनुयायिव्रतित्नातः यदा—who sent back with courteous words the crowd of devotees that followed her.

P. 7 l. 28—P. 8 l. 30 ततः क्रमेण...चाहयत्. The first sentence is ततः क्रमेण...मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार (P. 8 l. 12). ध्रुव...धराम्—this and the following clauses qualify मन्दाकिनीम् below. ध्रुवप्रवृत्ताम् (1) that springs from Vishnu or that flows from the firmament or from the ध्रुव constellation; that starts from a post. The Ganges is said to have sprung from the toe of Vishnu. See श्वेतगङ्गावर्षपाण्डुरं पदमिव त्रिविक्रमस्य' हर्ष 7th उच्छ्वास. Compare 'वामपादाम्बुजाङ्गुष्ठे नखस्रोतोविनिर्गता । विष्णोर्विभार्ति यां भक्त्या शिरसाहर्निशं ध्रुवः ॥' विष्णुपुं II. 8. 10; see also मार्कण्डेयपुं 56. 1. ध्रुवः is a name of विष्णु. Vide विष्णुसहस्रनाम in अनुशासनपर्व 149. 'सविष्टः सविरो ध्रुवः' verse 19. विष्णु's third step is ध्रुव (constellation) and as the Ganges springs from the foot of विष्णु, it may be said to be ध्रुवप्रवृत्त. 'ऊर्ध्वोत्तरमृषिभ्यस्तु ध्रुवो यत्र न्यवस्थितः । एतद्विष्णुपदं दिव्यं तृतीयं व्योम्नि भास्वरम् ॥' विष्णुपुराण 2. 8. 99. आकाशः is ध्रुव (i. e. नित्य) according to the नैयायिकः. A cow also starts from a post (ध्रुवः) to which it is tied. 'साणुर्वा ना ध्रुवः शङ्कुः' इत्यमरः. अधो धावमानाः

धवला पयोधरा (मेघा यस्या) the clouds from which (celestial Ganges) are white and stream downwards (towards the earth) The water of the Ganges being white, the clouds are supposed to be white अथो धराम् (with धेनु) the white udders of which stream downwards The Ganges is called धमधेनु because it enables one to secure holiness and merit उद्भूत (unchecked, loud) ध्वनि यस्या अथकमथन शिव तस्य मौलि (शिर) तस्मिन् मालती मालिकाम् The celestial Ganges fell on the head of शिव in its descent to the earth to purify the sons of सगर reduced to ashes by Kapila. Both the Ganges and a wreath of Malati are white The demon अथक was slain by Siva when the former attempted to carry off पारिजात from heaven See रामायण III 30 27 'रुद्रेणैव विनिर्दग्ध श्वेनारण्ये यथान्यक' आलीयमाने बालखिल्यै रूढ रोध यस्या the banks of which were covered (or obstructed) by the बालखिल्यस्य that settled down upon it The बालखिल्यस्य were 60000 diminutive sages born of the प्रजापति क्रतु and his wife सन्नति as large as a man's thumb 'पट्टियांनि सहस्राणि मुनीनामूर्ध्वरेतसाम् । अङ्गुष्ठपर्यं मात्राणां ज्वलद्भास्करतेजसाम् ॥' विष्णुपुराण I 10 12 Vide मार्कण्डेयपुराण 52 24 25 Compare 'अनेकशो बालखिल्यकदम्बकहतसभ्योपामन (सर)' कादम्बरी p 123 (of P) अरुधत्ता धौता तारकी (तरो ह्य) त्वह् यस्याम् तारवत्वक् bark of a tree (used as a garment) अरुधती, the wife of वसिष्ठ, is a type of holiness and conjugal fidelity Note the high praise of her in the उत्तररामचरित IV 10 'यया पूतमन्यो निषिरपि पवित्रस्य महस्य &c' Read त्वङ्गच्छुङ्ग for त्वङ्गच्छङ्ग त्वङ्गन्त तुङ्गा तरङ्गा तेषु तरन्त तरलतरा तारा तारका यस्याम्—that had the tremulous bright (तार) stars crossing over high surging (त्वङ्गत्) waves It should be remembered that it is the celestial Ganges that is being described तापसै विकीर्ण (scattered) विरल तिलोदक तेन पुलकितानि (bristling) पुलिनानि यस्या तिलाश्च उदक च तिलोदक तेषा समाहार (समाहारद्रव्य) पुलकित—from पुलक (=रोमाञ्च) with the affix इत according to 'तदस्य सञ्जात तारकादिभ्य इतच्' पा 5 2 36 Sesame and water were offered to the dead वितीर्ण (given) is also a good reading Note मनुस्मृति III 207 and 210 'अवकाशेषु चोक्षेषु नदीतीरेषु चैव हि । विविक्षेपु च तुष्यन्ति दत्तेन पितर सदा ॥ तेषामुदकमानीय सपवित्रास्तिलानपि । अग्नौ कुर्यादनुगतो ब्राह्मणो माह्वणै सह ॥'. आह्वयनेन (खानेन) पूत पितामह (ब्रह्मा) तेन पातिता पितृपिण्डा (पितृभ्यो दत्ता पिण्डा) तै पाण्डुरित पार यस्या पितृ here must be taken in the sense of 'a particular class of divine beings and not in the sense of 'father' or 'dead ancestors' There is some incongruity in ascribing to Brahma human such as पितृपिण्डदान The balls of rice are white and

hence the word पाण्डुरित is used. 'अक्रोधनाः शौचपराः सततं ब्रह्मचारिणः ।
 अस्त्रशस्त्रा महाभागाः पितरः पूर्वदेवताः ॥' मनु० III. 192. See the
 following verses for various classes of Pitr̥is. पर्यन्ते मुक्ताः सप्तपदः
 तेषां कुशशयनेन सूचितः सूर्यग्रहसप्तके उपवासः यस्याम्—on which the fast
 due to the impurity (सूतकं) caused by a solar eclipse was
 indicated by the Kus's a bed of the seven sages sleeping nearby.
 An eclipse causes impurity and people observe a fast before it
 and on the day of eclipse. Compare धर्मसिन्धु (परिच्छेद I) 'त्रिरात्रमेकरात्रं
 वा समुपोष्य ग्रहणे स्नानदानाद्यनुष्ठाने महाफलम्, एकरात्रपञ्चे ग्रहणदिनात्पूर्वदिने
 उपवास इति केचित् ग्रहणसम्बन्धाद्द्वेरात्र उपवास इत्यपरे'. So निर्णयसिन्धु
 (परिच्छेद I) says 'सर्वेषामेव वर्णानां सूतकं राहुदर्शने । स्नात्वा कर्माणि कुर्वीत
 शतमन्त्रं विवर्जयेदिति हेमाद्रौ षड्विंशन्मतात्'. A person in impurity was
 to sleep on a spare bed of mats, grass &c. Note धर्मसिन्धु
 (परिच्छेद III) 'सृणुकटास्तीर्णभूमौ पृथ्वशयीरन्कम्बलापास्तीर्णभूमौ.' आचमनेन
 शुचिः शचीपतिः (इन्द्रः) तेन मुच्यमानः अर्चनकुसुमानां निकरः (समूहः) तेन
 शाराम्. The flowers being of various colours, the river looked
 variegated. The voluptuous Indra did not care to bathe, as
 Brāhmā did. शिवपुराद् आपतितं निर्मात्यमन्दारदाम यस्याम् in which was
 dropped from the city of S'iva a garland of मन्दार flowers that
 had been already offered in worship. For क, see above p. 12.
 निर्मात्यं remains of flowers and other things offered to deities,
 flowers that are used and cast off. मन्दार is one of the five
 trees of Paradise. 'पञ्चैते देवतरो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च
 पुंसि वा हरिचन्दनम् ॥' इक्ष्मरः. अना...दृषदम् that cleft with ease the
 stones in the caves of Mandara. The celestial Ganges had such
 a powerful stream that it cleft stones. मन्दर is a mountain to
 the east of Meru. Compare माकै० 56. 3-5 'मेरुकूटतटान्तेभ्यो निपतन्ती
 विवर्तिता ॥ विकीर्यमाणसलिला निरालम्बा पपात सा । मन्दराद्येषु पादेषु प्रविभक्तो-
 दका समम् ॥ चतुर्ध्वपि पपाताम्बुविमित्राद्विशिलोच्चया ॥' अनेकनाकनायकानां
 निकायाः तेषां कामिन्यः तासां कुचकलशैः विडुलितः विग्रहः (शरीरं) यस्याः
 which was tremulous with the jar-like bosoms of the beautiful
 wives of the hosts (निकायः) of the chief leaders of heaven.
 The beauties bathed in the Ganges and caused ripples. ग्राह्याणां
 ग्राह्याणां च ग्रामः (समूहः) तस्मिन् स्थलनं तेन मुखरितं स्रोतः यस्याः the stream
 of which resounded as it stumbled over numerous crocodiles
 and stones. सुपुष्पास्रुता शशिनः सुधा तस्याः शीकराणां स्तवकेन तारकितं तीरं
 यस्याः—the banks of which were spotted with clusters of the
 spray of the nectar of the moon flowing from the सुपुष्पा ray.
 It was believed that the waxing of the moon was due to
 a ray of the sun called सुपुष्पा. We should read सुपुष्पा,

as the quotations below require 'सूर्यरश्मि सुपुष्पो यस्तार्पनस्तेन चन्द्रमा । इष्टपक्षेऽमरे शशतीयते वै सुधामय ॥' विष्णुपुं II 11 22 वास्क has an interesting note on this ray "अथाप्यस्यैवो रश्मिश्चन्द्रमस प्रति दीप्यते तदतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुपुष्प सूर्यरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ।" (निरुक्त II 2 2) वाण frequently refers to सुपुष्प 'वन्यया एवया च चद्रमूर्त्यैव सुपुष्परश्मिर्निर्गतयानुगम्यमानौ' हर्ष० 11th उच्छ्वास, 'अलीक चेद यथा किल सखला वना कलावनो बहुलपक्षे क्षीयमाणस्य सुपुष्पनाम्ना रश्मिना रविरापिबतीति' वादम्बरी p 141 of P विष्णुस्य (इष्टरूपेण) अश्विचार्य (offering oblations to fire) तस्य धूम तेन धूसरित सैवन यस्या सैकन *adj* 'sandy,' according to 'सिकताशर्कराभ्यां च' पा 5 2 104 (सैनो घट) But in the sense of 'a sandy tract,' we have सिक्ता, सिकतिल, सैकन and सिक्तावत् 'देशे दुविलची च' पा 5 2 105 (चात् अण मत्तु च । सिक्ता सत्यसिन् देशे इति सिक्ता सिकतिल &c) सिद्ध धराम् where the विद्याधरस ran away in fear (नास) of crossing over (or treading upon) the sandy *lingas* made by *Siddhas* To cross over or tread upon a sacred object is sinful विद्याधरस were afraid of unwarily crossing over the *lingas* and thus incurring sin and the wrath of शिव निर्मो रगस्य as though it (Ganges) were the cast-off slough of the sky serpent It is the celestial Ganges that is described, hence the word गगनो रगस्य (गगनमेव उरग) Both the slough and the Ganges are white गगन which is blue resembles a dark serpent त्रिविष्टप (सुरलोक) एव विट ललाटिका a mark of sandal or other fragrant powder on the forehead 'कर्णललाटात्वनलङ्कारे' पा 4 3 65 Both the Ganges and sandal are white A विट is a voluptuary, a companion of a prince or dissolute young man in dramas He decks himself with sandal marks on the forehead विक्रय पुण्यस्य as if it (Ganges) were a stall for the sale of the merchandise of merit पुण्यमेव पुण्य तस्य As wares are exhibited in a row of shops, so the Ganges flowed, on both banks of which पुण्य could be acquired दत्ता द्वारस्य the ivory bolt against the gate of the city of Hell The current of the white Ganges looked like an ivory bolt The Ganges prevents people from falling into Hell for their sins, just as a bolt fastening the gate prevents entrance into a city All the clauses indicate either the whiteness or holiness of the Ganges अशु .. नृपस्य as if it were the silken turban fold of the king—Meru 'मेरु सुमेरुमाद्री रत्नसानु सुरालय' इत्यमर सुमेरु एव नृप तस्य The celestial Ganges flows from the slopes of Meru See above p 43 A king's head may be wrapped in a white silken turban 'सि' also mean 'the lord of Meru & Siva' The Ganges

is placed on the head of S'iva and looks like a white turban fold. दुकूल...कुञ्जरस्य as if it were the fine-textured banner (कुञ्जरिका) of the elephant—the Kailāsa range. पदति...वगंस्य as if it were the beaten road to Moksha. नेमि...चक्रस्य as if it were the ring of the wheel of the Kṛitn age. कृतयुगमेव चक्रं तस्य. A wheel has a rim (which is its centre). The Ganges is the centre of कृतयुग (i. e. of holiness and righteousness). The कृतयुग is an era of unmixd holiness and righteousness. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥' मनु० I. 81. सप्त...महिषी the queen of the lord of seven oceans i. e. of क्षीरसमुद्र. All rivers are poetically represented as the wives of the ocean. क्षीरसागर being the last and best of the seven may be called the king of oceans. For the seven oceans, see above p. 32. The com. says 'सप्तसागरराजः क्षीरसमुद्रः । चन्द्राख्यपर्वत इति केचित्'. अपदयत्—the object is महानदम् (1. 16). हारमिव—this and the following clauses are intended to convey the crystal-like pellucid waters of the शोण. वरुण is the lord of the ocean, in which pearls are found. चन्द्रः एव अचलः (पर्वतः). The moon is supposed to be full of अमृत. From a mountain springs (निर्झरः) proceed. शशिमणि = चन्द्रकांतमणि. विन्ध्यस्य—the शोण springs in the Vindhya range. कर्पूर...रस्यस्य as if it were a flood of the sap of camphor trees from the Dandakā forest. Camphor is white. This clause shows that the शोण flowed through the दण्डका forest. The precise extent of the दण्डकारण्य is far from certain. It seems to have been a general name comprising all forests from the Jumna to the Kṛishnā. गुह who helped भरत to cross the Ganges is described as well-acquainted with दण्डकारण्य. So it seems that दण्डकारण्य stretched right up to the Ganges. 'एष शतिसहस्रेण स्वपतिः परिवारितः । कुशलो दण्डकारण्ये वृद्धो भ्रातुश्च ते सखा ॥ तस्मात्पश्यतु काकुत्स्थ त्वां निपादाधिपो गुहः ।' अयोध्याकाण्ड 84. 12-13. हेमाद्रि in his व्रतखण्ड says that देवगिरि (modern Daulatabad) was in सेतुजदेश which was on the confines of दण्डकारण्य (Vide Bombay Gazetteer part II p. 231). लावण्यं bright complexion. स्वाटिक...श्रियाः as if it were the crystal couch of the Beauty of the sky. A beauty reclines on a couch white like crystal. The sky was reflected in the pellucid waters of the शोण. रामणीयकेन (loveliness) हतं हृदयं यस्याः. मधुराः मधुराणां विस्तृतयः (केकाः) यामु (adj. of भूमयः, 1. 20). स्पष्टलेन सिकतिलानि (sandy) तस्त्वलानि यामु. For सिकतिल, see सैकत above p. 44. परिमलेन मत्तानां मधुपानां वेणी (string, line) एव वीणा तस्याः रणितेन रमणीयाः. The humming of the rows of bees was like the

music of a lute मन्दीकृता मन्दाकिनीश्रुति चेन that obscured the lustre of the Ganges उपकण्ठभूमयः places in the neighbourhood. पशु . मे my heart has taken a liking to stay here अभिनन्दितं (approved) वचन यस्या (adj of सरस्वती) तथेति is to be connected with अभिनन्दित. सावित्री approved of सरस्वती's choice तथा = सावित्र्या (सह). मण्डपे .. बन्ध she fixed upon a bower as her house. उचितानि (gathered) अर्चनाय कुमुदानि यया. पुन्नपृष्ठे प्रतिष्ठापित सैकत शिवलिङ्ग यया. पञ्चब्रह्माणि पुर सराणि यस्या (adj of पुष्पिकाम्) that was preceded by the पञ्चब्रह्म prayer This is a prayer recited by the Brahmanas at the time of smearing the body with sacred ashes The prayer is addressed to सद्योजात, वामदेव, तत्पुरुष, अघोर and ईशान See ऋग्वेदि-ब्रह्मकर्म (भस्मधारणविधि). Compare शिवस्तुति 3rd verse 'महेन्द्र महितोसि तत्पुरुष पूरपाद्यो भवानघोर रिपुघोर तेऽनवम वामदेवाञ्जलि । नम सद्योजात ते त्वमिति पञ्चरूपोचित प्रपञ्चचयपञ्चब्रह्मम मनस्तमस्ताड्य ॥'. सम्यह मुद्राबन्धः तेन विहित परिकरः यस्या. (adj of पुष्पिकाम्) which was preceded by the ceremony of properly intertwining the fingers and hands in worship. परिकर 'beginning' On मुद्राबन्ध note 'मुद्राविमुक्तहस्तेन क्रियते कर्म दैविकम् । यदि तन्निष्कल तस्मात्कर्म मुद्रान्वितश्चरेत् ॥'. ध्रुवा गीति गर्भे यस्या (adj of पुष्पिकाम्) between the intervals of which she sang the ध्रुवा song 'गीतिसुभेदयोर्ध्रुवा' श्रुत 4 The song was probably in the ध्रुवताल अग्नि ध्यायन्ती contemplating all the eight forms viz the earth, the wind, water (वन), the sky, the fire, the sun (तपन), the moon and the sacrificer These are said to be the eight forms of शिव Vide the first verse of the शकुन्तल अष्टपुष्पिका a bunch of eight flowers (with referene to the eight forms) Compare कादम्बरी 'अतिरोपणतया कदाचिद्दुर्न्यस्ताष्ट-पुष्पिकापातोत्पादितकोषेन' p 227 of P The commentators on the कादम्बरी say 'बक द्रोण च दुर्धूर मुमना पाटला तथा । पञ्चमुत्पलगोक्षमंष्टौ पुष्पाणि शङ्करे ॥' सं० also explains that अष्टपुष्पिका refers to the eight acts of worship each of which may be metaphorically called पुष्प They are — पर्णध्वपुष्प : e smearing the deity with some fragrant substance, because गन्ध is the special quality of पृथ्वी, आप्यपुष्प : e bathing with water or milk, as रस is the special quality of अप; तैजसः : e waving lights, वायवीय : e applying cooling unguents, as स्पर्श is the special quality of वायु, आकाशीय : e playing on musical instruments and singing, as शब्द is the special गुण of आकाश, मानस : e contemplation of the god Siva, बौद्ध : e a firm idea that Siva is all pervading, as the विषय of बुद्धि is निश्चय, आहङ्कारिक : e the knowledge of the non-difference of the soul from the Supreme, expressed by the Upanishads in, 'ords

‘अहं मद्यासि’. अय...तेन that was obtained without effort. अमृत... स्वादिता that tended (*lit.* desired) to surpass even nectar by its sweetness. अति...माणेन *pr. p.* of the desiderative base of शी with अति. स्वादिता *Instru. sing.* of स्वादिमन् which is formed like पिहलिमन् (notes p. 23). शरीर...रोत् she sustained her body. अतिवादितः (passed) दिवसः यया. कल्पितं पृथ्वानां शयनं यया.

P. 8 l. 31—P. 9 l. 12 एव...सन्ददर्श. याम ... रवी when the sun had gone up (in the sky) only for one watch. यामः means a period of three hours. ‘क्षौ यामपद्वी समी’ इत्यमरः. ककुभि = दिशि. प्रतिशब्दैः (by the echoes) पूरितं वनगहरं (वनगुहा) येन. तुरङ्ग... हादम् the sound (हादः) of the neighing of horses. विकच...सङ्घातं mass of dust grey like the inner leaves of the blossoming Ketaki. नातिदवीयसि (*loc. sing.* of दवीयस् which is the comparative form of दूर) not very far from her. क्रमेण च—the principal sentence is क्रमेण च...पदातिवलेन सनाथमश्ववृन्दं सन्ददर्श. सामीप्येन उपजायमाना अभिव्यक्तिः यस्य that became distinctly visible the nearer it came. This qualifies अश्ववृन्दम्. शफरो...प्लवमानं floating in the dust grey like the belly of a fish, as though it were a school of crocodiles floating in water. शफ...सरे (with पवसि) means ‘grey with the bellies of fishes’. प्लवमानं goes with वृन्दं below. पुरः प्रभावमानेन—this and the following clauses in the instrumental qualify वलेन below. प्रलम्बैः कुटिलैः कचपल्लवैः घटितं ललाटे जूटं येन that had on their foreheads a mass of long curling hair. सं० says ‘घटितललाटजूटा दाक्षिणात्येषु वेशः’. धवल...भित्तिना whose ample cheeks were smiling (*i. e.* bright) with the lustre of the white ear-ornaments (दन्तपत्रिका). विनद्धाः कृष्णायुरूपकल्कस्य चक्षुरणेन कृष्णशबलकपायाः कञ्चुकाः येन that had girt themselves in jackets dark, variegated and fragrant (कपाय) by being smeared with the paste (कल्कः—म्) of black aloe-wood. विनद्ध is *past p. p.* of नद्ध with अपि, अ being elided in accordance with ‘बद्धि मागुरिरहोपमवाप्योरुपसर्गयोः’. उत्तरीयेन कुतं शिरोवेष्टनं यस्य that had made their upper garments into turbans. वाम...कटकेन that had bright (रपट) golden bracelets (कटकः—कम्) placed on their left fore-arms (प्रकोष्ठः). Even now rich men sometimes wear golden bracelets on their left forearms. द्वि...धेनुना whose daggers (असिधेनुः) were fastened in firm knots of their sashes (पट्टिका) of double folded cloth. ‘छुरिका चासिधेनुका’ इत्यमरः. The daggers were fixed fast by having their handles wrapped in bandages of fine cloth which were doubled. अनवरतः व्यायामः (physical exercise) तेन कृशं कर्कशं (hard) शरीरं यस्य. वात...मानेन that leapt high again

various sorts abound कुमुद is a white lotus, while कुवलय is dark and कमल is red When he cast glances from his large eyes, the white of his eyes looked like कुमुद and the dark pupils like कुवलय and the red corners looked like कमल शर.. तेयन्तम् who as though caused the season of autumn आयत्त.. शोभमानम्—the idea is—his long nose is deemed to be a dam (सेतुबन्ध) over the borders (सीमान्त) of the two rivers viz., the two eyes His nose separated the two eyes, as a dam would separate a river in two Further the nose is fancied to be a stream of the water of beauty dropping from the slab of moonstone in the form of the forehead His bright forehead resembled चन्द्रकान्त, from which water oozes when the moon rises The nose also rises up after there is a depression from the forehead His nose was charming and so is fancied to be the stream of the water of loveliness अनि वसन्तम् with his mouth emitting the perfume of very fragrant mango, camphor, *kallola*, cloves and *Pañjataka* and resounding with the hum of the swarms of intoxicated bees, he vomited as if the season of spring together with the Nandana garden Even now camphor, ककोल (Marathi ककोळ) and cloves are taken with ताम्बूल सहकार and पारिजातक also explained by the com as certain fragrant substances, 'सहकारः सुगन्धद्रव्यभेद सदनारफलेनैव क्रियते पारिजातकोऽनेवद्रव्यसरहतो मुखवासविधौ' The youth had partaken of कर्पूर, ककोल &c with his ताम्बूल and emitted their fragrance with his breath In वसन्त also, there is the fragrance of mango blossoms and of other flowers and the humming of bees नन्दन is the garden of Indra पारिजातक is one of the five trees of Paradise Vide notes p 43 Hence the poet says 'सनन्दनवन'. The reading अवतारयन्तम् is more striking than वसन्तम्, but is probably an emendation It means 'he made वसन्त descend to the earth together with नन्दनवन' The अवतारयन्तम् अवतारयन्तम् अवतारयन्तम् अवतारयन्तम् (पञ्च' p p of वम्) and उद्गीर्ण in their literal sense was against good taste (ग्राम्य) and so the copyists thinking that the word वसन्त was so used here probably changed it to अवतारयन्तम् But it is to be noted that Bana uses it only in a figurative sense 'निष्ठितोद्गीर्णं चान्तादि गौणवृत्तिव्यपाश्रयम् । अतिमुन्दरमन्यय ग्राम्यवक्षा विगाहते ॥' काव्या० I 95 आसन्ना मुदद तेषां परिहासा (jests) तेषां भावनया (appreciation, understanding) उत्तानित मुखं तस्य मुखे हसिते दशनग्योत्सया सपितानि दिक्षुत्तानि वै that bathed the quarters in the moonlight of his teeth Whenever he smiled at the jests of his friends, his

bright teeth gleamed forth and cast their lustre all round. That lustre resembled moonlight. पुनः पुनः...कल्पयन्तम् who again and again created the light of the moon moving about in the sky. As he smiled now and then (and not continuously), he seemed to create moonlight at different times and so the poet uses the word पुनःपुनः. There is a pun on the word नमसि (in the sky; in the month of श्रावण). In श्रावण, the moon is seen now and then on account of the clouds and not continuously (just like his bright smiles). कदम्बसुकुलवत् स्थूलं मुक्ताफलयुगलं तस्य मध्ये अध्यासितं (placed) मरकतं यस्मिन् (adj. of भरणस्य). त्रि... भरणस्य three-pointed ear-ornament. His ear-ornament was made of two big pearls between which was inserted an emerald. This ornament seems to be somewhat like the भिरुवाळी worn by men in Mahārāshṭra. त्रिकण्टक 'त्रिकण्टकस्तु त्र्यधः स्वात्रिभी रलेश्च भूषणम्'. Comparo 'काश्चिदुद्भूयमानधवलचामरसटालन्नत्रिकण्टकवद्वित्तविकटकटाक्षाः' हर्ष 4th उच्छ्वास. प्रेक्षतः (adj. of भरणस्य) dangling. प्रमया... लक्ष्यमाणम् by the up-spreading lustre (of the ear-ornament) it seemed as though he had an ear-ornament made of green Kunda leaves together with their flowers. Kunda flowers, being white, are like pearls and the leaves are green like emerald. कृतः सकुमुभेन हरितकुन्दपल्लवेन कर्णावतंसः यस्य. आमोदितः (आमोदः सञ्जातः अस्य) गृगमदपद्मः तेन लिखितः पद्ममङ्गः तेन मास्तरम् adorned with ornamental lines drawn with very fragrant musk paste. 'गृगनाभिर्गृगमदः कस्तूरी च' इत्यमरः. For पद्ममङ्ग see notes p. 24. मुजयुगलम्—object of दधानम्. उद्दाम...दधानम् possessing (arms) that seemed to be the two poles of the banner of Cupid (मकरकेतुः), that (poles) had on their tops (the sign of) a formidable crocodile. उद्दामेन मकरेण आक्रान्तं शिखरं यस्य. This may apply to मुजयुगलं also, meaning '(arms) the tops of which had on them a loose (or formidable) crocodile-shaped ornament'. Long arms are a sign of good fortune and high position. As he was handsome like Cupid and had long arms, they (arms) are said to be poles. The marks of the black musk on the arms looked like the dark crocodile, which is the emblem on the banner of Cupid. सीमन्तितं parted (adj. of देहम्). सीमन्त is the parting line of the hair of women. It is white. His वस्त्रम् also was white and was placed across his body like a line. He had a formidable body which was encircled by the white यशोपवीत. The white यशोपवीत is like the fair Ganges. So the poet fancies that

his body was the मन्दर mountain obtained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (गङ्गा) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु बासुकिम् । मथ्यताममृतं देवा सादास्ये मथ्यवस्थिते ॥' विष्णुपुं. I 9 76 'वद्वे सदागितम्' इत्यमरः कर्पूरं पांशुलेन rendered dusty, being smeared with a handful of camphor powder (क्षौद्रं) बान्ताया उच्यो कुचौ एव चक्रवाकी तयो युगलं तस्य विपुलं पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाक—viz., the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन. A beach also is dusty (पांशुलं) with white sand (resembling camphor) उरस्वलेन क्रम्—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुजितं). The heaped up quarters were allowed expansion on his broad chest. आद्याम्—lengthं पुरस्ता भागम्—the author describes here the undergarment (something like modern मांडचोढणा) of the youth पुरस्ता कमनीयेन that was charming because one end (कोण) of it was set in front a little below his navel पृष्ठतः पद्मवेन the hem of which hung behind over his girdle (कक्ष्या) पट्टवः (Marathi गोंडा) the hem of the strings with which the garment was made fast उभय भागेन that was so wound on both sides as to display a third part of his thighs हारीत वाससा by his lower garment that was green like the हारीत (pigeon) bird and that tightly (निविट) pressed (his waist) विस्म भागम् whose very slender waist was divided (from the upper part of his body) अनवरतभ्यायामेन उपचितमासे वठिने विकटे मकरमुखसल्लये जानुनी ययो (adj. of ऊरुदण्डाभ्याम्) the knees of which had flesh accumulated by incessant exercise were hard, formidable and firmly knit to the parts above them 'मकरमुखं जानुनोरुपरिभाग' स०. We may also explain मकरमुखसल्लय as 'knees that had a crocodile shape and that were thick set (and not loose or flabby) विशाल स्तम्भाभ्याम् (thighs) that were stone pillars for supporting (उत्तमन) the stone platform of his broad chest. The here is taken from architecture. His long and tapering

thighs were like stone columns. His broad chest was like the entablature (constituting the architrave, frieze and cornice) resting on slender pillars. चारु...कान्तिभ्याम् the beauty of which was rendered patent by the lovely marks of sandal thereon. Sandal paste had been applied to that part of the thighs that was not covered. स्वासकः perfuming the body with unguents. 'चर्चा तु चार्चिव्यं स्वासकः' इत्यमरः. ऊरु...यामम् with his long thighs, he as if laughed in scorn at the length of the trunk of देरावत. The trunk of an elephant is long and tapering downwards like the thigh. देरावत is white and the youth's thigh also was besmeared with white sandal paste. अति...काण्डम् his shanks (जङ्घा) were very slender, as though through the fatigue (खेदः) caused by hearing the burden of his very stont (मरित्) thighs (ऊरु). One who carries burdens is slim (and not fat). कल्प...पादलस्य—his feet were red like the fresh shoots of the tree of Paradise. The shoots of a tree are red; much more of a कल्पवृक्ष. उभय...लम्बिनः His feet hung on both sides (of the horse he was riding). दोला...रचयन्तम्—the idea is:—the motion of the horse caused the rays from his toe-nails to move about. The bright rays of the nails resemble a white chowrie. As he was riding the nails appeared to be a chowrie placed on the horse. Chowries were placed on horses and elephants. Compare शाकुन्तल I 'निष्कम्पचामरशिखा निमृतोर्ध्वकर्णाः । ...प्रापन्त्यसी सृगजबाहुमयेव रथ्याः ॥'. अग्नि...मुवि that (horse) tore the earth with its hoofs that were raised (उदञ्चत्) aloft in front, that seemed as though to rest long in the air and that fell forcibly on account of their curvetting (वलितं). The high spirited steed pranced, remained standing on its hind legs for a long time as if it wanted to give them rest and then came down on the earth with force with its front legs, thereby raising dust from the earth. वलितेन विकटं यथा स्वात्तया (अव्ययीभाव)—to be taken with पतद्भिः. ०मुवि and the following locatives qualify बाजिनि (1. 15). प्रतिक्षणं दशनैः (आदौ) ग्रहः (पश्चात्) मुक्तिश्च ताम्बां सणखणावितं खरं खलीनं (खे ताडुनि लीनम्) येन. The hard hridle-bit made a sound when the horse hit it between its teeth and then let it off. The reading दशनविमुक्त conveys almost the same sense. दीर्घप्रागे लीना लालिका यस्य सः ०लालिकः स चासी ललाट...चक्रकक्ष. ललाटे लुलितानि (tossed, waving) चारुणि चामीकरस्य (सुवर्णस्य) चक्रकाणि (rings) यस्य. लालिका is explained by सं० as 'the end of the bit'. It is better to read with B 'दीर्घ...लालिके ललाटः,' as then it is easier to dissolve the compounds. शिञ्जान...शोभिनि

adorned with tinkling (शिञ्जान) golden trappings 'तपनीय
 शातकौम्भम्' इत्यमर ('शतकुम्भ गिरौ भव शातकौम्भम्, अनुशतिकादित्वादुभयपद
 वृद्धि, शातकुम्भमित्येके' क्षीर०) शातकौम्भम् (or—कुम्भम् according to
 some) gold 'जयन हयमण्डनमाला' सु०. 'अश्वादीना च सन्नाहे जये
 च जयन मतम्' शाश्वत 515 मनस इव रइ (वेग) यस्य गोलाङ्गूलस्य
 कपोलवत् कालानि (dark) वायलोमानि यस्य गोलाङ्गूल an ape with
 a dark face and a tail like a cow's 'रुष्णमुखो गोलाङ्गूल' क्षीर०
 उभय हस्ताभ्याम् whose hands gripped the saddle (पयाण) cloth
 on both sides आसन्नपरिचारक body guard दोधूयमान (pr p of
 the frequentative base of धू to shake) चामरिकासुगल यस्य वन्दिन
 of the bard 'वन्दिन स्तुतिपाठका' इत्यमर सुभाषितम्—object of
 भावयन्तम् उत्कण्ठकित (रोमाञ्चित) कपोलफलक यस्य लग्न कलेनेव—the
 idea is—his cheek had hair standing on end on account of
 emotion roused by the song of the bard, the poet fancies the रोमाञ्च
 to be pieces of the fine hairy growth (पक्ष्म) on the filaments
 (केसरम्) of the lotus on his ear भावयन्तम् reflecting over,
 appreciating अनङ्ग दशेयन्तम् who as if showed (in his person)
 the advent of the yuga (the era) of Cupid He was charming
 like Cupid सु० says 'अनङ्गजमना यदुपलक्षित युग कालविशेष, तस्य
 नूतनमदनसादृश्यात्, यदा अनङ्गयुग तदवतारनिव । द्वित्वसंख्यापूर्वकत्वात्' This
 and the following clauses lay stress on the extreme loveliness
 of the youth in various ways and the effects he produced
 on others चन्द्र यन्तम् who as though created a world full
 of moonlight He was bright like the moon and shed his
 lustre over the whole world विलासप्रायम्—his youthful smiles
 and gestures were to be seen everywhere अन्य सग (सृष्टि)
 सर्गान्तरम् अनु रचयन्तम्—this world is full of love and hatred,
 but he was the centre of the affection of all, no one hated him
 so he brought about another world as it were, where there
 was nothing but affection The student will note Bana's
 command over language He uses different words like उत्पादयन्त,
 जनयन्त &c, to convey the same sense शृङ्गारमयम्—full of love
 He was the cynosure of all eyes the whole day राग यन्तम्
 inaugurating a reign of affection आव चक्षुषो he was to the
 eyes as though the infatigating collyrium It was supposed
 that some magical collyrium when applied to the eye by a
 person made that person attractive to every spectator He by
 his beauty fascinated the eyes of all वशी०—certain incanta-
 tions were supposed to have the power of subduing the will of
 others Note the following मन्त्र credited with great power 'ॐ

गणपतये स्वाहेति । अयं गणपतेर्मयो धनविद्याप्रदायकः । इममष्टसहस्रं च जप्त्वा बद्धा
 शिखां ततः । व्यवहारे जयः स्वाद्य शतबाध्यावर्णां प्रियः ॥' स्वस्या...णाम्
 he was as though a powder that influences the senses to
 be comfortable. The idea is:—in his presence, the senses
 of the spectators were lulled into pleasure. C and T translate
 'to the senses a powder able to nfect the healthiest'. This is
 not so good as the meaning we suggest. अस्त...कस्य—the curiosity
 to see him is never satiated. सिद्ध...म्यस्य he was as though the
 never-failing remedy of blessedness. The moment he was
 seen, everyone felt blessed. पुनर्जन्म—Cupid was once burnt by
 S'iva; but on seeing that handsome youth, hearts fell under the
 sway of Love (i. e. love was born again). रसायनमिव यौवनस्य—
 रसायनम् (रसः mercury + अयनम्) a medical preparation contain-
 ing mercury. In ancient India, it was believed, as in many
 other countries, that mercury, if properly prepared, would
 make men immortal and free from old age. Note the passages
 'संसारस्य परं पारं दत्तेऽसौ पारदः स्मृतः'; 'शेकोऽसौ रसरानः शरीरमजरामरं कुरुते'.
 The सर्वदर्शनसंग्रह devotes a chapter to रसेश्वरदर्शन 'the philosophy
 of Mercury' (रस being identified with शिव). As रसायन produces
 perfect health, so youth attained perfection in the young man.
 एक...रामणीयकस्य—रामणीयक shared the youth with nothing else i. e.
 loveliness reigned supreme in him. कीर्ति...रूपस्य.—He was so
 charming that he seemed to be a pillar set up for all time to
 commemorate the triumph of beauty. मूल...हावप्यस्य as the
 principal amount of loveliness. The loveliness in others is like
 interest i. e. it is subsidiary (inferior) to the principal (the
 youth's charms). पुण्य...संसारस्य—the good deeds of the world
 bore fruit in the splendid form of the youth. कान्तिः (beauty)
 एव कृता तस्याः प्रथमाङ्कुरम्—none as handsome as the youth had
 preceded him. सर्वा...पतेः—Brahmā had created the world
 several times. By practice one acquires great skill and per-
 fection. So the beauty of the youth was the result of the skill
 acquired by Brahmā. प्रतापः glory, greatness. विभ्रमः amorous
 or sportive movements. यद्यः...म्यस्य—learning had attained the
 highest pitch of excellence in him. अष्ट...देशीयम् about 18 years
 old. The affixes कल्प, देव्य and देशीय are added in the sense of
 'a little less than, about'. 'इषदसमाप्तौ कल्पच्छेदयदेशीयरः' वा. 5. 3. 67.
 (इषदूनो विद्वान् विद्वत्कल्पः विद्वदेशीयः । सि. की.). द्वितीयम्—This and the
 following clauses in the accusative qualify पुरुषम् (l. 33). अपर...
 तुरङ्गम्—न परेण संछिष्टः तुरङ्गः यस्य whose horse was not touched by

another This may mean that his saddle was not held by any attendants as that of the youth was or that his horse was not closely followed by another : & other riders kept at a respectful distance We prefer the former meaning From the fact that the young man was cracking jokes with his companions, it seems that they were close to him (and so to the old man also) उत्तम कारम् whose form was like a pillar of heated (molten) gold (तपनीय) : & he was bright and red in complexion परिणत वय यस्य—old नीच वयम् who had short nails, beard and hair He did not allow these to grow शुक्तिफलितम् bald headed as a shell His head had no hair and the skin was white and glossy like mother of pearl रोमश्च उर एव यस्य 'लोमादि पामादि—विच्छादिभ्यश्च न इलच्' पा ७ २ १०० (लोमादिभ्यश्च । लोमश्च । रोमवान् । पामादिभ्यो न । पामन् । सि कौ) रू and ह are often interchanged as in रोमन् and लोमन् अनु शिक्षयन्तम् who, being dressed elegantly but not gaudily, seemed as though to teach even old age decorousness It is old age that makes men decorous. He was old and such an embodiment of decorum that old age might have taken lessons from him उत्सवण showy, gaudy गुणा नयन्तम् who seemed as though leading weight (importance or greatness) even to virtues He was so virtuous that he seemed to heighten the worth of the virtues themselves गरिमा—from गुरु Vido notes on विद्वलिता p 23 महानुभावता dignity or nobility He was so noble or dignified that even Dignity may have something to learn from him आचार correct deportment आचार्यकम् teaching, instruction आचार्यस्य भाव कर्म वा—according to 'योपधाद्गुरुभ्योत्तमाद्गु' पा V १ १३२ (रामणीयकम् । अभिधानीयकम् । सि कौ) वारवाण or—वाण a coat of mail, jacket 'कञ्चुको वारवाणोऽस्त्री' इत्यमर (वार आच्छादक वानमस इति वारवाण—क्षीर०) स्पष्टिकया परि वेष्टित मौलि यस्य पुरुषम्—is to be connected with अद्राक्षीत् (१ २७) above

P ११११—P १२१३३ अथ स दृशम् पुरोयायिनाम् soldiers that had gone ahead, vanguard यथा कथयताम् who, having come back, narrated all as they saw with astonished minds The vanguard was deep in wonder at the superhuman beauty of the two maidens The reading प्रतीत्य may mean प्रतिनिवृत्त्य and also 'having approached उपलभ्य having learnt दिव्या आकृति यस्य (adj of अयुगलम्) अयुगलम्—object of उपलभ्य प्रतूर्णतुरग whose horse began to gallop (: & he urged his horse to greater speed) निवारित परिजन येन who prohibited his servants (to follow him)

तेन—refers to the old companion of the youth described above. कृतं उपसङ्ग्रहणं साम्याम् who made a respectful salutation. ती—object of उपजग्राह. कित...जग्राह received them according to their precedence with hospitality usual in forest life beginning with the offering of a seat of tender foliage and ending with the present of fruit and flowers. सकुसुमैः फलैः अर्घ्यः (पूजाविधिः) अवसानं (अन्तः) यस्य (नर्ज. of आतिथ्येन). आसीनयोश्च तयोः when they sat. प्रवयस् an old man. प्रगतं वयः यस्य. 'प्रवयाः स्वविरो वृद्धः' इत्यमरः. सहजा (inborn) लज्जा धनं यस्य. सहज...जनस्य to address (another man) first (i. e. before he addresses) is (seems) an immodest act in the case of young women to whom innate bashfulness is all-in-all, particularly in the case of highborn maidens that are simple like the does of the forest. शालीन—bashful, shy—from शाला with the affix ल (ईन). 'शालीनकौपीने अष्टाकार्ययोः' पा. ५. 2. 20 (शालाप्रवेशमर्हति शालीनः अष्टः । सि. कौ. । अमागल्भ्यादन्यत्र गन्तुमशक्तः शाला-मेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी). The propriety of the word दन is this. A doe, by contact with human beings, may become bold; but one brought up in the forest far from human habitation will retain its original shyness and innocence. केवल...वृत्तिः But this (my) sense of hearing, envious of (my) eye that is blest (कृतार्थ) by seeing you, urges me, being eager to hear the news (of you). What सावित्री means is:—on seeing this extremely handsome young man, our eyes have been rewarded and gratified; but our ears have not yet heard anything concerning him and are therefore envious of the eye. चक्षुषे स्पृहयन्ती (वृत्तिः)—स्पृह governs the dative of the object of desire or envy. 'स्पृहेरी-प्सितः' पा. 1. 4. 36. 'वार्ता प्रवृत्तिर्वृत्तान्त उद्दन्तः स्वात्' इत्यमरः. प्रथम...प्रणयम् a good man at first sight offers his affection (प्रणयः) as though it were a present. She means that both the men, being good, have given their good will to the two maidens even at the first meeting. अम...वाचालवृत्ति lit. the heart offered by the great (प्रमदत्) with courtesy (प्रणयः) makes even a timid person talkative, as wine does. She means:—we are timid. You are great and courteously offered your heart (i. e. your regard) to us. This your regard for us makes us bold enough to address you. Wine also makes even a timid person garrulous, when he gets drunk. प्रम...प्सितं (with मयु) means 'proffered with over-powering courtesy' or 'proffered by a great man with courtesy'. अति...विसृज्यः confidence easily reaches its highest pitch in the case of a very yielding good man, as the

bowstring on the bow She means—you are very good and yielding So we treat you with the greatest confidence The words नम्र and कोटि are श्लिष्ट The bow-string easily reaches the furthest tip (कोटि) when the bow is extremely bent (नम्र) It is better to read आरोहति with B With आरोपयति (causal of रूढ् with अ) we naturally expect one more noun in the accusative (besides कोटिम्). आरोपयति will yield a very good sense, if we could read विलम्बम् and in that case गुण (virtue, string) will be श्लिष्ट and will be construed with both साधौ and धनुषि अति धियाम् in those whose minds are steady or who are very wise स्रष्टु शया master-pieces of creation from the Creator's hands त्रि भावि surpassing (everything) in the three worlds अस्य—refers to the young man सौजन्य तरलता it is not fickleness that is natural to young women that causes me to speak, but it is the great beauty of this one dear to the gods, which (भद्रता) is under the control of kindness (that makes me talk) She means—this young man is extremely handsome and yet very considerate (and not capricious in the vanity of his charms) It is this that urges me to know something more about him सावित्री very much desired that सरस्वती should be married to such a young man if otherwise eligible सह उत्तिष्ठति इति सहोत्था The word देवानां प्रिय is used by Bana in a good sense i.e. as meaning 'worthy, honourable' Compare 'इहापि जन्मनि दत्तमेवासाकममुना तप कुशेन फलममुलभदर्शन दर्शयता देवाना प्रियम्' हर्षचरित 8th उच्छ्राम. As oka in his edicts calls himself देवाना प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवादयः । भवान् दीर्घायु देवानां प्रिय आयुष्मानिति' on पा ५ ३ १४ (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of 'fool' to this Aluk compound Mr R R Kala takes देवाना प्रिय in this sense and applies it to सावित्री, but that is not correct Besides the sense becomes involved We may also take देवाना प्रियत्वं as referring to the old courtier आयमनेन—connect with शून्यता नीत अपुण्यभाक् unhappy विजृम्भिता विरहव्यथा यस्य in which the pain of separation is growing अपहृत हरस्य हुङ्गाराहङ्कार येन who humbles the pride of the defiant roar of Siva A wrathful man makes the sound हुन् शिव in wrath burnt मदन by the fire from his third eye Vide p 14 (notes) Put the youth, who was as handsome as Cupid, humbled Siva's pride by his very existence This passage is reminiscent of the verse 'असह्यहुङ्कारनिवर्तित पुरा पुरारिम प्राप्तमुख शिलीमुख । इमां हृदि व्यादत्तपातमक्षिणोद्विशीर्णमूर्तेरपि पुष्पधन्वन ॥

कुमारसम्भव. V. 54. अनन्यजः—न अन्यसाध जायते इति—Love is mind-born and has no physical birth. So Cupid is called अनन्यज or अनन्यजन्मा. किं नाम यस्य सः किं नामा तस्य. समृद्धं तपः यस्य—her idea is that none who does not possess a store of merit or austerities can be blest with such a son. अमृतवर्षा showering nectar i. e. great delight (with the youth); कौस्तुभ sprang from the ocean along with अमृत. कौस्तुभ...हृदयति—The कौस्तुभ jewel churned from the ocean was placed on his chest by Vishnu. 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः। तस्मिन्हरिः सृष्ट्वा चक्रं वशीललङ्कारणे मणौ॥' भागवतपुराण VIII. 8. 5. The word is derived as 'कुं भुवं रतुभाति ध्यामोति कुस्तुभः सागरः तत्र भवः'. त्रि.. स्या deserving to be worshipped by the three worlds. महत्स्तेजसः of this very brilliant man. प्रभातसन्धेय—The morning twilight gives birth to the sun, the great luminary, and people perform their adoration in the morning. कानि...क्षुराणि what fortunate letters come to be his name (अभिख्या)? 'अभिख्या नामशोभयोः' इत्यमरः. The student will notice how politely सवित्री asks for information concerning the young man's country of birth, his destination, his parentage and his name. आर्य...हृदयस्य in seeking to know your honour, the same order is followed by my heart that acts as curiosity dictates. She wants to know the same four things (country of birth &c.) about the old man. प्रकटिनः प्रश्रयः (courtesy) येन. सति...विद्या to speak what is agreeable is a hereditary art with the good (i. e. they are past masters in that). न...वचोभिः—handsome women are described as चन्द्रानना. सवित्री had not only a moon-like face, but her words also were चन्द्रमय, were such as gladdened the heart of the listener by their ambrosial sweetness. चन्द्रमय—made of the moon. सुधा—The moon is said to shower down nectar with his rays, being called सुधांशु. सौजन्य...जायन्ते women like you, who are the birthplace of goodness, come into the world as the arts for moulding good men after a great deal of merit (शुभ i. e. पुण्य). He means:—It is due to the accumulation of the good deeds of the world that noble women like you are born. Such noble women fashion men into good men, as the study of the arts enables a person to fashion from raw materials finished articles. दूरे...पश्यन्ति let alone mutual conversation, even the interchange of glances with the noble (अभिजात) raises a man to the highest pitch (of goodness or glory). भूषणं goes with दधीचः. भार्गववंशस्य—ज्यवन the father of दधीच belonged to the भृगुगोत्र. The

story of च्यवन and his wife सुवन्मा is alluded to in विष्णुपुराण IV 1 In रामायण सु-दशरुण्ड chap 24 she is mentioned in a list of पत्निनाम (verse 1) The story is given in great detail in पद्मपुराण 4th रुण्ड (पातालरुण्ड) chap 11 ff च्यवन was the son of मनु He performed such severe austerities that an ant hill grew upon him The daughter of king शर्याति in play thrust a pin in the anthill and put out च्यवन's eye In order to propitiate the sage he gave that daughter to him in marriage भू लकस्य who is an ornament of the three worlds भू, भुव and स्व These are the first three out of the seven worlds (भू, भुव, स्व, मह, जन, तप, मत्स्य) अदभ्य (प्रचुरेण) प्रभावेण स्तम्भित (paralysed) जम्भारे (इन्द्रस्य) मुजस्तम्भ येन The Asvins cured च्यवन of old age and blindness च्यवन gave सोम at a sacrifice to the Asvins who were never before allowed that honour Indra becoming angry at this raised his hand to strike the sage with his वज्र च्यवन paralysed the hand of Indra Vide पद्मपुराण 4th रुण्ड chap 16 'शक्र वज्रधर इद्वा मुनि स्वदननोपवन् ॥ दुष्कारमवरोद्धीमान् सग्न यामास तद्वज्रम् ।' verses 15 16 शिरसां शयन तेन दुर्ललित पादपङ्केत इत्य- Gods and demons bowed their crowned heads at his feet, which were thus over fondled (दुर्ललित) by treading on the jewels in their crowns निवर्तेज प्रसरेण (by the spreading of his own lustre) शुष्ट (scorched) पुलोमा येन When मनु went out leaving his pregnant wife alone, the demon पुलोमा made bold to lay hands on her, when her foetus slipped from her womb On seeing that foetus so fallen the demon was hurnt to ashes See आदिपर्व chap 56 बहुवृत्ति नीवित्त इति his life existing outside i.e. the son was dear to his father as his own life Separate जननी अस्य नित जगत् येन शर्यातस्य—In विष्णुपुराण (IV 1) king शर्याति is said to be the son of मनु अतर्वली pregnant ('अन्तर्वली च गर्भिणी' इत्यमर) from अतर् with the affix वच् 'अन्तर्वत्पतिवतोमुक्' पा 4 1 32 (एतयो स्त्रिया नुर स्यात् । अन्तरत्यस्या गर्भ इति अन्तर्वली । पतिवली । सि कौ) वैजनने मासि in the month in which the child was expected 'सुनिमासो वैजनन' इत्यमर विजनने भव or विजननस्य अयं वैजनन पिता नाययत्—Even now a woman is brought to her father's house particularly when it is the first delivery Separate अनेहसा (by time in course of time) अवर्धत अनेहस्य time तत्रैव—in the palace of king शर्यात यत्तु young (applies to the child दधीच as well as to the moon) The young moon gives delight to all रानीबलोचन lotus eyed भर्तुं दुहितरि even when his daughter (सुवन्मा) returned to her husband's house आसेचनवदर्शनम्

आसेचनकं दर्शनं यस्य) whose sight never satiated him i. e. though he saw him continuously, he wanted to see him more still. तदासेचनकं वृत्तेर्नास्त्यन्तो यस्य दर्शनात् इत्यमरः (मासिच्यते आप्यायते वृग्नेन तसेचनकं यस्य दर्शनात् वृत्तिरूपति—क्षीरं). मातामहः—refers to शर्वात. नोविनोदनम् that diverted or gave solace to his mind. विद्याः—see above p. 18. कलाः—The Kalās were said to be 64, such as [सूत, गीत, आलेख्य. They are enumerated in वात्स्यायन's कामसूत्र (I. 3.). पारुढं यौवनं यसिन्. अहमिव refers to शर्वात and असौ to च्यवन. गुह्यं नाम यस्य whose name is auspicious. भृत्यपरमाणुम् an atom of a servant i. e. an insignificant servant. अवधारयतु understand. गायान्तम्—refers to दधीच. मया...स्वामी my master made me his attendant. अभिसारः companion. अभिसारेण सह साभि० (बहुव्रीहि). Compare 'महासामन्तैः कृत्वा साभिसारम्' first para 5th उच्छ्वास. यदि... कुलम् that (of शर्वात) is a royal family to which we (i. e. I) have been hereditarily attached. C and T translate 'our royal house follows the rule of heredity'. This inverts the sequence of ideas. उत्तमानां...मन्दाक्षम् length (of service) produces in the good (in good masters) a certain amount of kindly (or partial) feeling even towards dependents. मन्दाक्षम्—partiality, connivance. मन्दं अक्षि इव यत्र मन्दाक्षम्, according to 'अक्षोऽर्शनात्' पा. 5. 4. 76. (अचक्षुःपर्यायादक्षोऽश्च स्वात्समासान्तः । गवामक्षीव गवाक्षः । सि. कौ.). He puts down this and the following sentences for showing that, though he is unworthy to be the confidential companion of the noble prince, yet his master favoured him for his long and faithful service. अ...महत्ताम् inexhaustible indeed is the treasure of kindness in the great. इत...मात्रमिव only at the distance of about two kros'as from this place. This is accusative of distance. 'गव्यूतिः स्त्री क्रोशयुगम्' इत्यमरः (from गो + यूति according to the Vārtikas 'गोयूती छन्दस्युपसंख्यानम्' and 'अध्वपरिमाणे च' on 'वान्तो वि प्रत्यये' पा. 6. 1. 79.). पारेशोगम्—beyond the S'ona. शोगस्य पारे पारे०, according to 'पारे मध्ये पठ्या वा' (पारमध्यशब्दो पठ्यन्तेन सह वा समर्थयेते । एदन्तत्वं चानयोर्निपात्यते । पक्षे पठ्य-तत्पुरुषः । पारेणद्वादानय । गद्वापारात् ।...सि. कौ.). स्व...देशम् the appellation of which was derived from his own name. निर्मितः व्यपदेशः यस्य. चैत्र...कल्पम् almost like चैत्ररथ. For the affix कल्प, vide notes on अष्टादशवर्षदेशीय above p. 55. चैत्ररथम् name of the garden of कुबेर, the lord of riches. 'अलकायाः दक्षिणान्धवनं चैत्ररथं प्रिये । योजनानुनविस्तीर्णं सर्वं कल्पद्रुमाकुलम् ॥'. तत्र (काननं) अवधिः यस्याः. तद...यात्रा this our journey is to end there. यदि...परि if your courteousness accepts or seizes this moment (to do us a favour) or your heart enter-

tains regard for us गृहीत क्षण येन अविद्यमाना अवहेला (disdain, or contempt) यसिन् भूमि हों वा or if this person (ः e I) is an object of favour (with you) or worthy of being listened to (by you) प्रथम हलस्व first request of curiosity (ः e due to or out of curiosity) शुश्रूष्व desirous to hear शुश्रूषु—from the desiderative base of श्रु with the affix उ, according to सन् आदेश भिक्ष उ 'पा 3 2 168 ने चरति this your (noble) form cannot fail to be (ः e must be) divine The idea is that there is an invariable concomitance between such nobility of form and दिव्यता गोत्रनामनी family and name स्पृहणीयता नीत was made an object of envy सम र्थानाम् who is a combination of mutually conflicting things तथा हि for instance, to explain It will be noticed that in the following four lines, the विरोध is only verbal, the words being श्लिष्ट and that in each case the incongruity is explained away by taking different senses of the same words सन्नि तिश्च (1) सन्निहित बाल अभकार यस्याम् in whom fresh darkness was present, (2) सन्निहित बालेषु अभकार यस्याम् who had darkness (ः e dark colour) present in her locks (1) भास्वत (सूर्यस्य) मूर्ति यस्याम् in whom the sun was present, (2) भास्वती मूर्ति यस्याम् whose form was brilliant Here if the first sense of the two words be taken, there is विरोध, but there is none if the second sense of each clause be taken पुण्ड मुखी (1) with a tiger in her face (पुण्डरीक व्याघ्र मुखे यस्या), (2) with a face resembling a lotus हरिणलोचना (1) having deer in her eye, (2) who had the eyes of a deer 'व्याघ्रेऽपि पुण्डरीको ना' इत्यमर C and T following the com take पुण्डरीक as 'lion' बाला धरा (1) possessing the lustre of the young sun, (2) bright like the lustre of the morning sun or having a lower lip lustrous like the morning sun बालातपप्रभ अक्षर यस्या कु सिनी (1) possessing laughing night lotuses, (2) whose smile is bright like कुमुद कुमुद are white lotuses that open by night There is विरोध in saying that she possessed the morning sunlight and also opening कुमुद But the विरोध vanishes if we say that her complexion was rosy like fresh morn and her smile was bright like कुमुद Smiles are poetically said to be white. कल खना (1) that possessed the cackling of कल्हस (कल्हसनां स्वन यस्याम्), (2) whose voice was like that of a कल्हस (कल्हसस्य श्व रान यस्या) स धरा (1) that had clouds rising (समुन्नता पयोधरा मेघा यस्याम्), (2) whose bosom was high swelling (समुन्नतौ पयोधरौ यस्या) When there are clouds, the sound of कल्हस cannot be heard, because

at the approach of the rains हंस were supposed to migrate to the मानस lake. Or the विरोध may be this:—if there is thunder in her, how can she have the low cackling of कलहंस? कमल...करा (1) possessing the delicate lustre of lotuses; (2) whose hand is delicate like a lotus. हिम...सम्भा (1) whose hips are broad with slabs of the Himālaya mountain; (2) whose hips are broad like &c. Lotuses and slabs of snow cannot exist together, as snow blights lotuses. Compare 'हिमसेवविषत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता' रघु० VIII. 45. करमोरः (1) having the thigh of a camel; (2) having a thigh round and tapering like the trunk of an elephant. करमः a young camel; also 'the back portion of the hand from the wrist to the root of the fingers.' वि...मना (1) whose gait is slow; (2) whose gait is languidly sportive. A camel is well-known to be a fast animal. One who has the camel's thigh cannot be slow. अमु...भावा (1) who has not given up devotion to Kumāra i. e. कार्तिकेय; (2) who has not yet passed the stage of girlhood. अमुक्तः कुमारै स्कन्दे भावः भक्तिः यया. अमुक्तः कुमारभावः यया. स्निग्धः (affectionate) तारकः (तदाख्यः असुरः) यस्याम्. स्निग्धा (charming) तारका (pupil of the eye) यस्याः. The demon तारक was killed by स्कन्द. One who is devoted to स्कन्द cannot secure the affection of तारक. अथा the road i. e. the distance. परि...रिष्यति Familiarity (with us) will surely make (everything) clear. अनुवृत्ते दृष्टः seen by chance. अनुपङ्गः incidental connection. नवः अम्भसा मरः (burden) तेन गम्भीरः अम्भोधराणां (मेघानां) ध्वजः (ध्वनिः) तन्निभया तत्सदृश्या. भारत्या in a voice. नर्तयन् भुजगमुजः making the peacocks dance. Peacocks subsist on reptiles and dance when clouds thunder. The voice of दधीच was mistaken by the peacocks to be the thunder of clouds. भुजगपुनः (with दधीच) would mean 'whose arms were (long and lithe) like snakes.' Separate प्रसादम् आर्या आराध्य० कृता नमस्कृतिः येन. उच्चाल started away. उत्तम्वितं पद्म यस्य the eyelashes of which were raised up. निश्चला तारका यस्य. लिपितेनेव चक्षुषा with an eye that was as though drawn in a picture (i. e. that was quite motionless). कृच्छ्रा...दृशम् with difficulty she withdrew her eye (from that direction).

P. 12 l. 33—P. 13 l. 10. अथ...सुव्याप. तस्य = दधीचस्य. रूपसम्पदम् perfection of beauty. अवशेव as though helpless. अप्रहितमवि though not sent. कुतोऽपि (1) from some indescribable cause; (2) from the earth. The creeper with its shoots springs from the earth. सालस्या इव—आलस्येन सह (बहुमीहि). शून्या vacant in mind.

सनिद्रा sleepy, dreamy अस्तमुपयाति—connect with तेनसि प्रत्यक् पयस
मण्डल यस्य whose orb was thrown westward छाद्ग त्विषि the
brilliance of which was rosy like a bunch of छाद्गलिका कमलि
नीवामुक the lover of lotuses plants कमलिनी plants bloom at the
advent of the sun कठोर शोचिषि the lustro (शोचि) of which
was red like the head of a fully developed (कठोर) crane
सावित्र सवितु इद सावित्रम् त्रयीमये—त्रयीमय is an appellation of the sun
त्रयी means 'the three Vedas As the sun is worshipped with the
Veda or as the most sacred verse of the Rīgveda, the गायत्री, is
addressed to the sun the latter is called त्रयीमय or त्रयीतनु Com
pare भागवतपुराण 5 20 4 'त्रया विद्यया भगवत त्रयीमय सूर्यमात्मान यजते'
तमाल is a tree the leaves of which are dark मलिनयति loc sing
of the *pr p* of the denominative verb मलिनयति from मलिन
द्यौम is the object of मलिनयति सज्ज तलम् when the moon very
slowly crept up the sky, like a swan of the Ganges following
the tinkling of the anklets of the roaming Siddha damsels For
सिद्ध see above (text p 5 l 25) सिद्ध does not mean 'saint' here
as C and T think A हस is white and hence the moon is
compared to हस The moon sailed in the Milky Way, which is
white and resembles the मन्दाकिनी कृत सन्ध्यायै प्रणाम यया निशा
मुखे at the very beginning of night She was languid and tired
and so took the first opportunity to lie down This contrasts
with उचिते शयनकाले below विमुक्तानि अङ्गानि यस्या whose limbs were
drooping or languid कृत्वा कलापम् having gone through her
evening ritual as it was being usually performed by her
कलाप = समूह This shows that she was unaffected, while सरस्वती
was perturbed by the wave of passion

P 13 ll 11—28 इतरा कुलै अद्ग तला whose bed of tender
leaves was disarranged (विवृलित) by the tossing of her limbs
निमीलित closed मलं परि the world of mortals is surely above
(i e superior to) all worlds एवविधानि—refers to दधीच सक
गुरुणि (1) worthy of respect on account of (the possession of)
all virtues (with दधीच), (2) heavy even to the collection of
all threads (with रत्नानि) Even numerous threads may not
bear the burden of a big jewel, what of a single thread ? ग्राम =
समूह She explains in the following clauses how he possesses
all the qualities and is an ornament to त्रिभुवन तस्य नु—the
moon is but a drop oozing from the stream of the beauty of
his face The moon is round and bright like a drop His face
is so much more charming than the moon that the latter seems

but a drop as compared with the stream of his beauty. Explain the following clauses similarly. विधेपाः glances. For विकच...कराः, compare above 'चक्षुषः प्रथिता विकचकुमुदकुवलयकमलसरःसहस्रसञ्छादितदश-दिशं' (text p. 9. ll. 23-24 and notes p. 50). आकरः = समूहः. अधरमणेः of his jewel-like lip. His red lip is like a red jewel. दीपितयः = किरणाः. बम्भूकम् is a red flower. The word विकसित is put in to indicate deep red. तस्य...नङ्गः The disembodied one (Cupid) is only a means (उपकरणं) of enhancing the beauty of his body. There is a picturesque effect in saying that his नङ्ग has its beauty enhanced by अनङ्ग (one who is without body). 'परमागो गुणोत्कर्षः' क्षीरस्वामी. बाण is fond of this word. Compare 'उपहितकान्तिपतिप्रभागा लक्ष्मच्छायेव चन्द्रमसः' कादम्बरी p. 267 of P; "कुटिलक्रमरूपक्रियमाणपङ्क-वपरमागैरपरैः' हर्षचरित 1st उच्छ्वास. Connect स्त्रैणानि with the three, चक्षुषि, चेतांसि and यौवनानि. 'स्त्रैणानि of women (from स्त्री). 'स्त्री-पुंसभ्यां नञ्प्रत्ययौ भवनात्' पा. ३. 1. 87. येषां...दर्शनस्य within whose vision he comes. The reading अविषयः is explicable. The meaning then would be 'the eyes, minds and youths of those women are blessed who do not see him', the idea perhaps being that it is better that he be not seen at all rather than suffer for his sake an insatiable longing. क्षण...धर्मेण in showing him to me only for a moment, my evil deeds of former lives have as though borne their fruit. She means that if he could be seen continuously, there would then be no distress, but only bliss. This sentence has been explained differently. 'My misconduct (in laughing at दुर्वासस), though done in this very life, has borne fruit, as though it were done in a previous life, by showing that rare young man to me, though for a moment'. It is generally the actions of past lives that bear fruit in this life. But this is not a very happy explanation. We think that the mere fact of laughing at a mistake would hardly be called an अधर्म even by सरस्वती. It will be noticed that from the words अजायत च नवपङ्कव &c. (p. 13 l. 1 ff), Bāṇa describes the various stages of Love in strict accordance with writers on Rhetoric. 'अभिलाष-चिन्ता-स्मृति-गुणकथनोद्देगसम्प्रलपश्च । उन्मादोऽथ व्याधिर्जडता स्मृतिरिति दशाऽत्र कामदशाः ॥' साहित्यदर्पण III. 190. The sentence अजायत० shows अभिलाष; the next shows चिन्ता. The sentence 'कृतसन्ध्याप्रणामा...तस्यौ' indicates स्मृति and in 'मर्त्यलोकः खडु' we have the fourth अवस्था 'गुणकथन.' In the sentence 'मदनशरः' (l. 21) we have the 5th stage of उद्देग. प्रतिपत्तिः course of action; means. का...दानीम् what should I do now? स्वप्ने आसादितं द्वितीयं दर्शनं यथा. आकर्षणं आकृष्टं

कामुक (धनु) येन Cupid smote her with all his power प्रतिबुद्धा when she awoke At his very first sight she fell in love with him But when she saw him again in her dreams, she was hopelessly smitten by love मदन जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state) The plain meaning is — being smitten by love, she became restless When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard. So here अरति is fancied to have made a call on her अरति — 'स्वामीष्टवस्त्वलाभेन चेतसो याज्ञवस्त्विति । अरति सा' Another sense also is hinted, रति is the wife of मदन As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her The meanings of नञ् (अ) are six 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्रदास्य विरोधश्च नञर्थो पदप्रकीर्तिता ॥' कुसुम भक्त — one who is beaten feels pain But she felt pain though not beaten The cause of pain was really her love sick condition In this and the following five sentences Bana describes her condition by employing the figure of speech called विभावना It consists in stating that an effect follows though its cause is non-existent 'प्रियाया प्रतिषेधपि कल्प्यतिविभावना' काव्यप्रकाश X In such cases only the well known cause is absent, while some other cause works to bring about the effect Compare for this and the last clause 'कुसुमितलताभिरहताप्यधत्त हनमलिकुलैरदृष्टापि ।' परिवर्तते स नलिनीलहरीभिरलोलिताप्यपूर्णत सा ॥' मन्द मुमोच when dust (रज) enters one's eyes, tears fall She shed tears through love-pangs though the pollen (रज) of flowers did not soil her eyes हसपद्मा एव तालवृन्तानि (fans) ते वा ता (emitted) वाता ते वितता (spread) ते शोणशीकरे the spray of the Sona river आर्द्रता (1) becoming wet (2) becoming full of soft feeling प्रेङ्ग दोलाभि though not borne on the pairs of roving (प्रह्व) Kadambas she rolled on the swinging waves of the sylvan lotus ponds 'कादम्ब कलहस स्यात्' इत्यमर वमलिनी — a place abounding in कमलस 'पुष्करादिभ्यो देसे' पा 5 2 135 (पुष्करिणी । पद्मिनी । सि कौ) The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed विघटमानानि (separating) चक्रवा क्युगलानि ते विसृष्टे (adj of धूमै) द्यामस्तामाससाद she became dark (i.e. lost the colour of her complexion as she was love sick) One is darkened by smoke The sighs heaved by the separated चक्रवाकs are like धूम The चक्रवाक male was poetically supposed

to become separated from its mate at the approach of night. अचेष्ट she wriggled. A man stung by bees would fling his body about.

P. 13 l. 29—P. 14 l. 11 अथ...यासीत्. गण...गमे after the lapse of many nights. 'गणरात्रं निशा बह्वयः' इत्यमरः. निवर्तमानः—विकुक्षि returned after accompanying दधीच to his father's place. तथैव—as before (when दधीच left his attendants behind). छत्रधारः (umbrella-bearer) द्वितीयः वस्य. डुडैके Perfect of डौक् 1 A to approach. वन...द्वीवा stretching her neck like a woodland doe. नार्ग...दृशा she as though bathed him who was tired by the journey with her glance that whitened the ten quarters. One's fatigue is lessened by a bath. She steadfastly looked at him. The glances of her bright eye were like water. कृतः कासनपरिग्रहः येन. कश्चि...कुमारः is the prince well? कश्चित् (ind.) indicates 'I hope'. सरति मवसोः—the genitive is used in accordance with 'अधीगवेदेयां कर्मणि' पा. 2. 3. 52 (words having the sense of दृ with अभि 'to remember' and द्य् and ईश् govern the genitive of the object). केव...दिभति only he is somewhat emaciated in body in these days. भवि...धत्ते he has a certain vacantness (of mind) which is inexplicable and without any (apparant) cause. अन्वक्षन् *ar/o*. immediately, forthwith. अक्षस्य (रथस्य इन्द्रियस्य वा) पश्चात् अन्वक्षन् (अव्ययीभाव). The reading अन्वक् means the same thing. 'अन्वगन्वक्षमनुगेऽनुपदं छीवमव्ययम्' इत्यमरः. The meaning प्रत्यक्षं assigned by the com. does not suit the context. वाणिनी = दूती. 'वाणिन्यो नर्तकीदूत्यौ' इत्यमरः. उच्छ्वसितं—the breath or life (i. e. she is a great confidante of the prince). महानुभावः magnanimous, noble. यदे...वभाति that he thus keeps up familiarity with a person not known to him and seen only for a moment. तस्य...मासीत् his mind was somehow by chance fixed on us (caught by us) while he passed (on his way), as a shawl may be caught by wayside creepers (in the case of a traveller). अक्षयं...सुतोः the nobility of your prince is not devoid of high birth i. e. in the prince high birth and nobility of character are combined. अक्षयम् not devoid of, full. स्वामिदनु must mean prince here. विकुक्षि was the servant of क्षुषोत्, whose grandson (and not son) दधीच was. Or सुनु may be used in the sense of 'offspring in general'. A daughter's son was in ancient times like a son of the body. 'औरसो धर्मपत्नीवस्तत्समः पुत्रिकासुतः' याज्ञ० II. 128. अलसः...मनांसि people are indeed lazy that they do not make their own (lit. buy) the hearts of the great that are easily befriended by offering something or other. मुत्तमं सौहार्दं (मैत्री) येयान्. She

means —she and her friend did very little for the prince, but he being great and noble offered his affection to them in return for what little they did. If the world will also offer something ever so little to the great, the latter will befriend them सो सुवनम् it is this excess of magnanimity in the great not found in ordinary people, that makes the three worlds the instruments (of the great) The three worlds come under the control (are willing to abide by the orders) of the great on account of the latter's औदार्य उच्चावचै high and low, various 'उच्चावचै प्रकृतवस्त्वसृष्टिभिः, विचित्रैरिति वा' स० 'उदक् च अवाक् च उच्चावच उन्नत चावनत च वा' क्षीरस्वामी It is a compound of the मधूरव्यसकादि class (पा II 1 72)

P 14 l 12—P 15 l 25 अपरे र्मनसी The first sentence is अपरेषु मालती समृद्धयत (p 15 l 17) उचति loc sing of प्र p of इ with उद् सुमणौ—the jewel of the heavens उद्गमा इति यस्य अभिद्रुता (attached) तारका येन तामरसाना व्यास (विकास) तस्य व्यसन (intent apprehension) अस्ति अस्य इति व्यसनिन् तस्मिन् Red lotuses open at sunrise आयाती this and the following adjectives (in the nom sing f) qualify मालती (p 15 l 17) तरल नयती under the guise (छल) of the covering of the sparkling (तरल) complexion of her body, she seemed to bring all the very clear water of the Sona The poet fancies that her sparkling complexion was really the transparent water of the शोण which she brought with her when crossing it वितान—म् canopy Here the figure is अपहृति which consists in the poetic denial of the real character of a thing and establishing in its place something else resembling it 'प्रकृत यन्निषिद्यान्यस्याप्यते सा त्वपहृति' काव्य प्रकाश X स्फुरिताना (opened, expanded) अतिमुक्तकुसुमानां स्रवकेन समा त्विद् (कान्ति) यस्य—adj of तुरङ्गमे and मृगपती सटाल having a mane (adj of both मृगपती and तुरङ्गमे) मृगपती इव गौरी ३३ पावती rides a lion गौरा also means 'fair' (as applied to मालती) सिंह is the वाहन of दुर्गा सली तस्य (adj of व्युलस्य) that were gracefully placed on the girth of the horse उरोवधम्—the leathern strap passing round the horse's chest तिर्थं रणितम् (adj of व्युलस्य) the sharp jingle (रणित) of the anklets on which was listened to by the horse with slantingly upraised ears अनि वितस्य that were decked with very thick Alaktaka dye. 'पिण्डालक्तकं कथितोऽलक्तकरस' स० पहवितस्य—पहवा सथाता अस्य स पहवित—the soles of the feet were so dyed with Alaktaka as to look like the new leaves (which are reddish) of trees कु पृष्ठस्य the

upper surface of which (feet) was reddened with saffron. उभयतः—as she rode astride, her feet were on both sides of the horse. ताडन...गतानि come out of their craving for her kicks. It was a convention among Sanskrit poets that the red As'oka tree put forth blossoms when kicked by handsome young ladies. Such conventions are summarised in the following verse 'स्त्रीणां स्पर्शात् प्रियवृत्तिकसति वकुलः सीधुगण्डूपसेकात् पादाघातादशोकस्तिलककुरवकौ वीक्षुणास्त्रिद्विनाभ्याम् । मन्दारो नर्मवाक्यात्पटु-सूदहसनाच्चम्पकौ वक्त्रवाताच्चतो गीतात्रमेरुविकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by महिनाथ on 'मेघदूत' II. 17. 'रक्ताशोकश्चलकिसलयः'. दोहदन् longing. 'अथ दोहदन् । इच्छाकाङ्क्षा स्पृहेहा तद्' इत्यमरः. Her feet being dyed red both beneath and above and being on both sides of the horse, the poet fancies that she as if drew along with her forests of red As'oka trees that had put forth foliage (किसलयित) and that accompanied her in the desire of being kicked by her. The lines (पद्मस्य) of अलक्तक dyo on her soles correspond to the किसलयस of the रक्ताशोक. सकल...सला on whose hips jingled a girdle as though it were a proclamation (आघोषणा) for forcibly seizing the hearts of the whole mortal world. She was so handsome that she forcibly captivated the hearts of all. The jingling रत्नना was the proclamation announcing this pillage of the hearts. C and T translate 'a proclamation devoting to murder and rapine the hearts'. It is difficult to see how 'murder' comes in here. धौत...रता whose creeper-like form was covered by a gown (कञ्चुकः) made of washed and white silk and reaching up to her toes and lighter than even serpent's slough (निर्मोकः). नेत्रम्—silk cloth. 'स्वाञ्जटांशुकयोर्नेत्रम्' इत्यमरः. निर्मोकात् लघुतरेण. आप्रपदीन—from आप्रपद with the affix स (इन्), according to 'आप्रपदं प्राप्नोति' पा. 5. 2. 8. (पादस्यायं प्रपदं तन्मर्यादीकृत्य आप्रपदम्). छात...सरसी who, with her limbs white with slightly dried (आद्यान) sandal and visible through the fine (छात) gown, seemed as though she were a lotus plant, the stalks of which were clearly visible (विभाव्यमान) in the transparent water. 'अमांसो दुर्बलदछातः' इत्यमरः. छात lean, thin (from छे to cut). अवयवैः—understand उपलक्षिता after it. The instrumental is used in accordance with 'इत्यम्भूतलघुणे' पा. 2. 3. 21 (जटाभिस्त्यापसः । सि. कौ.). कुसुम्...धाना wearing a petticoat (चण्डातकं) red with safflower dye, variegated with spots (पुलकः) of different colours and gleaming inside (the gown), as though she were a crystal spot bearing a treasure (निधानं) of jewels. Her gown was white

and glossy like crystal Inside it was the red चण्डातक as inside the crystal ground red gems may be found. Jewels are red like safflower dye (कुसुमरागवत् पाटल) The spots of various colours on the petticoat looked like precious stones called पुलक. पुलक- also means 'yellow orpiment' "नानावर्णविन्दुविन्यासः पुलकवन्धः, मणिविशेषाश्च पुलकाः" सं०. 'रुमिप्रमेदे रोमाश्चे पुलक प्रस्तरे विदुः' शाश्वत 373 चण्डातक—o petticoat reaching to the middle of the thighs. 'अर्धोष्क वरस्त्रीणां स्याच्चण्डातकमनुकम्' इत्यमरः. हारेणा.. द्यौः with a necklace having pearls round like *Amelaki* fruit, she seemed to be the autumnal sky variegated (शार) with bright (स्फुरित) and large clusters of stars and overcast with a veil of thin white clouds She was like the autumnal sky, her white silken कञ्चुक like the white thin clouds of शरद् and the large and round pearls like the stars in the sky. आमलकीफलवत् निस्तलानि (without a bottom: e. round) मुक्ताफलानि चक्षुः. The reading निस्तुल (incomparable) is not good कुच...धारयन्ती over her breasts resembling full jars, she had tied a jewelled necklace shooting forth red and green rays, as though it (necklace) were a garland of wild flowers (indicating) the entrance into her heart of some (indescribable) happy man कुचो पूर्णकलशी इव. प्रालम्बमालिका is a garland or necklace reaching from the neck to the chest 'प्रालम्बमालिकां स्नात्कण्ठात्' इत्यमरः. The jewels were red and green (emerald) and so resembled red and green leaves (किसलम्). Jars full of water were placed at the entrance of houses as auspicious पहलवः were placed on the tops of such jars and garlands were tied round the necks of jars and on gates Hence the poet fancies that her breasts on which rolled a necklace were jars with leaves and flowers indicating the auspicious entrance of some one in her heart. He whoever swayed her heart with love must be called blessed (पुण्यवत्). 'वनमाला विधातव्या पहलवै. कुसुमैः फलैः' विष्णुरहस्य. Compare for the ideas 'उभयपार्श्व-स्यापितोत्पलवमुखपूर्णह्रिमकलश (कायमान)' कादम्बरी p 281 of P, 'वेदीविनिहि तपलवल्लामह्रिमकलशे वद्धवनमालादासि...मन्दिरे हर्षचरित 7th उच्छ्वास (2nd para), 'समुल्लसद्भिः सनमण्डलैर्मङ्गलकलशमय इव बभूव लोक' हर्षचरित IV. एकैकस्य of each one (out of the many she wore). हाटककटकस्य of the golden bracelet मर नायस्य—the golden bracelets were inlaid with emerald stones cut into the shape of a crocodile. वेदिका—level ground (on which the stone was set) स्थल...माना who was as though followed by land lotus plants under the belief that she was लक्ष्मी. The emeralds on her bracelets emit-

ted pencils (सन्तति) of green rays in all directions, which (pencils) the poet fancies to be खलकमलिनी that are also green (with leaves). Lotus plants are ordinarily in water. As she moved on land the मयूखसन्तति is fancied to be खलकमलिनी. लक्ष्मी dwells in lotus beds. मालती resembled लक्ष्मी in her beauty. वहल...वमन्ती from her lips darkened by the dark streak (कृष्णिका) of plenty of betel, she as though emitted darkness mixed with the glow of evening that was drunk by the moon of her face. The moon swallows darkness. Her face was like the moon. The dark-red tint of ताम्बूल taken by her in abundance resembled darkness mingled with evening radiance. मुखमेव शरी तेन पीतम्. विकचं नयनकुवलयं तस्मिन् कुतूहलेन आलीनया (settling or sitting upon). संहत्या = समूहेन. निरुद्धं अर्पवदनं यस्याः. Bees followed her dark eyes, thinking them to be lotuses and covered the upper part of her face, as though with a veil (जालिका) of blue silk. नीलीरागेण निहितः नीलिमा यस्मिन् (adj. of दन्तपद्मे) which was made blue with indigo-colour. नीलिमा is formed from नील like पिद्मलिमा (p. 23). शिबि...शितिना as blue as the throat of a peacock. The reading शितिगलं would mean 'as blue as (the throat of) शिव.' शिव is called शितिकण्ठ, as his throat grew dark when he drank कालकूट. See notes p. 2. दन्तपत्रं an ear-ornament. काल...माना—she was fair and bright like lightning and the dark दन्तपत्र was like a streak of dark (काल) cloud. पल्लव also are placed on the ear as ornament. कल्पितेन made. चालिका—an ear-ornament dangling from the lobe of the ear. 'चालिका ! चालयां चालुकापत्रकाद्वलाकर्णभूषणे' मेदिनी (कान्तवर्ण 130). चालोकः (light) एव जलं or जलमिव तत् वर्णतीति. The bright light of the pearl pendants hanging downwards (अधोमुख) fell on her creeperlike arms. Tender creepers may be watered by two girls (चालिकायुगल) bending down. The bright light resembles clear water. दक्षिण...तला with the inner leaf of Ketaki flower placed on her right ear as an ear-ornament, she seemed to have her cheek licked through greed for beauty by the creeperlike tongue of the moon. The long and white केतकी leaf dangling on her cheek is fancied to be the tongue of the moon. The moon desired more grace and licked her cheek, which was very bright and fair. गृण...घन्दिना that emitted the perfume of musk. तिलक...द्रवन्ती with the round mark on her forehead she bore a face which seemed to be the all-in-all of Cupid kept under a seal. The dark round तिलक of कर्पूरी resembled the mark of a seal.

One keeps one's treasure under seal. Her beautiful face was the सर्वस्व of Cupid : & she was calculated to inspire love in anyone लला चुम्बिनः dancing on her forehead and touching the parting line of her hair. The com. reads 'चटुलतिलक' and explains 'सुवर्णशङ्खलावद्धो नानारत्नौघमण्डितः । ललाटलम्ब्यलङ्कारश्चटुलतिलको मतः ॥'. चटुलतिलकमणि may mean 'a jewel dangling on the forehead' (where the तिलक mark is made) उदञ्चता shooting up कृत शिरोऽवगुण्ठन यस्याः. The red rays of the jewel on the forehead shooting round her head are fancied to be a red veil of silk पृष्ठे प्रेहन् अनादरसयमनेन शिथिलश्च जूटिकावन्धः यस्या — whose thick hair dangled on her back, being loose as she tied it carelessly नील... पताका as though she, who had a crocodile like crest jewel (in her hair), was the banner of Cupid, with the ornament of a blue chowrie. Her loose and dangling hair was like a dark chowrie, which is placed as an ornament on banners, chowries are generally white, but her hair being dark, we have नीलचाम here. On the banner of Cupid (who is called मकरकेतु) there would be figures of crocodiles. Her चूडामणि was of the shape of a crocodile. A banner indicates the approach of a conquering general. She would help Cupid to subdue anybody by her charms 'अवचूल बिह्वम्' स० अवचूल — a pendant tuft or garland, an ornament hanging from the top of a banner महिनाय on शिशुपालवध 5 13 says "अस्योच्चदावचूडाख्यावूर्ध्वाधोमुखचूडकौ" इति ध्वजाङ्गे पु हलायुधः. वाग is very fond of this word. Compare 'दिवसरारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे किरणजाले' का० p 26, 'समदग्जवरावचूलसदृशसरदम्' p 114 'बहिरजोधूसरितमशिशिरकिरणविम्बमवचूलचामरमिव निष्प्रममभवत्' का० p 116, 'केदाकलापकान्तिना च कृष्णचामरावचूलेन वपरचितदण्ड (ध्वजम्)' का० p 224 कुल मत्त — As one worships one's कुलदेवता everyday and on every important undertaking, so the moon, by honouring her, would obtain her charms (in which the moon falls far short of her) पुन ० — Cupid was once burnt by Siva, but she would revive him again (: & she inspires love in anyone) सजीवनौपयि brings a person back to life 'पुष्पधवा रतिपति' इत्यमरः. वेले गरस्य As the ocean cannot go beyond the shore, so love reaches its high water mark in her. Or the meaning is 'As the ocean beats with the greatest fury on the shore, so she creates the most furious passion by her charm' ज्योत्स्ने दयस्य as at moonrise, moonlight covers every thing, so her charming youth brings under its sway everything — रतिरस एव धृत तस्य — A great river has plenty of water

('पयः फीलालममृतम्' इत्यमरः). She was full of ambrosial (i. e. delightful) love. कु...तरोः a tree reaches its perfection by putting forth flowers. बाल...ग्यस्य what one learns in boyhood, one hardly forgets. So she was never left by cleverness. कौमुदीव कान्तेः—even Graco may derive charms from her, as the mellow moonlight lends beauty to everything. धृ...र्यस्य she was the strength of firmness i. e. she was so firm of resolve that even Firmness may draw upon her to add to itself. सं० gives another curious explanation 'यदा धृतिः प्रवेशरक्षणम् । यथा प्रविशन्कश्चिद्राजनि कटं श्रियते केनचित्तथा धैर्यं तावत्प्रसरति यावदेवा न दृष्टा । एतस्यां दृष्ट्या सर्वे धैर्यशून्या इति.' गुरु...वस्य she is as though the teacher's ball for reverence. Even Reverence would respect her or even reverence would learn from her as one learns in a teacher's house. बीज...नयस्य modesty would be nursed in her i. e. she would be the source of all modesty. गोष्ठीः—all virtues met in her, as persons meet at an assembly or in a club. मन...भावतायाः—Those who are noble are always spirited and yet they would have to take lessons from her in मनस्विता. मनस्विता high-spirited nature. वृत्ति...ष्यस्य—तादृश्य after reaching her was satisfied i. e. did not find another, who could surpass her in charms. वदामवत् दीर्घे लोचने यस्याः. This and the following words in the instru. qualify वकरङ्गवाहिण्या. पाटलः (red) अधरः यस्याः. पाटल is also a kind of flower. कुन्दकुञ्जलवत् स्फुटाः (bright) दशनाः यस्याः. कुन्द buds are white. शिरीष is one of the most delicate of flowers. चम्पकवत् अवदातया who was bright and fair (in complexion) like the *champa*. 'अवदातः सिते पीते' इत्यमरः. कुमुममय्या इव—It will be noticed that her limbs, body and breath are compared to various flowers and hence the poet fancies that she was made of flowers. ताम्बूलकरङ्गवाहिनी the bearer of betel-box. महाप्रमाणः अश्वतरः (mule) तमारुढया. कतिपये परिचारकाः (attendants) परिकरः (retinue) यस्याः. दधीचप्रेम्णा on account of the love she bore for दधीच (whose confidante मालती was). This is to be connected with the words लुण्ठिता, आकृष्टा &c. लुण्ठि...रर्थः she (मालती) was plundered by सरस्वती with her desires. Although मालती was far away, from her face सरस्वती's longing and loving heart understood what मालती had to say. So the poet says that मनोरथः of सरस्वती looted from मालती what she came to convey. प्रत्युद्ग...काभिः she (मालती) was received with welcome by her (सरस्वती's) longings. 'वत्कण्ठोलिके समे' इत्यमरः. Though she was far off, on seeing her सरस्वती became eager to know her message and her eager heart went

forward to meet मालती, though she herself sat where she was विलुप्तेव सितेन she (मालती) was as though seized by her (सरस्वती's) smile Her bright smile reached (was seen by मालती) and brought her hurriedly The reading विलिप्ता adopted by C and T is much better Her bright smile resembled sandal with which a person is anointed वाच्य पुष्टीकरण—she cast continuous glances at her (मालती) and her face was fixed on her When one's friend comes to one's house one welcomes him, embraces him, fans him honours him &c The poet represents that all these actions were done by सरस्वती, though मालती was yet far off स शया—मालती appeared to her a friend, as she (सरस्वती) hoped that मालती was the harbinger of good news from दधीच सविधम् = समीपम् अगृहा तया she captured (their hearts) by her polish (in all things) beginning with her (majestic) form पेशले clever or soft

P 15 l 26—P 16 l 25 नमेण मभूत् शोण खातुम् when Savitri had gone to the Sonā to bathe माकूना with feeling प्रस्तर couch वि रहसि I have to make you a request in private किं वक्ष्यति what would she (मालती) say? स्तने विनिहित वामवर तस्य नखानां किरणं दन्तुरित (bristling) To calm down the turmoil of her bosom she placed her hand on it उद्विद्यमाना बुद्धिबलस्य अङ्कुर निवरा वसात् Her heart was curious to know what she would say The poet fancies that the rays of her nails were the shoots of curiosity bursting out of her heart गल्पा धावमानेन—(understand उपलक्षिता after उपलक्षेन) the tender leaves on her ear used as an ornament dropped down (in her flurry) as though it were her ear running to hear (what मालती was going to say) अनवर लम्बमाना supporting herself on a neighbouring creeper, as though it were the hope of her life that was made to sway by her incessant sighs स्तनोद्वेगः (स्तनोद्वेगः), स्तनोद्वेगः दोलायिता placed in a swing &c moved to and fro The creeper swayed to and fro on account of her incessant sighs दोलायिता also means 'held in suspense' (with जीवितासा). The hope for her life was also in suspense &c her life was in suspense on account of the incessant sighs It seemed that life would depart from her body which was so much agitated सनु शैवम्—her moon-like face became bright at the sight of a messenger from her lover and bathed the world in its brilliance That brilliance being due to love, the poet fancies that she flooded the world with श्रद्धारस (the sentiment of love, the fluid of love) श्रद्धे

sticking or attracted by. कदम्बकैः = समूहैः. मदना...प्यमाणा—the idea is:—she got up from her flowery bed, on which bees clustered. The poet fancies that the dark bees were her longings (for union with दधीच) that came out of her in a visible form and lifted her up, being scorched by the fire of love (in her) and so being rendered dark. What is scorched becomes black. कुसुम...गात्र she very slowly got up from her flowery bed, being in a high fever due to the darts of love. One who is laid up with fever rises slowly from his bed. Flowers are the darts of Cupid and as she slept on them they tormented her. 'अरविन्दमशोकं च चूतं च नवमलिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥'. 'सन्तापः सञ्ज्वरः समौ' इत्यमरः. उवांशु *andc.* in a whisper, secretly. कपोल...वेद्यन्ती—In her bright cheek Mālatī was reflected. The poet fancies that she placed मालती (reflected in her cheek) near her ear that she (मालती) may deliver her message in a whisper. She would have felt ashamed (लज्जयेद्) if people had heard what मालती would have said loudly. काह...प्राणानां वा who am I as to paying attention or as to the body or life? मालती requested her above to pay attention (text p. 15, l. 28). सरस्वती says that she has no control over her attention or body or even life and that all of them are at the disposal of Mālatī and her prince. C and T take शरीरस्य प्राणानां वा with the next sentence; but in that case we expect that वा should follow सर्वस्य. सर्व...जनः even without a request, an extremely handsome man is master of everything. अविद्यमानं प्रार्थितं (प्रार्थना) यस्य—A handsome man has not to make a request for anything; he gets it without a request. The reading अप्रार्थितेऽपि would convey the same sense. अतिवेल्लम् = अत्यर्थम्. अतिक्रान्ते वेलां यथा स्वात्तया. The reading अतिपेशलः means 'very fine or graceful'. चक्षुष्यः (चक्षुषि साधुः) = प्रियदर्शनः. सा...समा च There is nothing that you are not to me, a sister, a loving (प्रणयिनी) friend, a second self. She says:—you are to me in place of whatever relationship I may think of. Then she specifies some of these *viz.* स्वसा, सखी, प्राणतमा. नियुज्य...निद्रम् Appoint this my frail body to (do) whatever task, great or small, it is capable (शुभ) of. श्रोत्रियम् and गरीयम् are respectively the comparative forms of क्षुद्र and गुरु. क is added to शरीर in the sense of अनुकम्पा or कुत्सा (contempt). 'कुत्सिते' पा. ५. ३. 74. (कुत्सितं शरीरं शरीरकम्); 'अनुकम्पायाम्' पा. ५. ३. 76. अविद्यमानः अवस्करः (गुप्त) यस्य—that has no secrets. आश्रय *or* *l.* obedient. 'वचने स्थित आश्रयः' इत्यमरः (आश्रयोति वाचयनिति). प्रतिशर dependent.

‘प्रतिसरश्चमूष्ट्रे नियोजयवरयुजयो’ हेमचन्द्र विधेय controlled by, at the disposal of प्रीत्या ते Through my affection I am dependent on you and at your disposal व्या क्षितम् lay open fair lady, what you desire to say निवक्षित *past p p* of the desiderative base of वच् वर वर्ण (complexion) अस्या इति वरः That word also suggests another sense ‘one who describes the bridegroom I have chosen’ लोडु ग्रामस्य (you know well) that the array of senses ardently hankers (after gratification) पारिवृता = चञ्चलता अतो मईसि hence you will please not blame me (let wait upon me with censure) न च कारणम् my talkativeness is not due to my foolishness or fickleness or trickery A चारण is a wandering actor who has to change his appearance as occasion demands Hence चारणता means भूर्तता न भक्ति there is nothing that great devotion to one’s master would not induce a person to do (i.e. a devoted servant would do anything for his master) अस्य कामो गुरु Cupid is his teacher (i.e. he is learning the lore of Love) अस्म्य (दधीचस्य) is to be connected with each of the following clauses Another sense is his Love (for you) is great (गुरु) चन्द्र स the moon is the lord of his life (i.e. cools down his torment by its ambrosial rays) जीवितेश also means ‘Death’ The moon increases the excitement of those who are love sick and thus may cause their death Compare शकुन्तल III ‘तव कुसुमशरत्न शीतलदिमत्तमिन्दोर्दयमिदमयथार्थं दृश्यते मद्विषेणु। The com gives a third sense As दधीच is called देव (ling) above he requires a पुरोहित जीवितेश means पुरोहित पुरोहित was the first of the ten ministers that constituted a king’s council according to the Śul raniti (See Sacred Books of the Hindus vol 13 p 68) So the meaning would be ‘the moon is his first councillor’ मलय हेतु the wind from the मलय mountain (in the south) is support to him उच्छ्वासहेतु means ‘a source of consolation : i.e. a friend’ It also means ‘a cause of sighs’ The southern wind is an excitant of love and causes a love sick person to heave deep sighs (उच्छ्वास) Compare ‘तस्यश्चदनप रिमल इव दक्षिणानिलेन सह समागच्छति गोद’ का० p 255 of P मलय is one of the seven principal mountains of India ‘महेन्द्रो मलय सद्य शुचिमानृक्षपवतः । विषयश्च पारियात्रश्च सप्तैवे कुलपर्वता ॥ वायुपुराण 45 88 अपि स्थानेषु mental torments are in place of (i.e. occupy the position of) confidential persons Another meaning is ‘mental distress pervades his inside parts (i.e. his heart)’ स हृदयः pain is his great friend Another meaning is ‘pain greatly

harasses his life' (separate परम् + अंशु + हृत्) Or we may take 'परम् + अ—सुहृत्' (pre-eminently an enemy). प्र...सुः wakefulness is his relative or friend. असु also means 'obtained,' the idea being 'he has secured wakefulness.' मनो...गताः yearnings are his spies. Another meaning is 'desires (for union with you) pervade him all round.' नि...सराः sighs are his vanguard (also 'sighs go in front of his body'). विग्रहः battle, body. मृत्यु...वर्ती Death is his personal attendant; also 'death stands near him' i. e. he will die if he be not united with you. He, being a prince, has death attending him (i. e. he condemns offenders to death). Compare 'यस्य प्रसादे यन्ना श्रीर्विजयश्च पराक्रमे । मृत्युश्च वसति क्रोधे सर्वतेजोमयो हि सः ॥' मनु० VII. 11. रण...रकः Disquiet is his emissary; also 'his unrest makes him wander about.' सं० says 'द्विविधा हि चाराः संस्थाः सञ्चारकाश्च' (i. e. spies are of two kinds, those who stay in one place and those who move about from place to place). In सर्वगताः above we had the first kind of spies. सङ्क...वृद्धाः his fancies are the elders that instruct his intellect; also 'his fancies have increased, being incited by his intellect.' The idea is he listens to his fancies, as one would listen to the advice of elders. अनु. . वना If I were to say 'he is a good match for your ladyship', then it would be highly honouring oneself. In this and the following sentences, she puts forward several sentiments and finds fault with each as not being suited to adequately express her master's feeling towards सरस्वती. In saying 'अनुरूपो' &c., she would be regarded as only honouring her master, as being partial to him. That must be said by others and by सरस्वती. The words आत्म० also mean 'that is purely my own supposition' (not necessarily shared by सरस्वती and others). Dāna is very fond of passages in this strain. Compare हर्षचरित 3rd उच्छ्वास 'यामीति न छेदसदृशम् &c.' (text p. 54); 'अतिप्रियोऽसीति पीनरक्त्यम् &c.' कादम्बरी p. 237 of P. शील...रदम् If I were to say 'he is possessed of a noble character,' that would be in conflict with what he has now begun. A man of high character would not be over head and ears in love with a maiden seen only casually and would not send a दूती to her. धीर...सूतम् If I say 'he is firm or wise,' that would be inconsistent with his state (described by me already). सु...यत्तम् If I say 'he is blessed', that is in your hands. It is in your hands to make him happy by accepting him as your husband. सुभग means 'a person fortunate

in securing the love of the woman he loves' स्मिन् श्रेयः. If I say 'he is constant in his affection' that would be a clever hint or statement. Those words would insinuate that other handsome young men are not constant in their affections जानानि चितम्. If I say 'he knows how to serve (his fiancée),' that would not be appropriate to his position as a prince. A prince does not ordinarily know how to serve; he only knows how to command इच्छति लप्सु to say 'he desires to be your slave till death' would be the words of a rogue (i.e. all false). Being a prince, he cannot be a *slave* भवन् लोभनम् 'you would be the mistress of his home' would be offering an allurements. A noble lady like you would not be tempted by the allurements of pomp and wealth and palaces. You would accept him only for his intrinsic worth गुण्य पातु 'blessed is she who secures such a husband' would be (sheer) partiality for one's master त्वं प्रियम् 'you are his death' is unpleasant (speech) अगु श्रेयः 'you do not know his worth' would be a censure (of you) स्वप्ने क्षिप्तम् 'you have often shown him favours in his dreams' would be without a witness. She means—he is so deep in love with you, that he often sees you in his dreams. But that statement cannot be corroborated by producing any witness, as no one saw him dreaming of you अविद्यमान साक्षी यस्य. For क, see above p. 12 प्राणं तरता 'he solicits you for his life' would be cowardliness. A prince like him should not beg even for his life. She intimates by this how deep his love is तत्रा जा 'come there' would be a command. She means she has no authority nor right to command her (सरस्वती) वारि भव 'even though forbidden (by you), he will perforce come' would be an insult to you तदे. नसि you are thus beyond the range of words. She means that she (मालती) has not words that would appropriately describe what दधीच feels for her and what she (सरस्वती) should do for him. The words she may employ are defective in some way or other.

P. 16 l. 26—P. 17 l. 11 अथ सरस्वती इति विख्यातिः
wide, expanded स्मिन् वदतीति स्वादिनी स्वादिनि O lady of smiling
speech. यदा साद what you order is a great favour (i.e. even
your orders are &c.) प्र वत्ता beside herself with joy विदित
वृत्तान्तं यदा उत्पण्डाया भार विमर्शि इति अभूत् तेन—that laboured
under the burden of longing साम्यना languishing One carry-
ing a burden feels fatigue वत्पायिनम्—*past p. p.* of वत्पायते

denominative verb from कल्प (कल्प इव आचरति). The rest of the day seemed to her as long as a कल्प on account of her longing. कल्प is a day of Brāhmā and is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि being one महायुग). Each महायुग has 4320000 human years. गमस्तिमति = रवी. The sentence here is सरस्वती (p. 17 l. 1) प्रतिपालयामास (l. 8). स्थितिस्तत्रम् noiselessly. प्रहसि... चन्द्रमसि when the moon came up from the eastern quarter that was now bright as if smiling, as a lion comes out of a cave. The east gleamed with moonlight and hence is said to be प्रहसिता (smiles being described as white). पुरन्दरः इन्द्रः तस्य इयं पौरन्दरी. इन्द्र is the lord of the East. Vide p. 36. above. The words शुचिनि...कोमले may apply to both शयने and शैकते. But there would be repetition in ची...मारे and कोमले. So it is better to take the first three words with शैकते and कोमले alone with शयने as the com. does. शुचिनि white; pure. ची...मारे (1) soft with china silk; (2) soft like &c. तरङ्गिणि (1) that has waves i. e. is crumpled up or has a shining coverlet; (2) that has ripples (marks left by receding ripples). स्वप्न...दधाना having an ornamental mark on her forehead that (mark) seemed to be the lustre (चन्द्रिका) of the toe-nails of दधीच, that (चन्द्रिका) stuck (to her forehead) when she in her dream fell at his feet in supplication. स्वप्ने कृता प्रार्थना तस्यां पादपतनं तस्मिन् लभाम्. The white mark of sandal on her forehead is fancied to be the light of दधीच's toes sticking to her forehead &c. गण्डस्थलेवादर्शः तस्मिन् प्रति (adj. of इन्दुना). अय...ज्जमः Here have I brought the person (दधीच) 'dear to you. निवेद्यमानः मदनसन्देशः वस्यै—The moon was reflected in her bright cheek. The poet fancies that that moon as if whispered in her ear this message of Love 'अयमस्मी &c.' विकीर्य...पटुन् fanning her perspiring bright (स्पष्ट) cheek with her hand that scattered pencils (चक्रवालं) of the rays of her nails, as though it (hand) had turned into a yak-tail fan the digits of the moon. She had no fan; therefore she fanned her cheek with her hand. Her cheek perspired on account of the deep emotion agitating her heart. स्वेद is one of the eight सात्त्विकभावस्य that are indicative of deep feeling. 'लम्भः स्वेदोऽथ रोमाञ्चः स्वरमद्गोऽथ वेपथुः । वैवर्ण्यमश्नु प्रलय दलघो सात्त्विकाः स्मृताः ॥'. When she moved her hand to and fro, the rays of her bright nails were tossed about. Those rays resemble the digits of the moon. A yak's tail is also white. बालव्यञ्जीकृतः चन्द्रकलाकलापः येन. Connect मृणालिकां with वहन्ती. She had placed across her breasts a

fresh lotus stalk to allay the fever of love. She placed the stalk across the breasts as they were plump and not between them. So explains 'स्तनमध्ये प्रवेशामावात्तिरक्षीनमित्युक्तम् स्तनयोरभिस्तनम् (अव्ययीभावः)'. The white lotus stalk resembled a cane. The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तम्) intimating that no one but दधीच was to enter her heart (i.e. only दधीच was to be her lover). A doorkeeper also uses his cane and prevents people from entering the royal gate स्तनयती murmuring (to herself) 'If we read स्तनयतीम्, the meaning is the lotus stalk on her bosom made a sound मनोचमना = कामेन चमया इव like a lover woman 'जयन्त्योन्त्येऽधमाय च' इत्यमरः का तरुणीषु of what account are other poor (तपस्विनी) extremely excitable young women?'

P 17 ll 12—23 आजगाम धिकम् The sentence is आजगाम च मालतीद्वितीयो दधीच (l 18) मधुमास — the month of चैत्र, the first month of वसन्त 'स्याच्चैत्रे चैत्रिको मधु' इत्यमरः. In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by pronomistic words मधुमास is an exponent of love. The poet hints by reference to मधुमास, मलयानिल &c., that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings सु वह which has sweet breezes (with मधुमास) who bore (on his body) sweet perfumes (with दधीच). Spring is the season of flowers and hence the breezes are charged with fragrance सुरभि गन्धवह (वायु) यसिन् सुरभि गन्ध वहतीति कृता मृणालानां धृति (धारण) येन — who bore lotus stalks कृता मृणाले धृति (प्राणधारण) येन that subsists on lotus stalks दधीच bore lotus stalks to alleviate the burning torment of love. Hanysis subsist on lotus stalks. Compare 'मृणाललोभन च चरणसमयूपलक्ष्मैर्भवनहमेरिव सद्यार्थमाणा मदमाद यत्राम' हयचरित 4 उच्छ्वास शिरण्णी peacock घनप्रीत्या उमुस — that uplifts its face in joy at (seeing) a cloud (with शिरण्णी), whose face was upturned (in expectation) on account of his deep (घन) love (with दधीच) आदित सरसाया चन्दनस्य भवलाया तनुल्हाया उत्थप येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल). Or we may explain as the com. does 'सरसान् चन्दनान् भवाश्च लानि इति सरस ला तनुल्हा' i.e. tender creepers that hang upon juicy sandal and पव trees आदित सरमेन चन्दनेन भवलाया तनुल्हाया उत्थप यस्मिन् whose delicate body white with viscous sandal had a tremor (with दधीच). We may also dissolve as आदित उत्थप देन who caused the delicate body (of

सरस्वती) to shake (through love for him). But this is rather far-fetched. The poet is describing the personal appearance of दधीच and not of सरस्वती. दधीच's body shook with the emotion of love. कम्प is one of the eight सात्त्विकभावs, for which see above p. 79. कृष्य...पतिना as if drawn forward by the lord of planets (the moon) that as though seized his hair by his कर्स (rays, hands). When we want to drag a man, we may do so by seizing his hair with our hands. The moon's rays fell on his head. The moon is an excitant of love and urged him forward. कृतः करैः (रदिमभिः) करेण (हस्तेन) वा कचग्रहः येन. 'कन्दर्पस्य उदीपने (exciting) दक्षेण. उद्यमान...रसेन as though he was borne by the रस (sentiment, water i. e. flood) of love abounding in उत्कलिकास (agitation, waves). The student will notice the appropriate words कृष्यमाण, प्रेयमाण, उद्यमान used by the author in each clause. परि...यष्टिः whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth. अस्तः...दरः one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple). 'शुभो निषी ललाटारिम्' इत्यमरः. मत्तः मदनकरी (मदनः एव करी) तस्य कर्णशृङ्गवत् आचरति ० शङ्खामते तेन. His bright cheek had a reflection of the moon. The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant. Bones are white. An intoxicated elephant, from whose temples मद flows, might expose the temporal bone to view. The moon is a friend and excitant of Love. Hence the poet says मत्तमदनकरी. Or we may explain in another way. The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant. Smiles are bright and so resemble the image of the moon. The poet probably puts in the word एक in एकहोलेदरः by way of a picturesque contrast to जालतीद्वितीयः. Or perhaps the idea is that only one of his cheeks was turned towards the rising moon. हृदय...गिरा in a voice broken like that of Hanisas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart. His voice was broken by emotion. The poet fancies that it was interrupted by the tinkling &c. कृतं सम्पाप्यं येन. यथा...ज्ञापयति—connect this and the follow-

fresh lotus stalk to allay the fever of love. She placed the stalk across the breasts as they were plump and not between them. *सं* explains 'स्तनमध्ये प्रवेशाभावात्तिरश्चीनमित्युक्तम्' स्तनयोरधि अधिस्तनम् (अवयीभाव). The white lotus stalk resembled a cane. The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तम्) intimating that no one but दधीच was to enter her heart (१८ only दधीच was to be her lover). A doorkeeper also uses his cane and prevents people from entering the royal gate. स्तनयन्ती murmuring (to herself). If we read स्तनयन्तीम्, the meaning is 'the lotus stalk on her bosom made a sound. मनोजमना=कामेन तप-या इव like a low woman 'जघन्योन्येऽधमपि च' इत्यमर का तरणीषु of what account are other poor (तपस्विनी) extremely excitable young women?

P. 17 ll 13—23 आजगाम धिकम् The sentence is आजगाम च मालतीद्वितीयो दधीच (l 18) मधुमास—the month of चैत्र, the first month of वसन्त 'साचित्रे चैत्रियो मधु' इत्यमर. In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by pronomastic words. मधुमास is an excitant of love. The poet hints by reference to मधुमास, मलयानिल &c, that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings. सु वह which has sweet breezes (with मधुमास), who bore (on his body) sweet perfumes (with दधीच). Spring is the season of flowers and hence the breezes are charged with fragrance. सुरभि गन्धवह (वायु) यसिन् सुरभि गन्ध वहतीति कृता मृणालानां धृति (धारण) येन—who bore lotus stalks कृता मृणाले धृति (प्राणधारण) येन that subsists on lotus stalks. दधीच bore lotus stalks to alleviate the burning torment of love. Hanīśas subsist on lotus stalks. Compare 'मृणाललोभेन च चरणनखमयूखदग्धैर्भवनहसैरिव सञ्चार्यमाणा मदमद वध्राम' दर्पचरित 4 उच्छ्वास शिखण्डी peacock यनप्रीत्या उन्मुक्त—that uplifts its face in joy at (seeing) a cloud (with शिखण्डी), whose face was upturned (in expectation) on account of his deep (यन) love (with दधीच) आदित सरसाया चन्दनस्य धवलाया तनुलताया उत्सम्प येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल). Or we may explain as the com. does. 'सरमान् चन्दनान् धवाश्च लाप्ति रति सरस सा तनुलता' १८ tender creepers that hang upon juicy sandal and धव trees. आदित सरसे चन्दनेन धवलाया तनुलताया उत्सम्प यसिन् whose delicate body white with viscous sandal had a tremor (with दधीच). We may also dissolve as आदित उत्सम्प देन who caused the delicate body (of

सरस्वती) to shake (through love for him). But this is rather far-fetched. The poet is describing the personal appearance of दधीच and not of सरस्वती. दधीच's body shook with the emotion of love. कम्प is one of the eight सात्त्विकभावs, for which see above p. 79. कृष्य...पतिना as if drawn forward by the lord of planets (the moon) that as though seized his hair by his कर् (rays, hands). When we want to drag a man, we may do so by seizing his hair with our hands. The moon's rays fell on his head. The moon is an excitant of love and urged him forward. कृतः करैः (रश्मिभिः) करेण (हस्तेन) वा कचग्रहः येन. 'कन्दर्पस्य उद्दीपने (exciting) दक्षेण. उद्यमान...रसेन as though he was borne by the रस (sentiment, water i. e. flood) of love abounding in उत्कलिकास (agitation, waves). The student will notice the appropriate words कृष्यमाण, प्रेर्यमाण, उद्यमान used by the author in each clause. परि...यष्टिः whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth. अन्तः...दरः one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple). 'शङ्खो निधौ ललाटारिम्' इत्यमरः. मत्तः मदनकरी (मदनः एव करी) तस्य कर्णद्वयवत् आचरति शङ्खायते तेन. His bright cheek had a reflection of the moon. The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant. Bones are white. An intoxicated elephant, from whose temples मद flows, might expose the temporal bone to view. The moon is a friend and excitant of Love. Hence the poet says मत्तमदनकरी. Or we may explain in another way. The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant. Smiles are bright and so resemble the image of the moon. The poet probably puts, in the word एक in एककरोलोदरः by way of a picturesque contrast to साक्षीद्वितीयः. Or perhaps the idea is that only one of his cheeks was turned towards the rising moon. हृदय...गिरा in a voice broken like that of Harisas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart. His voice was broken by emotion. The poet fancies that it was interrupted by the tinkling &c. कृतं सम्भाषणं येन. यथा...ज्ञापयति—connect this and the follow-

ing clauses with तथा ता रामाम् भरमयत् उपजात विश्रम्भ (confidence) यस्याम् आत्मानमकथयत्—she declared to him who she really was (i.e. she told him that she was सरस्वती) सवत्सरमधिकम् a year or more It will be noticed how Banar very appropriately draws the veil of silence over the amorous sports of the meeting of सरस्वती and दधीच It is a canon of rhetoricians that the love sports of divinities are not to be dwelt upon in a poem In this respect Banar offers a pleasing contrast to Kabdasa who could not resist the temptation of describing the Sringara of Siva and Parvati in the कुमारसम्भव (VIII) Vide ध्वन्यालोक (उद्द्योत III under verse 14) 'तस्मादभिनेयार्थे च काव्ये यदुत्तमप्रकृते रागादेरुत्तमप्रकृतिभिनायिकाभि सह ग्राम्यसम्भोगवर्णनं तत्पित्रो सम्भोगवर्णनमिव सुतरामसह्यम् । तथैवोत्तमदेवताविषयम् । न च सम्भोगशृङ्गारस्य सुरतलक्षणं पुनैक प्रकार, यावदन्येऽपि प्रमेदा परस्परप्रेमदर्शनादय सम्भवन्ति । ते कस्मादुत्तमप्रकृतिविषये न वर्ण्यन्ते । यत्थेवदि धे विषये महाकवीनामप्यस्तमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष एव ।'

P 17 l 24—P 18 l 8 अथ ह्य मान्तिकम् सर्वं रानम् lovely on account of possessing all (auspicious) characteristics The following verse summarises most of them 'निपु विपुलो गम्भीर लिखेव पद्मवत्तत्त्वतुल्य । सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सङ्गमश्च ॥' बृहत्संहिता 68 84 जातमात्रादैव the moment he was born सरहस्या together with the esoteric or mystical meaning Or सरहस्या may mean 'together with the esoteric portion i.e. the Upanishads' वेद is often defined as 'मन्त्रमाह्वयभारमव' Compare 'वेद बृहत्संहितासहितश्च सरहस्यो द्विजमना ॥' मनु II 165, where मेधातिथि says 'रहस्यमुपनिषद' स्वयं ध्वन्ति will spontaneously manifest themselves सङ्गत् दधीचम् The idea is—when सरस्वती left the mortal world at the bidding of ब्रह्मा, she started, enshrining her husband दधीच in her heart The poet fancies that she carried him in her heart for the purpose of boastfully displaying to the heavenly assembly that she had secured an ideal husband शया boast पितर देशाद—her curse was to end according to Brahma, when she bore a son Vide text p 5 l 9 हृदये हत struck in the heart as though by a thunderbolt or by a lightning flash 'हादिवो वज्रन डिप्तौ' इत्यमर भ्रातु of his cousin (as दधीच had no brother) C and T think that भ्रातु was a proper name as it would be unnecessary to describe दधीच's brother or cousin as a Brahmana In our opinion ब्राह्मणस्य is purposely put in दधीच was the son of च्यवन and सुकन्या (the daughter of a क्षत्रिय) and so was only माह्वयसदृश Vide मनु 10 6 'स्त्रीष्वनंतराजानासु द्विजैरुपादिता सुतान् । सदृशानेव तानाहुर्नातृदोषविगर्हितान् ॥' वाण wants to intimate that

दधीच's cousin was the offspring of Brāhmaṇa parents. अधमाला अभिधानं यस्याः. निर्विशेषम् *adv.* without making any difference (connect with समवर्धयत्). सामान्यं स्तन्यं ययोः who were fed alike with the same milk. सारस्वतः (सारस्वत्याः अपत्यं पुमान्) आल्या यस्य. सोदर्ययोरिव like that of brothers. समानोदरे. उचितः सोदर्यः according to 'विमापोदरे' पा. 6. 3. 88 and 'सोदराद्यः' पा. 4. 4. 109. आविर्भूतः अश्वेषाणां (सकलानां) विद्यानां सम्भारः (समूहः) यस्मिन्. सवयसि—of the same age. समानं वयः अस्य सवयाः. बाह्यं...यामास imparted the whole literature. प्राचुर्येण प्रस्तुता बाहु अत्र इति बाह्यम् according to 'तल्लुतवचने मयद्' पा. 5. 4. 21. कृत्रः दाराणां परिग्रहः येन who took a wife. अस्य...वासम् he out of affection made for him in that very place a dwelling named प्रीतिकूट. प्रीतिकूट seems to be the name given to the house of Bāṇa's ancestors. It was so called because सारस्वत built it out of love (प्रीति) for his cousin. आत्मनाऽपि as for himself. आपादौ—see above p. 27. कृष्णाजिनं अस्ति अस्य. These and the following words show that he remained a ब्रह्मचारी. नेतुला is a girdle made of grass (मुञ्ज &c). तपस्वतः—*geni. sing.* of the *pr. p.* of तपस्यति denominative verb from तपस् (तपः आचरति).

P. 18 ll. 9--25 अथ तस्मात्...द्विजातयः. The first sentence is अथ तस्मात् (वत्सात्)...प्रावर्तत. विपुलो वंशः. All the adjectives apply to मागीरधीप्रवाह and वंश. The reading वत्सात् is good. प्रवर्धमानः आदिपुरुषैः (मार्गवादिभिः) जनिता या आत्मचरणस्य उन्नतिः तथा निर्गतः प्रघोषः यस्य whose noisy fame went on increasing on account of the eminence of the school (चरणः) established by the first founders (with वंश). वत्स belonged to मार्गवगोत्र. For चरण see above p. 20. Or प्रवर्धमान may be connected with आदिपुरुष, meaning 'who increased i. e. had progeny'. प्रवर्धमानः आदिपुरुषः (विष्णुः) तेन जनिता आत्मचरणात् उन्नतिः यस्य उन्नतिः स चासौ निर्गतप्रघोषश्च (with प्रवाहः)—that emitted a loud uproar, issuing from the foot of Vishnu. The com. sees here (in प्रवर्धमान) a reference to the वामनावतार, when विष्णु, first coming to वलि as a dwarf, assumed a huge form and covered the worlds. 'क्षिप्त त्रैलोक्याक्रान्तिकाले ब्रह्मलोकप्राप्तादिष्णुप्रशब्द ब्रह्मणा कमण्डलुजलक्षालितात् गङ्गा समभवदिति वार्ता'. For the Ganges rising from the foot of विष्णु, see above p. 41. परमेश्वरेण (शिवेन) शिरसि धृतः (प्रवाहः); परमेश्वरैः (नृपैः) शिरसि धृतः honoured by kings (with वंश). The Ganges in her descent at मागीर्य's request to purify his ancestors fell on Śiva's head. सकलकलः (कलकलेन सह) आगमः (आगमनं) तेन गम्भीरः—deep (in stream) on account of its coming (from heaven) with an uproar (with प्रवाहः); सकलानां कलानां (नृत्यादीनां) आगमेन (by the acquisition) गम्भीरः deep i. e. well versed (with

वश) महा मा य applies in the same sense to both Or
महामुनि may refer to जह्नु, whose daughter the Ganges became by
being let off from his ear Note रामायण I 43 'ततो हि यत्नमानस
जह्नोरद्भुतवर्मणः । गङ्गा सङ्गावयामास यन्वाट महात्मनः ॥ 35 तस्यावलेपनं ज्ञात्वा
मुञ्चो जह्नुश्च राघवः । अपिवत्सु जलं सर्वं गङ्गायाः परमाद्भुतम् ॥ 36 गङ्गा चापि
नयति स दुहितृत्वे महात्मनः । तत्तत्सुष्ठो महातेजा श्रोत्राभ्यामसृजन्नभुः ॥ 38
विपक्षाणां शत्रूणां क्षोभं तस्य क्षमः (with वश) विपक्षाणां (विगता पक्षा येषां
ते विपक्षा पवता तेषां) क्षोभः &c The Ganges wears out mountains
by its flood Mountains had once wings and harassed the
earth by flying anywhere Indra cut off their wings Compare
'उदधिमिव भवात् प्रविष्टसपक्षभूमिभृसहस्रसङ्कुलम्' वाग्देवरी p 90 of P
also रघु० 13 7 क्षितितले लब्धा आयति (दैर्घ्यं प्रभावश्च) येन The
Ganges stretches for a long distance over the earth The
family attained dignity (आयति) अस्तु तत् that proceeded with
out stumbling : & without minding any obstacle (with गङ्गा)
that conducted itself without deviating (from the path of right)
The sentence is यस्माद् अजायत वात्स्यायना नाम द्विजातयः गृहमुनयः who
were sages dwelling in houses (and not in forests) A मुनि is
a sage or a recluse who has given up worldly life The
ancestors of Bana were householders but their conduct was so
pure that they might be as well styled *munis* Compare भगवद्गीता
2 56 for a description of a मुनि आश्रितं श्रौतं ये that had recourse
to ritual prescribed by the Vedas अतालम्बिता अलीका दककावु ये
(1) that did not resort to the crane like disagreeable (अलीक)
tones, (2) that did not assume false hypocritical tones There
is an apparent contradiction between अश्रितश्रौता and अना कावव
in the first sense Those who studiously perform the ritual of
the Vedas have to recite in disagreeable tones the Vedic texts
This विरोध is got over by taking the second sense of अना० A
दक is a symbol of hypocrisy, as it stands on one leg as though
deep in meditation and then pounces down upon a fish कावु is
a change of voice due to fear, sorrow &c 'कावु स्त्रियां विकारो य
श्लोकमीत्यादिभिर्ध्वने' इत्यमर For वनवृत्ति, note मनु० 'वक्वचिन्तयेदध्या'
VII. 106 Explain the विरोध in the following clauses similarly
Read व्रता for वृता हन कुकुव्रत ये (1) that observed the vow of
fasting called कुकुव्रत, (2) that devoured cocks अवैटाला वृत्ति येषाम्
(1) whose conduct was not ferocious, (2) whose conduct was not
cat like. Cats (विटाल) pounce upon cocks There is विरोध in
the second senses of both compounds, but none in the first sense

of each be taken. In कुक्कुटत्रयं, one is to subsist on a lump of food not bigger than the egg of a hen. विवर्जिता जनपङ्क्तिः यैः (1) that avoided the cooking of (ordinary or low) people i. e. who did not take food cooked by common people; (2) that avoided the company of their castemen at dinner (i. e. that avoided a life of bustle and luxury). C and T translate 'averse to worldly pretence.' We cannot understand how this sense is arrived at. परि...कृताः that were free from thoughts (आकृतं) of fraud, bragging and hypocrisy (कृत्). It is difficult to say what the words कीर and कुची mean. कीर means a parrot and so might stand for 'uttering words without understanding the meaning, bragging.' अगृहीतं गृहं यैः (1) that did not resort to caves (i. e. remained householders and did not become recluses); (2) that were not hypocrites. 'गृहादम्भी गृहरे द्वे' इत्यमरः. न्यङ्कृता निरुक्तिः (शाठ्यं) यैः that disdained dishonesty. प्रसन्ना (tranquil) प्रकृतिः (स्वभावः) येषाम्. We may also dissolve प्रसन्नाः प्रकृतयः (राजामात्याः) येषु. 'अमात्यायाश्च पौराश्च सद्भिः प्रकृतयः स्मृताः' क्षीर० quoting काल. विगताः विकृतयः (changes of mind) येभ्यः. परेषां परिवादः (निन्दा) तस्मात् पराचीनं (पराङ्मुखं) चेतः येषाम्. वर्णत्रयस्य व्यावृत्त्या विशुद्धं अन्धः (अन्नं) येषाम् whose food was pure, the three Varnas being excluded i. e. they did not take food with people of the three Varnas other than that to which they belonged. द्वावृत्तिः exclusion. C and T suggest another sense. 'Whose darkness i. e. delusion was corrected by sublimating the three colours'. In the श्वेताश्वतरोपनिषद्, (IV. 5. अजामेकां लोहितशुक्लकृष्णां &c.) the three colours शुद्ध, लोहित and कृष्ण represent सत्त्व, रजः and तमः and stand for the material world as opposed to the spirit. Having excluded the material world, their error was at an end and they properly understood the Reality underlying the material world. धीरया विषणया (बुद्ध्या) अवधूताः अध्येषणाः यैः—who disregarded desires by their firm intellect. 'सनिस्त्वध्येषणा याचूना' इत्यमरः. The reference is probably to बृहदारण्यकोपनिषद् 4. 4. 22 'ते ह स पुत्रैषणायाश्च वित्तैषणायाश्च लोकेषणायाश्च व्युत्पायाय मिदार्चयं चरन्ति' or to desires in general. असङ्गसुकः—स्थिरः. 'सङ्गसुकोऽस्थिरः' इत्यमरः (from कस् 10 'to move' with सम्). प्रणत०—who befriended those that came seeking their help (lit. that bowed to them). शमिताः समस्तानां शाखान्तराणां संशयः (संशयाः) यैः that removed (explained) all the doubts of other schools. शाखा is a traditional recension of a particular Veda, as शाकल of the ऋग्वेद. Here it seems to be used in the sense of शाखाध्येतृ. उद्घाटिताः (opened i. e. expounded) समग्राः

ग्रन्थार्थानां ग्रन्थयः (knotty or difficult points) यैः. वाग्मिनः eloquent. वाग्मिन् is used in a good sense, while वाचाल and वाचाट (derived from the same word वाच्) are used in a bad sense स...निनः fond of clever speech. If we read परसुभा then the meaning is 'fond of the good sayings of others' विद...वेदिनः appreciating clever jokes. They did not *them selves* crack jokes, but could appreciate them, they, though वेदाभ्यासरत, were not devoid of a sense of wit and humour, परि.. वाह्याः they were charming in their intercourse (with others) and not strangers to dancing, singing and music. They knew a little of नृय and other arts, but were not solely devoted to them ऐति वृष्णाः who were never surfeited with traditional tales 'पारम्पर्योपदेशे स्यादैतिह्यमितिहायव्ययम्' इत्यमरः ऐतिह्यम् from इति ह with the affix ज्य (य), according to 'अनन्तावसथेतिहमेवजाज्य.' पा. 5 4 23. (आनन्त्यम्, ऐतिह्यम्). सानुक्रोशा = सदायाः, सत्येन शुचयः pure on account of truthfulness सर्वसत्त्वेषु सौहार्द (good will, friendship) एव द्रवः तेन आर्द्र हृदय येषाम्, तथा सर्वं the clauses from this downwards are to be taken singly and also in pairs. Taken singly each is construable by itself, if they are taken in pairs, there is an apparent विरोध. सर्वं..पेता possessed of all virtues सर्वं...भूताः possessed of all Gunas (सत्त्व, रजः and तम) and (yet) not overwhelmed by the quality of रजस् राजसेन (गुणेन) अनभिभूताः राजस is from रजस्, राज.. भूता is construable by itself, but in avoiding the विरोधे with सर्वं पेताः, we may explain it as राजसेनया अनभिभूता.—not treated with dishonour by the royal army (सेना अनभि०) Explain the following clauses similarly क्षमामान who are forbearing क्षमा . नन्दनाः who resort to the earth and have recourse to the Nandana garden नन्दन is the garden of Indra. Those who resort to it cannot be on the earth आ.. नन्दनाः also means 'who delight their dependents' अनिखिशाः = अक्रूर'. विद्याधरा—those that possess Vidyās अनि धराः—that are without swords and (yet) विद्याधर निखिशाः a sword निष्क्रान्तखिशातो ह्रुलिभ्य—that which is longer than 30 finger breadths विद्याधर are semi divine beings that are always armed with swords. 'मालासङ्गुलिकाञ्जनादिना भेदेन मित्रानामपि विद्याधराणां खड्गहस्तत्वं न व्यभिचरति' स०. अज...वन्तः not dull and well versed in the arts अज.. वन्तः not cold and (yet) moons 'क्षिशिरो वड.' इत्यमरः. अदो . काः free from faults (sins) and helping others (against difficulties or sins) तारयन्तीति तारकाः. अदो . काः without nights (दोषा) and yet constellations. Stars cannot be seen without night. अप ..

स्वन्तः not causing distress to others and brilliant (in appearance); not heating others and yet suns. अनु...भुजः without pride (ऊमन् m.) and sacrificers; without heat and (yet) fires. हुतं भुजते those who enjoy (the fruit of) what they offer as an oblation. अंकु...गिनः who had no deceit and were not addicted to pleasure; who did not creep on the earth and (yet) were serpents. अविद्यमाना कुसृतिः श्राव्यं येषाम्. 'कुसृतिर्निरुतिः श्राव्यम्' इत्यमरः. अविद्यमाना कौ (वृथिव्यां) सृतिः (सरणं) येषाम्. भोगिन् m. 'a serpent' (from भोगः hood + इन्). अस्त...लयाः who wore free from stiffness (arrogance) and were abodes of good deeds; without pillars and (yet) holy places (temples &c.) A house cannot be without a pillar. अनुष्ठ...दद्याः who never ceased in the performance of sacrifices and were skilful; the performance of their sacrifice was not disturbed and (yet) they were दक्षः. दक्ष was a famous प्रजापति. He once celebrated a sacrifice at which he did not invite his own daughter सती and her husband शिव. She went uninvited, was insulted and threw herself into fire. S'iva destroyed the sacrifice of दक्ष, pursued the latter and killed him. Compare 'न पशुपतेरिव दक्षोदेगकारीष्वेश्वर्यविलसितानि' हर्षचरित II; 'दक्षाध्वरक्रियामिवोद्धतगणकचक्रहमयोपसेवितव्यम्बकाम्' कादम्बरी p. 128 of P. and कुमारसम्भव I. 21. अ...जितः who were not deceitful and had restrained desires; without serpents and vanquishers of Cupid (i. e. S'ivas). S'iva has serpents encircling his body. कामान् जयन्तीति or कामं कन्दर्पं जयन्तीति. 'मेघलिङ्गे शटे व्यालः पुंसि श्वापदसर्पयोः' इत्यमरः. अस्ता...जातयः who were pre-eminent and Brāhmaṇas; who had nothing in common (with others) and (yet) had two jātis. A जाति (genus) is defined as 'नित्यमेकमनेकानुगमम्'. A जाति like गोत्व is common to all cows. So if they had two जाति they must have certain characteristics in common with others and so could not be असाधारण.

P. 18 l. 26-P. 19 l. 5 तेषु...निजे. संसरति संसारे the world went on or revolved. बहस्तु वत्सरेषु as years rolled. प्रसवः...कुले as the वात्स्यायन family incessantly went on growing in an unbroken chain of progeny. ईनतेषः = गरुडः. गुरु...पाती (1) who was devoted to (had a liking for) his teachers or parents (with कुवेर-नामा); that flies on his big wings (with गरुड). द्विजः (1) a Brāhmaṇa; a bird. गरुड was the son of विनता one of the wives of कश्यप. विनता lost a wager with her co-wife कद्रु and had to be the latter's slave. She was released from slavery by Garuda who gave nectar as a ransom after vanquishing Indra. युगा...विस्तारः (1) whose progeny

expanded by their Brahmanical lustre (& by their knowledge of the Vedas), (2) which have a vast creation of beings produced from Brahma's lustre (with युगारम्भा) In the beginning of the कृतयुग, ब्रह्मा was alone and from him sprang the creation चत्वार may be connected also with युगारम्भा as there are four Yugas स नन्दका — (1) that delighted the assembly of the good (with sons), that have the discus and the नन्दक sword (with नारायणबाहुः) सता (माधूना) चक्रनन्दयन्तीति, सती चक्रनन्दकौ येषाम् चक्र is one of the weapons of नारायण, who also has four arms नन्दक is the sword of विष्णु भूमा इव like the heavy earth अचल स्थिति (1) who never swerved from the usages of his family (with सन्तु), (2) that obtained steadiness by the group of mountains अचला कुलस्थिति यस्य, अचलकुले (पर्वतसमूह) स्थिति यस्य It was believed that the earth, which was at first unsteady, was made steady by the mountains Compare 'भिषजो भूधरा इव भुवो धृतिं चक्रुः' हर्षचरित IV, 'अनुनीविभूयच्छतसहस्रकल्पितावष्टम सत्वारिण द्वितीयनिव मेदिनीसनिवेशम्' कादम्बरी *Each वर्ष has its कुलपवतः* for the seven कुलपवतः of भरतवर्ष, see above p 76 In अचलकुल, the author refers to the कुलपवतः चतुर्दशिवत् गम्भीर (सन्तु), चतुर्दशिविभि गम्भीर (भूमा) समग्राणा अग्रजन्मना (माक्षणाणां) चक्र समूह तस्य चूडामणि एकादश—the eleven sons are compared to the Rudras that are also eleven They are manifestations of शिव सोमा मुखान् (1) whose mouths were full of the spray of the nectar like Soma juice (with पुत्रान्), whose faces are covered with the spray of the nectar from the moon (with रुद्रान्) सोम juice was drunk in sacrifices सोम अमृततरस इव तस्य शीररै चक्षुरितानि मुखानि येषाम्, सोमस्य (चद्रमस) अमृततरस तस्य शीरर तेन &c शिव has the moon on his head and, as the moon was full of nectar शिव's face would be covered with nectar spray राजदेवी अभिधान यस्या उपसम्पन्नया who died (connect with विधेर्देशात्) एधीयमानां (increasing) धृति (energy steadiness) यस्य धाम्नि = गृहे

P 19 ll 6-8 कृतोप हास्यताम् कृत उपनयनादिक्रियाकलाप यस्य समावृत्त *lit* 'returned & one who returns from his teacher's house to his home after finishing his study Compare मनुः III 1 'पुण्यानुमतं खात्वा समावृत्तो यथानिधि। उद्धेतुं दिव्यो भार्या सवर्णा लक्षणाश्रिताम्।' समावर्तन is what is now symbolised in सोमयज्ञ (in Marathi) For देशीय, see above (notes p 55) चतुर्दशं fourteen was rather an early name for समावर्तन, but it contrasts most favourably with the unseemly haste with which समावर्तन is now performed धृति means the Vedas and Smritis are works like the मनुस्मृति, which contain

the traditional laws and usages of the Āryas. 'श्रुतिस्तु वेदो विद्वेयो धर्मशास्त्रं तु वै स्मृतिः' मनु० 2. 10. पुण्यजातम्—is the object of कृत्वा. अदशमीस्य एव *lit.* 'without reaching the tenth decade of life' i. e. not in ripe old age. The full period of human life is 100 years, as expressed in the Vedic words 'शतायुर्वै पुरुषः.' This was divided into ten decades. दशमीस्य would be one between 90 and 100 years of age. 'दशमीस्थौ क्षीणरागयुद्धौ' इत्यमरः—दशम्यां वयोवस्यायां तिष्ठतीति. संस्रियते=मृते. आ...प्रातः overwhelmed with great distress. 'स्यात्कष्टं कृच्छ्रमाभीलम्' इत्यमरः—आ समन्तात् मित्रं लातीति (क्षीरस्वामी). अवि... तन्मयस्य as independence is the prime source (निदानं) of misconduct. Bāṇa became his own master at the tender age of fourteen. 'निदानं त्वादिकारणम्' इत्यमरः. This and the following clauses assign reasons as to why he became इत्वर. कुतू...भावस्य as adolescence is a period when curiosity predominates. 'बाल आ षोडशादपान्त'. Bāṇa wanted to gratify the curiosity he felt as to various things in the world. पैर्ष...रम्भस्य as the first stage of youth is opposed to steadiness. शैश... चरन् doing many rash acts in keeping with his youth. इत्वरः—from इ to go, according to 'इण्णश्च-लि-सर्तिभ्यः करप्' पा. 3. 2. 163 (इत्वरः, नश्वरः, जित्वरः)—a wanderer, a wild man. वयसा...याश्च friends and companions of the same age (as himself). The list shows that Bāṇa must have been in very affluent circumstances and must have led a life of ease and luxury. पारशवी—they were the sons of his uncles from wives of the Śūdra caste. Note मनु० 9. 178. 'यं ब्राह्मणस्तु शूद्रायां वतमादुत्पादयेत्सुतम्। स पारयन्नेव शवस्तस्मात्पारशवः स्मृतः ॥'. पारयन्नेव (जीवन्नेव) शवः (a corpse) पारशवः—this kind of son was so called because he was no better than a corpse for conferring the spiritual benefits which a son was expected to confer. भाषाकविः, a vernacular poet. The word भाषा was often applied to the spoken vernaculars as opposed to संस्कृत, when the latter ceased to be spoken by the masses. The com. also explains as 'a composer of songs.' 'भाषा गेयवस्तुवाचः तेषु (!) कविः' सं०. प्रणयिनौ loving (dependents). विद्वांसौ=पण्डितौ. वर्णकविः probably means 'a poet celebrating the renown of others, a bard or panegyrist.' But we have 'वन्दिनी' a little later on. The com. takes the word to mean 'a poet of Gāthās or versifier in the अपभ्रंश dialects.' 'वर्णकविर्गंधादिषु गीतिभिः। अपभ्रंशगीतविद्यः' सं०. प्रा...पुत्रः a young noble composing Prākṛit poems. महाराष्ट्रौ was the Prākṛit par excellence, the other important प्राकृत dialects being द्रौणसेनी, ... । पैशाची. प्राकृत is derived as 'प्रकृतिः संस्कृतं नयन् सर्वं तत्र आगतं वा' ~

some take it as meaning the language of the masses as opposed to सरकृत, the speech of polished society कालायनिवा—'कालायन्वर्ध वृद्धा या वापायवसनाधवा' इत्यमर—'an elderly widow dressed in the ascetic's red robes' नागुनिक = विषवेद्य — 'a dealer in antidotes or a snake-doctor' भिषगपुत्र a young physician 'कलादो स्वमकारके' इत्यमर कलाद a goldsmith 'कलामादत्ते, कल सुवर्णवाल्किवामाद्यनि आराण्टयनिवा' क्षीर० हेरिक् supervisor (of goldsmiths) according to स० लेखक scribe चित्रकृत् a painter पुस्तकृत् a model maker, a manufacturer of dolls 'पुस्तकृत्पेयकार' 'मृदा वा दारुणा वाध वस्त्रेणाप्यध चर्मणा । लोहरक्षे कृत चापि पुस्तमित्यभिधीयते ॥' मार्दङ्गिक versed in playing on a drum (मृदङ्ग) 'मृदङ्गवादन शिल्पमस्य मार्दङ्गिक' according to 'शिल्पम्' पा ४ ४ 55 गायत्री singers सेरध्री—'a female who, not being a regular servant is employed in others' houses for doing things requiring skill, such as decoration of the hair' 'सेरध्री परवेदमन्या स्ववशा शि पकारिवा' इत्यमर वाशिकी—'a flute player, piper' गान्धर्वम् music सवाटिका shampooer लासकयुवा a young dancer ताण्डविक—It will be noticed that many of the names of Bana's associates such as मुदृष्टि, चामीवर नीमूत are very appropriate to the art they cultivated or the profession they followed This is rather suspicious आक्षिप one who plays at dice—'अक्षेर्दीप्यति ०१ जयति इति आक्षिप', according to 'तेन दाप्यति खनति पवति जितम्' पा ४ ४ 2 विनव a gambler 'धूर्तौक्षदवी पितवोऽधूर्तौ धूर्तकृतसमा' इत्यमर शैलालियुवा a young actor 'पाराशर्यशिलालिभ्या भिक्षुनन्मृद्वयो' पा ४ ३ 110 (शिलालिना प्रोक्त नन्मृद्वमधीयते शैलालिनो जटा) पाराशरी—an ascetic that has studied the Sutra of Parasara पाराशर्येण प्रोक्त भिक्षुसूत्र अधीयते पाराशरिणो भिक्षव See Panini's sutra quoted above क्षपणक—a Jain monk कथक a narrator or story—teller one who publicly reads and expounds the Puranas मन्त्रसाधक a magician one who is an adept in incantations असुर सन्नी treasure—seeker Bana very frequently uses this word but it is not easy to give the exact sense On considering all the passages where the word occurs we think that असुरविवर was a term applied to shafts of mines that had already been worked up in bygone days They were believed to be the work of Asuras and to lead to the treasures of पाताल, in hopes of reaching which many people must have endangered their lives Note 'य (जनपदविशेष) असुरविवरमिति वातिकै (अगृह्यत)' हर्ष० 3rd उच्छ्वास, 'असुरविवराणीवापावृत्तानि' हर्ष० 4th उच्छ्वास 'असुरविवरव्यसनिन चापजहु' भागव गोधनगिरिसुरद्वया स्वविषय मेकलाधिपमन्त्रिण, 'हर्ष० 6th उच्छ्वास, 'लमासुरविवरप्रवेशपिशाचेन कादम्बर प 227 of P धातु वित् who knew

the धातुवाद i. e. the transmutation of metals into gold, an alchemist. Vide notes above p. 55 as to mercury. दादुरिकः a potter, according to 'शब्दददुरं करोति' पा. 4.4.34 (शब्दं करोति शाब्दिकः। ददुरं करोति दादुरिकः कुलारः). ददुर was a musical instrument like a drum. The word probably means 'a player on ददुर' like मार्दङ्गिक above. ऐन्द्रजातिकः juggler, illusionist. मस्करी = परिव्राजकः A Sannyāsin. 'भिष्टुः परिव्राज् कर्मन्दी पाराशर्यवि मस्करी' इत्यमरः. पतञ्जलि derives the word from मा and कृ. 'मा कृतं मा कृतं कर्माणि शान्तिर्वः श्रेयसीति आह्वतो मस्करी परिव्राजकः' महाभाष्य (Kielhorn Vol. III. p. 96). The word occurs in the 5th उच्छ्वास also. बाल...गतः being easily guided (led away) on account of his youth. निम्न dependent, in the hands of others. 'अधीनो निम्न आयत्तः' इत्यमरः. 'कौतुकेन आश्रितं (drawn) हृदयं यस्य. उपात्त obtained. सति...सद्मे in spite of the fact that his attachment to learning was unbroken. His self-willed action in wasting his valuable youth in wanderings made him a butt of ridicule to the great. अगाध—connect with उपहास्यतान्. निरवग्रहः being without any check. 'स्वच्छन्दो निरवग्रहः' इत्यमरः. ग्रह...दौर्बन्धेन as if possessed by his fresh youth. One possessed by a ghost does strange things. स्वैरिन् doing just as it pleases.

P. 19 l. 29-P. 20 l. 5. अय...भवदिति. अयुद्धारा व्यवहृतिः यस्य whose conduct or dealing was very charming or noble. This would be an adjective of बाण. Some MSS. read 'हृतिमनो-हृति' 'charming on account of noble practices.' राजकुलानि courts. निर...द्योतितानि made illustrious by blameless lores. Vide notes p. 18 on निरवग्रहविद्या. गुरुकुलानि schools. Mark the contrast between चीक्षमाणः and सेवमाणः. महाहैः आरूपैः गम्भीराः (deep i. e. full) गुणवतां गोष्ठ्यः. महा...मानः attending the meetings of the meritorious that were full of valuable discussions. स्वभावेन गम्भीरा धीः धनं येषाम्. पुनर...मानम् he again recovered that same scholarly attitude of mind which was appropriate to his family. विपश्चितः एवं वैपश्चिती. 'विद्वान् विपश्चिदोपग्रहः' इत्यमरः. ब्राह्मणाधिवास may be the name of Bana's village, as प्रीतिकूट was the name of his home. ब्राह्मणाधिवास would also mean 'the resort of Brāhminapas.' अभिनवी-भूतौ स्नेहसद्भावौ येषाम् whose affection and amiability were renewed. संस्तवेन प्रकटितं ज्ञातेयं (वन्धुता) यैः that manifested their relationship by being very intimate with him. 'संस्तवः स्वात्परिचयः' इत्यमरः. ज्ञातेय—from ज्ञाति, according to 'कपिशालीढं' पा. 3. 1. 127 (कापेयम्, ज्ञातेयम्)—ज्ञातेर्भावः कर्म वा ज्ञातेयम्. अभिनन्दितं अभिगमनं यस्य. अज्ञैः relatives; those whose words are always true (Seers).

बाल...गतः being in the midst of the friends of his boyhood. The words may also mean 'going through the midst of the disc of the sun (मित्र) that has become mild.' The liberated soul was supposed to proceed through the sun on the path of liberation. Vide notes p 21 on देवयान. The com says that the sun's lustre is reduced at sight of a Yogin. "उक्त च—'तपस्यन्तं रविं दृष्ट्वा निस्तेजा जायते रविः । मोक्षमार्गप्रयत्ने तु तेजो नैवास्य विद्यते ॥'" इति— This is added to show that the chapter has come to an end

Uchchhvāsa II.

Verse 1. The verse contains many difficult words. The sentence is अतिगम्भीरे भूपे निरवतारस्य जनस्य समीहितसिद्धिं गुणवन्तः घटकाः पार्थिवाः दधति कूपे इव—with a very profound king it is the virtuous and energetic princes that bring about the fulfilment of what is desired by people who have no entrance (to the king), as with a well. The idea is that good princes that are about the person of an emperor intercede with the latter for bestowing favours on people. This and the next verse suggest how कृष्ण the cousin of हर्ष introduced बाण to the favour of हर्ष. गम्भीर means one whose feelings of anger &c. are not indicated by his gestures or appearance. अवतारः entrance or access. घटकाः those that accomplish. अतिगम्भीरे कूपे निरवतारस्य जनस्य गुणवन्तः पार्थिवाः घटकाः = सिद्धिं दधति in the case of a deep well, small earthen (पार्थिव) jars to which strings (गुण) are attached bring about the fulfilment of the desires of people who have no means of descending (into the well). अवतारः a flight of steps. The metre is Āryā. From the definition of आख्यायिका (Intro. p. XX) it will be seen that the verses occurring therein were to suggest future events.

Verse 2. रागि...भवान्—the day plants in the red lotus beauty that is due to the sun. रागिन् also means 'affectionate, devoted.' लक्ष्मी wealth. This suggests how कृष्ण (who was like दिवस) planted wealth in बाण who was devoted to the king हर्ष (who corresponds to the sun), the wealth being the gift of हर्ष and he (कृष्ण) being only the intercessor. अनपेक्षिताः गुणदोषाः सस्तिन् in which no regard is paid to merits or faults. The good are passionately devoted to the task of helping others, irrespective of their merits or faults. Here there is a veiled reference to the चापल्य of बाण's youth.

P. 21 ll. 5-16 अथ...तिष्ठन्. The principal sentence is अथ तत्र...बान्धवानां सकानि भ्रमन् मुखनतिष्ठन्. मस्य पुण्ड्रकैः पाण्डुराणि लज्जाराणि येषाम् (adj. of बहुभिः). For पुण्ड्रक, see notes p. 26. कपि...दिलेः that had tawny hair (with बहुभिः); that were full of tawny flames (with कृशानुभिः). कृशानुभिः = अग्निभिः. कतुः—The boys had come to see the sacrifices and partake of the दक्षिणा. They are fancied to be fires coming with the desire that sacri-

fices may be offered to them अध्यास्यमानानि inhabited This and the following nouns in the accusative qualify भवनानि below सेनेन सुकुमारा सोमकेदारिका तथा हरितायमाना प्रवना येषाम् the porches in front of the doors of which were green with the small beds of Soma plants that looked fine (fresh) on account of being (recently) watered केदारिका small field 'प्रघाणप्रघणालिदा वहि दारप्रकोष्ठके' इत्यमर The juice of Soma plants was required in sacrifices कृष्णानिनेषु विकीयमाणा (spread) शुष्यन्त पुरोडाशीया श्यामाकतण्डुला येषु पुरोडाशीय (from पुरोडाश with the affix छ + ईय) useful for पुरोडाश, which means a sacrificial oblation made of ground rice and offered in vessels 'विभाषा हविरपूषादिभ्य' पा 5 1 4 (पुरोडाश्या तण्डुला, पुरोडाशीया या) श्यामाक a kind of grain (called सावे in Marathi) बालिकाभि विकीयमाणा नीवार-दलय येषु नीवार is a kind of wild rice growing without cultivation The girls offered the grain to the birds and their pets ०शतै आनीयमाना ०समिध येषु पूली a bundle पलाशम् a leaf समिध f fuel They brought green Kusa grass leaves and fuel Or we make take पलाशममिध as meaning 'small twigs of the पलाश tree' that were required for being thrown into the fire इन्ध कूटानि full of heaps (कूट) of fuel (इधन) and cowdung cakes आमिक्षा a mixture of curds and boiled milk, offered in the वैश्वदेव oblation 'एने पयसि दध्यानयति सा वैश्वदध्यामिक्षा' quoted by क्षीर० as a धृति For आमिक्षीय (आमिक्षावै दित) see पुरोडाशीय above चुर इद्वानि the covered platforms (वितर्दि) in the court yards of which were rubbed by the round boofs 'स्यादितर्दिस्तु वेदिना' इत्यमर (दारुपरिष्कृता चतुरस्रा विभ्रातिभू' क्षीर०) कमण्डलव्य useful or fit for making pots (कमण्डलु) 'उ-गवादिभ्यो यत्' पा 5 1 2 मर्दनम् pounding वै व्यानान् useful for making pegs for measuring the sacrificial (वैतान) altar शङ्ख from शङ्ख with affix यत्, according to 'तस्मै दितम्' पा 5 1 5 (शङ्खे दित शङ्खव्यम्) Pegs of the branches of उदुम्बर trees were used in measuring altars पवित्रिता पर्यता (borders outskirts) येषाम् वैश्वदवविष्ट—the offerings of boiled rice made to all the deities (निश्वदा) before taking one's dinner हवि श्यानि the tender leaves of the trees (विष्पिन्म) in the courts of which were darkened with the smoke of the oblations वत्सीय तर्णकानि where the newly born calves, being caressed (ललित) by the cowherds (वत्सपालक) that were fond of them, frisked about वत्सीय (वत्सेभ्यो दित) is formed like शङ्खव्य From the numerous words formed with the affixes छ (ईय) and यत् it seems as though वाग wanted to illu

strate the first Pāda of the 5th अर्ध्याय of the अष्टाध्यायी. 'सधो-
जातस्तु तर्णकः' इत्यमरः. चालकैः लालिताः ललन्तः (sportive) तरलाः (चञ्चलाः)
तर्णकाः वेपु. क्रीडद्भिः कृष्णशारच्छागेशवकैः प्रकटितः पशुबन्धानां (यशानां)
प्रबन्धः (सन्ततिः) वेपु where the continuous performance of animal
sacrifices was indicated by the young goats, dark and variegat-
ed (शार), playing about. This shows that in Bāṇa's day ani-
mal sacrifices were frequently performed. शुक्र...सुखानि where
the teachers were given rest by the fact that parrots and
mainas (सारिका) commenced to repeat (the Vedas). The
idea is:—the parrots and सारिका, having repeatedly heard the
teachers reciting the Vedas, themselves correctly repeated
them and the students could take lessons from them, instead
of from the teachers, who thus got rest. Compare 'स्वतःप्रमाणं परतः
प्रमाणं कीराङ्गना यत्र गिरं गिरन्ति । दारसनीदान्तरसंनिरद्धा जानीहि तन्मण्डन-
पण्डितोक्तः ॥' माधवाचार्य's शङ्करदिग्विजय VIII. 6. सा...नीव as though
they were the penance groves of the three Vedas incarnate.
भवानानि—is the object of भ्रमन्.

21

P. 27 ll. 17-23 तत्र...माली. Bāṇa now describes the ad-
vent of summer in highly paronomastic sentences, the season
(कालः) being identified with शिव in his terrific form (महाकाल).
तत्रस्वस्य while staying in the houses of his kinsmen. कुसुमसमयः
(वसन्तः) एव युगम्. उपसंहरन् bringing to an end. ग्रीष्म brings to
an end the season of spring. शिव when destroying the world
brings the युग to an end. अजृम्भत *lit.* yawned *i. e.* increased.
ग्रीष्मः अभिधानं यस्य. समकुलमल्लिकाभिः धवलः अट्टाः (market stalls)
एव हासाः यस्य where the stalls smiled with white full blown
jasmine flowers. The मल्लिका is a flower of the hot season.
मल्लिकावत् धवलः अट्टहासः यस्य. The loud laugh of शिव is called
अट्टहास. महाकालः the great season (of summer); S'iva. प्रत्य...तस्य
recently conquered. The poet now changes the metaphor.
ग्रीष्म is a conqueror that subdues the prince वसन्त, but at first
treats kindly the children of his vanquished rival. वसन्तः एव
सामन्तः तस्य. पयः पायिषु that drink milk (with बालापलेषु); that
drink water *i. e.* are thirsty (with नवोधानेषु). दर्शितः स्नेहः येन.
स्नेहः affection; moisture. नवोधानेषु (with एपलेषु) would also mean
'who have just begun to walk.' मृदुरभूत्—summer did not at
once scorch the gardens, but was mild at first. सकल...रोत् made
the stalks of all flowers loose *i. e.* summer scorched the
flowers of spring which easily dropped down from the stem.

A king at his accession (अभिनिवोदित) lets loose prisoners from his jails. It was usual to set prisoners free on the accession of a king or at the birth of a prince or on other great occasions. Compare हर्ष 4th उच्छ्वास 'अधावन्त मुक्तावि बन्धनवृन्दानि' and notes thereon. प्रतपन् showing his valour, very hot ऋतु एव राजा तस्य अभिषेकाद्वाः wet after a bath (with कामिनीना ऽचया), wet at the time of the coronation (with चामरकलापा). At a king's coronation, holy water is poured over him. Chowries are a symbol of royalty, they may become wet at a coronation. In ग्रीष्म, young women bathe their heads with water, their hair looks very charming after the bath and excites love. In वसन्त, love is excited spontaneously but in the scorching heat of ग्रीष्म, such extraneous aids as charming tresses are required. This is spoken of as कामिनीना ऽचया कुसुमायुगेन स्वयमगृह्यन्त. The hair of the women is fancied to be the chowrie of the king-sunmer, that is held in his own hand by Cupid. Bana seems to follow the रघुवंश in this description as suggested by the com. Compare 'आनाद्रमुत्तेष्वनुष्पवास दिव्यस्तमायन्तनमहिनेषु । कामो वसन्ताल्लयमन्दवीर्य केशेषु लेभे रतिमह्नानाम् ॥' रघु 16 50 हिमा माली the sun made his expedition towards the Himalaya (i.e. towards the north) यात्रा journey, expedition. It is in ग्रीष्म that the sun reaches the northernmost point in his apparent yearly motion. This natural phenomenon is fancied to be due to the wrath which the sun feels at the fact that the lotuses (that open by day light) are blighted by snow. For the effect of हिम on कमलिना see notes p 63.

P 21 l 24—P 22 l 2 अथ सन्तापाद् हलाट तपतीति हलाटन्तप scorching the brow (the forehead), according to 'असूर्यललाटोदृशितपो' पा 3 2 36 (असूर्यपदया राजदारा, ललाटतप सूर्य । सि कौ), a nasal being inserted after हलाट in accordance with 'अरदिपदनतस्य मुम्' पा 6 3 67 तपने = सूर्ये, लिखित हलाटिका एव पुण्ड्र ये. For हलाटिका, see p 44 and for पुण्ड्र, see p 26. अलना (curls) एव चीरचीवर (ragged dress of a mendicant) तेन सञ्जीते (covered) दिन न्दुभि the foreheads of ladies as though undertook vows (नियमा) for propitiating the sun. One who observes a व्रत has a पुण्ड्र on his forehead, wears ragged garments and a rosary, ladies (on account of the fierce heat) had sandal mark on their foreheads, allowed their curls to play about their foreheads and had

drops of perspiration (resembling pearls in their brightness). चन्दनेन भूषराभिः (with सुन्दरीभिः); चन्दनवत् धू० (with कुमुदिनीभिः). अमूर्यम्पदया—see notes above on ललाटतप. The women did not come out in the sun; the कुमुद plants close their buds in the day. कुमुदs are white and so the plants are called चन्दनधू०. दिवसमसुष्यत—the ladies slept the whole day; the कुमुद plants closed their petals in the day. निद्रा...तपम् the eyes, heavy with sleep, could not bear even the light of the jewels; what of the fully grown beat? अग्नि...शर्वधैः In the season of summer the moonlit nights became shorter and shorter, being esteemed by pairs of चक्रवाकs; like rivers. चक्रवाक is separated from its mate at night and so they welcome the shortness of the nights. सोडुपाः possessed of the moon (with शर्वधैः); with rafts (with सरितः). There are boats on rivers, which are welcomed by चक्रवाकs, as they live near them. उडुपः lord of stars (उडु f. n.) i. e. the moon. उडुपः-पम् raft. अभिनवः पटुः (strong) पाटलानां आमोदः तेन सुरभिः परिमलः यच्च (adj. of जलं and पवनं also). पाटल (trumpet flower) is a kind of fragrant summer flower. Compare शाकुन्तल I 'सुलभसलिलायगाहाः पाटलसंसर्ग-सुरभिबनवाताः'.

P. 22 l. 3-P. 23 l. 5. क्रमेण.....मातरिश्वानः. The sentence is क्रमेण च ...प्रावर्तन्त...मातरिश्वानः. खराः (fierce) खगस्य (सूर्यस्य) मयूखाः यसिन्. 'शरार्कविहगाः खगाः' इत्यमरः. This and the following clauses in the locative qualify निदापकाले (l. 12). खण्डितं शैशवं यस्य whose childhood was gone i. e. when the season had far advanced. सीदन्ति स्रोतांसि यसिन् when the streams sank low i. e. had hardly any water left in them. शिष्टि...रिणि resounding with the cries of crickets. कातर...विश्वे when the world was deafened by the continued cooing of the distressed doves. वि...त्रिणि when the birds breathed very heavily. करीषङ्कपः मरुत् यसिन् when the wind swept dried cowdung. 'सर्वकूलाभ्रकरीषेषु कपः' पा. 3-2-42. (सर्वङ्कपः खलः । कूलङ्कपा नदी । करीषङ्कपा वात्या । सि. कौ.). 'गोविद् गोमयमलियाम् । तत्तु शुष्कं करीषोष्णी' इत्यमरः. विरलः वीरुधः (लताः) यसिन्. As the leaves fell off through heat, the creepers grew less dense. रुधिर...स्तवके when the bunches of fullgrown (कटोर) धातकी flowers were licked by the young of lions in their greed for blood. धातकी flowers are very red. ताम्यत् स्तम्बेरमानां यूथं तस्य वमयुः तेन तिम्यन्तः महामहीषराणां नितम्बाः यसिन् where the slopes (नितम्बः) of large mountains became wet with the spray spouted from the trunks of languid elephants. स्तम्बेरमः इस्ती

स्तम्बे (तुणे) रमते इति (अलुक्समास) according to 'स्तम्बकर्णयो रमिजपो.'
पा. 3-2-13 (स्तम्बेरमः कर्णेजपः). 'वमयु. करशीकरः' इत्यमरः. दिनकरेण
दूयमानाः दिरदाः तेषां दीनेषु (distressed) वदनेषु आश्याना (partially
dried) दानस्य (ichor) श्यामिका (dark streak) तस्यां आलीना मूकाः
मधुलिङ्गः (bees) यस्मिन्. The thirsty bees stuck to whatever was left
of the ichor. लोहितायमानाः मन्दारैः सिन्दूरिताः सीमानः यस्मिन् when
the boundaries (of villages) looked red, being as though
smeared with vermilion by the मन्दार flowers. मन्दार trees were
planted on the boundaries Their red flowers looked like
सिन्दूर. Even now boundary stones are smeared with सिन्दूर.
स्यन्दः stream, trickling line सन्दोहः mass सन्दोहस्य सन्देहेन
मुह्यन्तः महामहिषाः तेषां विषाणकोटिभिः विलिख्यमाना (scratched) स्फुटन्त्यः
स्फाटिकद्रुपदः यस्मिन्—The crystal slabs looked like trickling water,
so the buffaloes in hopes of getting more water vehemently
struck them with their horns वर्मेण (by heat) मर्मरिताः (rustled)
गर्मुतः (creepers) यस्मिन्. The leaves being dry, the creepers
produced a rustle. त.. किरे when the scratching cocks were
afraid of scratching (for food) in hush fire due to the heated
dust बुकूलः—लम् fire burning in chaff Cocks ordinarily scratch
for food in chaff, which is heaped up in dust The dust being
heated set fire to a portion of the chaff and so cocks became
afraid to scratch near it विक्किरः a bird, particularly, a cock
(from कृ with वि). 'विक्किर' शकुनिर्विकिरी वा' पा. 6.1 150 विवरशरणाः
(विवर शरणं येषां) श्वाविधा. (porcupines) यस्मिन्. Generally the
word is श्वाविध्, but Bana uses the form श्वाविध. तदा...न्मसि when
the waters of the ponds (being dried up) left only mud and
were coloured by the fish rolling (विवर्तमान) on their backs,
the fish being distressed by the cries (कूजा) of the ospreys
(कुररा.) on the Arjuna trees on the banks of the ponds The
com reads कूटज्वरं and explains 'कूटः शब्द एव सन्तापकारित्वात् ज्वरः'
वर्तमानाः उत्तानाः शरराः तै शर पङ्कशेष (पङ्कः शेष. यस्य) पल्लवाम्भः
यस्मिन्. On the connection between the cries of ospreys and
the distress of fishes, the com remarks 'कुररास्तटस्या यदा कूजन्ति
तदा मत्स्याः पीडिताः सन्तः उल्लवन्तीति वस्तुधर्मोऽयम्.' दावेन जनितं जगन्नी
राजनं यस्मिन्. The forest conflagration as though performed
the नीराजनं rite of the world For नीराजन, see above p 34
रज...यश्मणि which was the (cause of) the consumption of
night. In summer night slowly dwindles, as a man gradually
becomes emaciated in consumption. Compare 'धर्मवृद्धिरपि प्रम्यः
क्षपाहास उदग्गती' वेदाङ्गज्योतिष. काठो...काले when the season of summer

was far advanced. प्रति...लुण्ठकाः that openly carried off in desert places the roofs (पटलं) of water-sheds (प्रपा), garden enclosures (वाटः) and huts, as though they were leaping in all directions. This and the following nouns in the nominative qualify उन्मत्ता मातरिश्चानः below. A mad man (उन्मत्त) also wanders (आदीकमान) everywhere. ऊपरः a desert. प्रपा is Marathi पाणपोई. लुण्ठकः robber. प्रपक्...खलीः rubbing against sandy (शर्करिल) hard (कर्कर) places, as though they (the winds) were all of a sudden itching on account of their rashness in cracking (आच्छोटनं) the lines of the bushes of ripe कपिकच्छू. A person whose skin is itching rubs it against a hard substance. The wind broke the bushes of the prickly कपिकच्छू plant (that causes itch) and also dragged the sand off hard stony places. 'खी शर्करा शर्करिलः शर्करः शर्करायति । देश एवादिमी' इत्यमरः. Vide notes on सैकत above p. 44. A mad man also may break the bush of the prickly कपिकच्छू, have itch thereby and rub his hands against stones. कपीनामपि कच्छूः यस्याः सा कपिकच्छूः. खलू...मुचः—The strong winds carried off gravel of comparatively large size. मुचु...दन्तुराः bristling with the shoots (कन्दलः-लम्) of मुचुकुन्द broken by them. दलनं breaking. The broken shoots looked like teeth. A mad man also shows his teeth. In most of the following clauses reference is made to a mad man's appearance and actions. We shall not explain all of them, as almost all can be easily understood. समन्त...तनवः that were moistened by the spray from the mouths of the noisy tribes of crickets (चीरी) flying all round. 'मृद्वारी चीरका चीरी क्षिप्तिका च स्त्रियामिमाः' इत्यमरः. ंशीकरे शीक्यमाना तनुः येषाम्. शीक् 10th conj. to moisten. तरणतरः तरणिः (सूर्यः) तस्य तापेन तरले चञ्चले (adj. of वारणि). तरण...वारणि as though floating on the illusory and tremulous waters of the mirage, as they (waters) trembled with the heat of the fierce (lit. young) sun. The heat of the sun produced the appearance of a mirage on sandy deserts. The air being set in motion by the heat produced the appearance of waves. As the winds swept over the desert while the mirage lasted, they are fancied to be floating in the false water &c. तरङ्गिणी a stream. A mad man also may lie on a sandy bank and pretend to be swimming though there be no water. शुब्द...जहाजः (winds) that blew with velocity easily crossing the desert tracks rustling (मर्मर) with dry S'ami trees. The winds swept with violence over deserts. मारव from मर with the affix अ. मरोः अयं मारवः मार्गः तस्य रुद्धेन टापवं (नैपुणं) तेन

जव तेन जडाला (rapid) A mad man also runs rapidly 'जडालोस तिजवरतुल्यो' इत्यमर रेणव (रेणूनां अय) आवत (circular motion eddy) तेषां मण्डली (समूह) तस्या रेचक रासे रसेन रमसारब्ध नर्तन तस्य आरम्भे आरम्भटीनया (winds) that were wild actors in beginning a dance commenced with violence through liking (रस) for the circular dance (रास), that (नर्तन) purged (swept away) whirling columns of dust The idea is that whirl winds arose, raised moving columns of dust and carried the dust columns from place to place This clause contains several technical words pertaining to the science of dramaturgy आरम्भटी is one of the four styles (वृत्ति) in dramatic compositions, the other three being भारती, सात्वती and कैशिकी It is defined in Bharata's नाट्यशास्त्र as follows—'आरम्भटप्रायशुणा तथैव बहुवप्यवब्रजो पेता । दम्भानृतवचनवती त्वारम्भटी नाम विशेषा ॥ प्रस्तावपातप्रतलङ्घितानि छेयानि मायावृत्तमिन्द्राणाम् । चित्राणि युद्धानि च यत्र नित्यं ता तादृशीभारम्भटी वर्दति ॥' chap 20 25-26 The साहित्यदर्पण (VI 132-133) says 'मायेन्द्रजालसंश्रामकोषोद्भ्रान्तादिचेष्टितैः ॥ संयुक्ता बधवन्धापैरुद्धतारम्भटी मता ।' This style consists in representing intrigues deceptions, falsehoods illusions, fight imprisonments &c The com derives as 'इरयन्तीति' (१ १ इरयतीति) अरा अराश्च ते भटाश्च अरम्भटास्तोपाभियमारम्भटी' रास is a dance in a circle in which men and women join, holding one another's hands It is frequently mentioned in connection with कृष्ण and the Gops See भागवतपुराण X 33 'तनारम्भत गोविन्दो रासक्रीडामनुव्रते । श्रीरत्नेरवित प्रीतिरन्योयावद्बबाहुभिः ॥' 2 The com quotes 'अथौ षोडश द्वात्रिंशच्च नृत्यति नायका । पिण्डीव धानुमारेण तन्नृत्त रासकं मृतम् ॥' In a रास, there is आवर्तमण्डली i.e. a ring of dancers that moves round and round Compare 'सावर्त इव रासकमण्डले' हर्ष ० 4th उच्छ्वास रेचक means 'movements of the eye, brows &c which indicate love' 'तत्राक्षिभ्रविमाराश्च शङ्काराकारसूचका । सग्रीवा रेचका ज्ञेयो हावश्चित्तसमुदित ॥' नाट्यशास्त्र chap 22 10 As to रेचकं, the com says that they are three कटीरेचक, हस्तरेचक and ग्रीवारेचक Mad men also dance मलन crushing Mad men also are मलिन We may connect this clause with the next A हृषणक remained as मलिन as soot Compare 'कञ्जलमय इव बहुदिवसमुपचितवह्मलमलपटलमलिनिततनुरभिदु खमाजगाम शिखिपिच्छालान्धनो नम्राटक' हर्ष ० 5th उच्छ्वास Note the आचाराङ्गमूल (Sacred Books of the East Vol XXII p 124) II 2 2 1 'Some householders are of clean habits and the mendicants, because they never bathe are covered with uncleanness शिक्षित चिन्वत that (winds) gathered up the feathers of the forest peacocks as though they had learnt the ways of Jain ascetics Jain ascetics (Digambara) carry peacocks

feathers to sweep insects from their path. 'लुञ्जिताः पिच्छिकाहस्ताः पाणिपात्रा दिग्म्वराः' सर्वदर्शनसंग्रह (आर्हतदर्शन) सप्र...जालकैः—करज is a wild tree so called even in Marathi. The dried seeds in its pods (मञ्जरी) rattle when the wind violently blows against them. That rattling resembles the noise of drums (गुञ्जा) beaten to announce the march of a prince &c. 'गुञ्जा तु काकचित्रायां पटहे च कलध्वनौ' मेदिनी. See भट्टिकाव्य XIV. 2. 'वेणून् पुपूरिरे गुञ्जा जुगुञ्जुः करपट्टिताः' आतपेन आतुराः (distressed) वनमहिषाः तेषां नासाः निकुञ्जाः (bowers) इव तेषां स्थूलनिश्वासेः—the buffaloes heavily snorted. Their noses being compared to bowers, their deep breaths are properly fancied to be shoots (प्ररोहः). वातहरिण very swift deer. परिपाटी row, line. वेत्कैः=समूहैः. The very swift deer springing up in the air seemed to be the children of the winds, as they equalled the wind in velocity. सन्नु...कोटिभिः with the curling (कुटिल) lines of the smoke of the burning heaps of chaff (दुसं) on the threshing floor (सलधानं), they (winds) as though seemed to knit their brows. The curved lines of smoke resemble dark and curved eyebrows. सा...मुक्तिभिः by the emission of great heat, they (winds) seemed as though possessed of the waves of the अवीचि hell. Hell is a place of torments. अवीचि is one of the numerous hells mentioned in the Purāṇas. 'स्यान्नारकस्तु नरको... । तद्देवास्तपनावीचिमहारौरवरीरवाः' इत्यमरः. अवीचिबीचिभिः सह सावीचि* (adj. of मातरिभानः). The waves are of fire burning in them. मनुस्मृति (IV. 87-90) enumerates 21 hells of which महावीचि is one. लोम...तन्तुभिः with the threads of the cotton of the silk-cotton pods that were cleft (by the heat), they (winds) seemed as though they were shaggy. Mad men do not shave and so are लोमश. ददुणा...ष्टिभिः by the carrying of the heaps of dried leaves, they seemed as though suffering from leprosy or cutaneous eruptions. The dry leaves present the appearance of ददु. Or we may explain that those who suffer from ददु cover the skin with leaves to ward off flies. ददुण is formed from ददु with the affix न like पामन from पामन्, according to 'रोमादिपामादिपिच्छादिभ्यः शनेलचः' पा. 5. 2. 100. ददु is one of the eleven शुद्रकुष्ठकः. It is a name for skin diseases such as Eczema, Erysipelas. 'सकण्डुरागपिटिकं ददुमण्डलमुद्रतम्' सिरा... करणैः by scattering the long lines of grass, they seemed to have exposed their veins. वेणी and veins are both dark. Mad men, being underfed, may expose their veins. उच्छ्रम...शङ्कुभिः with the shaking points (शङ्कुः) of the pieces of barley awns (शङ्कुः—

वम्), they seemed to have long beards उदत इमंश्च येवाम् दद्या
 इति —The pointed quills (शूल) of porcupines resemble teeth
 निहा खाभि —the flames of fire resemble tongues उत्स ल
 possessed of crosts in the serpents sloughs that were whirled up
 by them ब्रह्म सन्त that, with the hot honey of lotuses, pra
 ctised the taking of mouthfuls for the purpose of swallowing up
 the moisture in the whole universe The winds carried away
 the hot honey of lotuses They made a mouthful of it The
 poet fancies that the winds were only practising in order
 to be able to swallow the fluid (i e to dry up) of the whole
 universe अभ्यवहरण भोजनम् Another sense is suggested There
 are six : asas मधुर, अम्ल, लवण, कटु, कषाय and तिक्त The winds took
 the sweet (मधुर) honey, the first रस, in order gradually to be able
 to taste all the six ब्रह्मस्तम्भ the universe The word is usually
 written as ०स्तम्भ 'स्तम्भशब्दोर्ध्वत्वादिसादृश्याद्गीष्वा भुवनाण्डासुच्यन्ते' वीर
 राघव on महावीरचरित 3 48 For ब्रह्मस्तम्भ, see text p 301 3 सक्त
 यन्त producing an alarm (विभीषिका) for the three worlds by
 the sharp sounds of the cracking of dried bamboo forests, as
 though they (sounds) were drums announcing the (might)
 of heat (वर्म) that dries up all water ०द्योषण वर्म तस्य घोषणा
 तदर्थे पठे Read त्रिभुवनविभीषिका० च्युत सृत्य that made the roads
 (सृति) variegated by the rows of the falling feathers of moving
 jays The feathers of चाप are dark त्विषि ताह्ना that (winds)
 were marked with sparks (खुलिङ्ग) and cold cinders in the
 bursting Gunja berries, as though their bodies were dark red
 by being scorched with the firebrand of the rays of the sun.
 Small round Gunja berries are red with a patch of black. The
 red represents sparks and the dark stands for charcoal (अह्वार)
 A firebrand (अलात) is red and the scorched skin is dark
 त्विषिमान् स्य तस्य मयूखलता एव अलात तेन घोष (burning) तेन कल्माष
 (variegated) वयु येवाम् By the suns rays the Gunja berries
 were split up The bursting berries look like patches of skin
 scorched by contact with firebrands गिरिगुहासु गम्भीरा झाङ्कारा
 ते भीषणा भ्रान्ति (भ्रमण) येवाम् the movements of which were
 terrible as they roused echoes in the mountain caves (by their
 fierce velocity) Mad men also wander among mountains
 भुवनभलीकरणार्थे अभिचार तस्य चरु तस्य पचने चतुरा अभिचार a magi
 cal spell for securing some malevolent purpose चरु an oblation
 of rice One who wants to effect some evil object offers a चरु
 with red powder sprinkled thereon or offers even blood Tho

bunches of the पारिभद्र flowers, being red, resemble oblations of blood. तारवः—तरोः अयम्. तपय...वयन् propitiating the forest fires (feeding) on trees. Oblations are thrown into fire. The winds carried the red पारिभद्र flowers and there were forest fires also. The poet fancies that the winds propitiated fires with oblations of blood. पारिभद्र is निम्बतरु. Compare हर्ष० 8th उच्छ्वास last para. 'असुरं वधामि चारुचरुपिशुनः शोणितकायकपायितकुक्षिः...कटाह इव च वाहस्यत्यः.' अक्षि...रंहसः the velocity (the path) of which was bestarred with hot sand. शिलाजतुः bitumen. It is used as a medicine. ०रसलवैः लिप्ताः दिशः वैः. दावदहनेन पच्यमानानि चटकाण्डानि तेषां खण्डैः खचितानि तरुकोटरकीटपटलानि तेषां पुटपाकः तेन गन्धः तेन कटवः. The forest fires made the sparrow's eggs burst open. The shells of the eggs fell all round the insects in the hollows of trees and covered them as in a vessel of leaves. Inside them the insects were baked. That produced a strong smell. पुटपाकः is a particular method of preparing drugs. The ingredients are wrapped up in leaves and then plastered over with clay. The whole is then roasted in the fire of cowdung cakes. मातरिषानः = वायवः. मातरि आकाशे श्रयति or शसिति or मातरि शु (आशु) अनिति.

P. 23 ll. 6-22. सर्वतश्च...दावाप्तयः. The sentence is सर्वतश्च...मल्लदृश्यन्त दावाप्तयः. भूरि...वायुभिः with the breaths blowing from the deep cavern-like jaws of old huge serpents, they (forest fires) seemed to be as though kindled by being fanned with thousands of bellows (मल्ल). कचि...हरिणाः—fires are yellowish (हरिण) and burn grass. Deer (हरिणाः) also subsist on grass. 'हरिणः पाण्डुरः पाण्डुः' इत्यमरः. In this and the following clauses up to ०स्वितयः (l. 14) there are pairs of words that serve to qualify दावाप्तयः and also serve another purpose. The latter in each pair of words is a noun with which the former can be construed as an adjective. कचि—कचि in some places—in other places. ०विवांतिनः rolling. वज्रवः yellowish-red; ichneumon. 'विपुले नकुले विष्णी वज्रुः स्यात्पिङ्गले त्रिषु' इत्यमरः जटा...कपिलाः resting on fibrous roots and tawny. जटा also means 'matted hair.' कपिलाः the sage Kapila, the founder of the सांख्य system, the plural being used to show respect. Or कपिलाः may stand for 'followers of कपिल'. शुक्र...श्वेनाः that make the nests (कुलायः) of birds fall and are white (श्वेन). Hawks (श्वेनाः) bring down the nests of smaller birds. विलीनलाभारसवत् लोहिता हविः (कान्तिः) येषाम्. अधराः that could not be controlled. The lips of ladies are red like melting lac and also red with lac. आसा...

शिखा the motion of which became greater by the wings of the birds that were overtaken (by the fires) and that (fires) had flames blazing up. The only wings of the birds added to the strength of the conflagration विगता शिखा (flames) येषाम् विशिखा also 'arrows.' आसा गतय (with arrows) 'the velocity of which was increased by obtaining the feathers of birds.' Arrows have feathers attached to them दग्धा निक्षेपा नमहेतव ये दग्ध वर्णा —The fires burnt up the woods, leaves &c, from which they were produced and then became extinguished निर्वाण from वा with निर् निर्वाणम् also means 'मोक्ष' and निर्वाणा would mean 'those that are liberated from ससार, the cycle of births and deaths' दग्ध हेतव (with 'liberated') 'that have completely burnt up the causes of birth, viz all actions' Actions done for gratifying this or that desire produce their results for enjoying which one has to go through the cycle of births and deaths. When correct knowledge of the nature of the soul and the Supreme is acquired, then the ज्ञानी does not desire the fruits of his actions. No man can be free from actions, but what he can be free from and what he is advised to be free from is the desire to obtain for himself the fruits of his actions. Compare the following from the भगवद्गीता 'ज्ञानाग्नि सर्वकर्माणि भस्मसात्कुरुते तथा ॥' chap 4 37, अनाश्रित कर्मफल कार्यं कर्म करोति यः । स सत्यासी च योगी च न निरद्भिर्न चाक्रिय ॥ chap 6 1, त्यक्त्वा कर्मफलासक्तं नित्यवृत्तो निराश्रयः । कर्मण्यभिप्रवृत्तोऽपि नैव विजित्करोति स ॥ chap 4 20 कुसुम रागिणः that are charged with the fragrance of the sky (अम्बर) perfumed with flowers and are of rosy hue (रागिणः), also 'lovers, that give out the perfume of garments (अम्बर) scented with flowers. The com takes कुसुम to mean 'smoke in the first case (with fires) स रुचयः that emit smoke and have a faint lustre (रुचिः), those that have no taste for food (suffering from indigestion) emit smoky (foul) eructations धूमस उद्गार तेन सह सः (बहुव्रीहि) with दावाभयः, सधूम उद्गार (eructation) येषाम् (with मन्दरचयः) सकलं सक्ताः that swallow the whole world as a morsel and have ashes, those that suffer from the disease called भस्मकरोरोग are prepared to devour the food in the whole world भस्मरः=भस्मकः आसः mouthful, food 'कटादि रुक्षाश्चानुनो नराणां क्षीणे कफे मारुतपित्तवृद्धौ । अतिप्रवृद्ध पवनान्वितोऽग्निः क्षणादसं शोषयति प्रसन्नः ॥ शुक्ल क्षणादसं करोति यस्मात्तस्मादयं भस्मकसंज्ञकोऽभूत्' योगरत्नाकर वेणु वृद्धाः that were seen (blazing) on the tops of bamboos and had assumed large proportions, very

old persons rest their bodies on the tops of bamboo sticks (i. e. they cannot walk without the support of a stick). अचलो...क्षयिणः that consumed (उपयुक्त) bitumen on mountains and wrought destruction; consumptives (क्षयिणः) consume bitumen continuously. शिलाजतु was supposed to cure consumption. 'शिलाजतु रसायनं कटुकतिक्तमुष्णं कृमिक्षयोदरभिदग्दरीश्वयथुपाण्डुकण्डूहरम्' योगरत्नाकर. Compare com. 'शिलाभातुप्रयोगाद्वा प्रसादाद्वाय शाङ्करात् अजामूत्रप्रयोगाद्वा क्षयः क्षीयेत नान्यथा ॥' सर्व...पीवानः destroyed all fluidity and had assumed vast proportions; those that eat all kinds of food become plump and fat. पीवत् fat. For the six *Rasas* see above p. 102. रोद्रः terrible; worshippers of Rudra (शिव). गुग्गुलु (Marathi गुग्गुळ) is a kind of fragrant gum, burnt in the temples of शिव. Compare 'शिरोविभूतविलीयमानगुग्गुलुविकलनवसेवकानुनीयमानमहाकालम्' हर्ष ० 5th उ०. ज्वलित...सितयः (fires) that burnt the reeds and Madana trees together with flowers by the fire of the blazing roots and stood (blazing) on the stumps of trees. ज्वलितानि नेत्राणि (मूलानि) तेषां ददनेन दग्धाः सकुसुमाः शराः मदनाश्च येषु. कृता स्थाणु सितिः यैः. ज्वलित...सितयः that behaved like S'iva, who burnt up Cupid together with his flowery arrows by the blazing fire from his eye. ज्वलितेन नेत्रदहनेन दग्धः सकुसुमशरः मदनः यैः. कृता स्थाणोः शिवस्य सितिः व्यवहारो यैः. For the burning of मदन, vide p. 14. Separato ० शिखा नर्तनारम्भ०. चटुल...नटाः the flames of which quivered and which (therefore) looked like wild dancers at the beginning of their dance. चटुल—The dancers in the आरमटी style have their hair waving when they begin to dance. For आरमटी see above p. 100. शुष्केषु कासारेषु सृतिः (सरणं येषाम्) that pass over dried up tanks. The com. connects this with the preceding clause. "कासाराणि नट्टलास्तेषु वाः सृतयः कचित् स्मृतय इति पाठः । इतरत्र तु शुष्कं शुष्कगीतं शृणुमादि । आसार्यन्ते इति आसाराः । आसारितानि यद्यपि गीयन्त एव तथापि 'वर्धमानमथापीह ताण्डवं यत्र योज्यते' इति ताण्डवं हि आरमटीप्रधानम्' सं०. स्फुट...घृणिम् with their flames—hands, that showered the bursting dry grains of wild rice, they seemed as though worshipping the sun. One may make an offering of parched grain (छाज) to the sun. When the fires made their way over dried up tanks, they parched up the seeds of नीवार rice growing there. घर्मघृणिः means 'one whose rays (घृणिः) are very hot' i. e. the sun. अघृणाः without disgust. 'जुगुप्साकरुणे घृणे' इत्यमरः. दृढ...गृहवः greedy (गृध्र) for the stinking smell of the fat (वसा) of the fall—grown (कटोर) land tortoises that were forcibly offered (in the fires). One

would be disgusted with the smell of fat and would avoid sacrificing the tortoises 'विम खादामगधि यत्' इत्यमर अष्टुणा' also means pitiless' स्व भक्षयत् that swallowed up their own smoke as though through the fear of the rise of clouds Clouds are dark like smoke The poet fancies that the fires thought that smoke might form into clouds which bring rain and extinguish them So the fires consumed their own smoke Or we may explain differently Smoke itself was supposed to form clouds Compare 'धूमज्योति सलिलमरतां सतिपात क मेघ' मेघदूत सति कश्यप—The fires burnt up the small insects on grass and thereby produced a crackling sound Sesame also are small and produce a crackling sound when thrown into fire 'कक्षौ च तृणवीथौ' इत्यमर उपेण विचदन्त बल्बवत् धवला शम्बूकुत्तय येषु शिथिण सरत् that made the bivalvular shells white like barks burst open by heat in dried up lakes, like leprous persons 'शम्बूजा जलकुत्तय' इत्यमर The shells in the beds of lakes were split by the heat and made a crackling noise शिथिण persons suffering from white leprosy (शिथिन्) The skin (बल्बल) of lepers is white like shells and cracks up owing to the burning sensation (गोप) they feel खेदि काननेषु in forests they had showers of bees'-wax dropping from bee-hives that began to melt, as though they had perspiration The drops of wax look like drops of perspiration विलीयमान मधुपटलगोल तस्मात् गलित मधुच्छिष्ट तस्य वृष्टि येषां ते वृष्टय खल परेषु ऊपर-रम् barren saline soil As nothing grew on the barren soil the flames (शिखा) of the fires lost their thickness : & became gradually extinguished A bald man (खलति) also has very scanty hair (शिखा) on his head ज्वलितानि सूर्यमणिशुक्लानि येषु (adj of शिलोच्चयेषु) गृहीत चयेषु—The सूर्यकान्त emits fire when the sun blazes forth In summer these stones began to blaze forth and their blaze mingled with the forest fires which thus seemed to be devouring pieces of stones

P 23 ll 23-29 तथाभूते इति अपराहसमये—connect with प्रविश्य and not with मुक्तवत् as C and T do For पारश्व, see above p 89 चतु पते—this was a title applied to universal kings that ruled over the whole (known) world Vide Intro p XV (last footnote) The earth was often spoken of as bounded by four oceans in the (principal) directions Compare 'चतुरम्भोधिभोगभूतिभाजनस्य देवस्य' हय० 7th उच्छ्वास सकल राजचक्रं

(राजसमूहः) तस्य चूडामणीनां श्रेणी (row) सा एव शानः (touch-stone) तस्य कोणेः (corners) कषणं तेन निर्मलीकृताः चरणतलमणयः यस्य सः मणिः तस्य. Diamonds are made bright by being rubbed against शानस. हर्ष's toe-nails were bright like jewels. When the feudatory kings bowed their crowned heads at the feet of हर्ष, the jewels in their crowns rubbed his toes and made his nails look brighter. धीरेयस = मुख्यस. 'धुरो यडुको' पा. 4. 4. 77. धुरं वहतीति धुर्यः धीरेयः. महा...श्वर—these were the titles assumed by paramount kings. Compare the inscription of Harsha, Intro. p. XXVIII. and the 2nd footnote on p. XXXVI. of the Intro. भ्रात्रा—must mean here 'cousin.' प्रज्ञाततमः most famous. दीर्घाध्वगः *lit.* that goes a long distance i. e. a messenger.

P. 23 l. 30—P. 25 l. 10 अथ तेना...इति. The first sentence is अथ तेन (भ्रात्रा) आनीयमानं...लेखहारकमद्राक्षीत् (p. 24. l. 1). अतिदूरागमनेन गुरी (heavy) जडा (slow) जडा (leg) यस्य. कार्दमिकं चेलं (वस्त्रं) तस्य चौरिका (strip) तया नियमितं (bound, girt) उच्छष्टं (gaudy) चण्डातकं (tunic) यस्य. For चण्डातक, see above p. 69. कर्दमेन रक्तं कार्दमिकं (stained with mud). घृष्टे घ्रेहन् (rolling) पटशरकर्पटयदितः गलितः ग्रन्थिः यस्य—who had a loose knot made of a strip (कर्पटः—टम्) of ragged cloth rolling on his back. The knot contained probably some coin. It was loose by long travel. 'पटशर जीर्णवस्त्रम्' इत्यमरः. If we read गलग्रन्थिम्, then the meaning is:—he had round his throat a portion of a ragged garment, the rest being allowed to roll on his back. अतिनिविष्टमूत्रवन्धे निश्चितं अन्तरालं तेन कृतः व्यवच्छेदः यस्याः. The letters he carried were tied in the middle by a thick thread. Thereby the middle part was much depressed (निश्चित) and the bundle of letters was thus divided into two distinct portions. व्यवच्छेदः division. लेखमालिकया—there were many letters, sent with him by other people also. Or it is possible that because the letter was placed on the head, the author compares it to a chaplet. परिकलितः (occupied) मूर्धा यस्य. तत्रभवतः पूज्यस्य. 'पूज्ये [तत्रभवानत्र सर्वांश्च भगवानपि.] तत्रभवन्' is applied to a person who is [not present]. विमुच्य having unloosened it. मेखलक was the name of the messenger. सन्दिष्टमवधार्य having understood the message. कल...पातः loss of time should be avoided by the wise, as it hinders the (desired) object. धीमद्भिः—refers to Bāṇa. एता...मात्रकम् this is the only substantial thing in this letter; all else is merely communication of (ordinary) news. मेखलक was to deliver the real message orally. The letter contained only one important

sentence viz that Bāna should start nt once All else in the letter was of a complimentary character अवधृत (understood) हेतुसार्थ येन समुत्सारित (sent nway) परिचय येन मेधाविन refers to वाण स्वामी refers to वृष्ण प्वगोत्रता belonging to the same family In this sentence are collected most of the circumstances that give rise to friendship and affection समानजातिना belonging to the same caste The words समानगानता in B would mean 'pursu in, the same subject of study दर्शनाभ्यास repeatedly seeing each other परो करण conferring benefits in ono's absence प्रत्यासन्न near बद्ध पक्षपात (liking) येन निमपि in an indescribable way बुमुदानाम् आकरे भवन्त आसीत् with reference to you, thus (our) emperor had been informed by had men in various ways : e he had been prejudiced by them against you न भा but that is not so : e there is no truth in what the wicked said about you न शत्रव् there exist no persons who, even though they may be good, will not have friends, neutrals and enemies सतामपि सताम्—this has a picturesque effect The first सताम् means 'साधूनाम्' सिद्धु भवत् as your mind was not averse to boyish follies Read चापलापराचीन चापलेभ्यो अपराचीना वित्तवृत्ति यस्य स वृत्ति तस्य भाव वृत्तिता तथा 'पराङ्मुख पराचीन' दल्यनर असद्वृत्तम् not worthy of or deserved by you इतरो वक्ति च other people take it up and repeat it सति मनासि the minds of the unreflecting (public) are blind and fickle, like water गतस्य अनुगतिर्यस्य The unreflecting people blindly follow what others say Water also rushes in a continuous stream Put a vertical line after मनासि बहु श्रय who arrives at a firm conclusion after listening to many people. A king has to form his opinion as best as he can after listening to the various opinions of other people about things and individuals पृथिवीपति refers to हर्ष तत्त्वानेविभि who seek to know the truth दूर कृतोऽसि though you are far off, I know you as well as if you were before me सर्व राधि the youth of every one is guilty of follies It is unfortunate that Bana nowhere specifies clearly the follies he was guilty of He merely makes a vague reference to 'चापल' In the penultimate paragraph of the first उच्छ्वास also, he vaguely alludes to 'चापलानि' Again in the last para of this chapter, he speaks of 'वालचरितचापल' Later on हर्ष accuses him of being a मुजद्द (a gallant a dissolute person) but he repudiates that charge तथे मिना and the king accepted it to be so : e he accepted that proposition or excuse (about वाण) अद्वत् कालस्य क्षेप यथा स्वात्तथा .

(अव्ययीभाव) without loss of time. Read अवकेशी &c. अवके...मतः I do not approve of your dwelling in the midst of your kindred without seeing the great king (हर्ष), like a tree without fruit. अवकेशी इव. 'बन्धोऽफलोऽवकेशी च' इत्यमरः (अवके शून्ये ईष्टे इति—क्षीर०). A tree without fruits is not liked by anybody. अदृष्टः परमेश्वरः येन that does not see the god (sun). वन्धु...वसन् being in the midst of (i. e. in the shade of) other trees. न च...भविष्यम् you should not be despondent (विषादिन्) by the difficulties of attendance in court nor should you be afraid of waiting upon the lord. यतो—There is one sentence from यतो to स्वामी (including the verse). The words in the verse are capable of three meanings, one applying to Cupid (मनोभव), the second to a vain master and the third to S'iva (ईश्वर). The first and second are those principally intended. स्वस इच्छया सङ्कल्पेन उपजातः उत्पन्नः विषयः यस्य the realm of which (Cupid) springs from one's own fancy. काम is called सङ्कल्पज. Compare दशकुमारचरित 'कः कामः सङ्कल्पः'. स्वेच्छोपजाताः विषयाः यस्य (with a bad king) that has under his rule as many countries as he desires. स्वेच्छायाः उपजाताः विषयाः यस्य from whose mere will, this world of objects springs up (with शिव). न...देहीति who cannot be described as possessing a body (with काम). काम is अनङ्ग and so he cannot be called देही. न...देहि इति who cannot be addressed with the words 'give' (with a bad king). A bad king, though possessed of vast territory, cannot be thus addressed for fear of his punishing the suppliant. शिव cannot be described as देही, because thereby one would detract from his all-pervading nature. मार्ग...दुःखम् he causes pain with numerous darts (with काम). मार्गेणः वाणाः. मार्गेण also means याचक (with bad king). मार्गेण will mean 'search for truth' or begging (with शिव). One has to pray to शिव with hundreds of requests; or one has to search for truth about God in various ways. This causes trouble. मोहा...काण्डे all of a sudden he snatches life (of lovers) by producing infatuation (with काम). मोहा...काण्डे (a bad king) takes away livelihood (such as grants of villages &c.) through his folly. मोहात्...काण्डे—शिव, who typifies the principle of destruction, takes away the lives of all, when मोह (i. e. तमोगुण) predominates. कष्टं alas. ईश्वरदुर्विदग्धः (with काम) badly burnt by शिव. ईश्वरस्यासी दुर्विदग्धश्च a conceited king. C and T understand the verse differently. They take ईश्वर...य as 'one who is unskilled in waiting upon a king' (ईश्वरे दुर्विदग्धः). This sense may possibly be extracted from the

words but to regard that sense as the principal one (as C and T do) is wrong. The subject matter of discussion is the conduct of kings and not the want of skill of courtiers. न्यस्ता व्ययातय येन who bumbles puts into the shade Yayati &c. Here is a long list of famous ancient emperors. The story of नृप who was cursed for making delay in deciding a disputed claim is narrated in रामायण उत्तरकाण्ड chap 53. नरु is well known. नरु was king of निषध. What king is meant by निषध is not clear. It is probably निषध the great grandson of राम. Vide रघु० 18. 1 and हरिवंश 15. 26. नहुष son of आयु and father of ययाति. He was cursed to be अनगर. See विष्णुपुराण IV. 10. अम्बरीष is referred to in कौटिल्य's अर्थशास्त्र as a king that had conquered the six enemies (काम &c). दिलीप was an ancestor of Rama. नामाग—See विष्णुपुराण IV. 1 and मार्कण्डेय chap 113 ff. भरत—the son of दुष्यन्त and शकुन्तला. भीरीय who brought down the Ganges is well known. ययाति, son of नहुष, transferred his old age to पूरु. अहङ्कार एव बालकटविष तेन दिग्धा अत एव दुष्टा ना दृष्टव्य his eyes are not polluted and stained with the deadly poison of conceit. As he is called अमृतमय, कालहन्, which is the opposite of अमृत, is naturally suggested and अहङ्कार is compared to it. न निरु his speech is not choked by the disease of the throat due to the terrible poison (गर) of pride. i.e. he does not speak proudly. गव गुरगर तेन गलग्रहणद तेन गद्रदा गलग्रह inflammation of the throat due to various causes. अतिसयेन ऊष्मा एव अपसार तेन विस्मृत सौर्य येषु नाति स्थानकानि his postures are not such that he will forget his serenity by the epilepsy of puffed up pride. सय pride ऊष्मा stiffness. In epilepsy there is loss of consciousness (विस्मृत) and the body becomes stiff (i.e. the man falls down in a fit). उद्दाम (overbearing) दर्प एव दाहज्वर (burning fever) तस्य वेगेन (operation) विद्ववा (distressed, overwhelmed) अभिमान एव महासन्निपात तेन निर्मित अङ्गमङ्ग यस्मिन् गतानि movements. सन्निपात is a fatal fever in which there is a combined derangement of the three humours वात, पित्त and कफ. The योगरत्नाकर (आनन्दायाम ed p 98) gives the general symptoms. In it there is अङ्गमङ्ग (the limbs become stiff and painful) मद एव अर्दित तेन वक्त्रीकृत ओष्ठ तस्मात् निष्पन्नानि (emitted) निष्ठुराणि अशराणि येषु. A haughty man may control his lips and utter harsh words. अर्दित is a वातव्याधि, which may affect the lips. 'उच्चैश्चा हरतोत्यर्थं खादनं कठिनानि च । हसनो भूमतो मारादिषमाच्छयनासनात् ॥ शिरो नासौष्ठचिबुकललाटेक्षणमपिपु । अर्दयत्यनिष्ठो वन्यमर्दित जनयेत्तन ॥' अस्य

शकलेषु he looks upon good men of unblemished character as jewels and not on pieces of stone. He cares for नरत्नसु and not for ordinary jewels. In this and the following clauses दान employs the figure of speech called परिसंख्या, of which he is very fond. It occurs where an express specification of one thing, either made in answer to a question or not, tends to exclude either expressly or impliedly other similar things; i. e. किं भूषणं सुदृढमत्र यशो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषाः १. In the text, the figure occurs without a preceding question. 'किञ्चित्पृष्टमपृष्टं वा कथितं यत्प्रकल्पते । तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥' काव्यप्रकाश X. Read धवलेषु गुणेषु. सुक्ता...भारेषु He looks upon virtues pure like pearls as decorations and not on loads of ornaments white with pearls. दान...कीटेषु he believes in deeds of liberality as साधन and not in the worms of elephants that are दानवत्. दानवत् endowed with gifts; possessed of ichor. 'मदो दानम्' इत्यमरः. साधनम् a means of accomplishing one's object; army. Elephants were one of the four component parts of the ancient Indian army. सर्वांगेक्षरे that is the foremost of all. He wanted such fame as would make him the most pre-eminent man. जीवितं एव जरत्तृणम्—to him life was like rotten grass; glory was everything. Life (with ordinary men) is the foremost of all (things). If we read सर्वांशा then आशा means 'quarters, hopes'. It is a good reading. गृहीतः करः (tribute) याच्यः; गृहीतः करः (पाणिः) यासाम् (with उपविक्राम). गृहीत...योगः he exerts himself to subdue (lit. to accomplish) the quarters from which he levies tribute. अभियोगः exertion, perseverance. He makes no प्रसा...योगः (effort to adorn) the dolls viz. his wives whose hand he took (in marriage). चर्मपुत्रिका dolls of leather. गुणवति strung (with धनुषि); possessed of good qualities (with व्रजे). पिण्डो- that live on the crumbs that he gives. अस्व...मात्मा His soul is for serving his friends i. e. he is devoted heart and soul to his friends. उपकरणम् what helps; an instrument, means i. e. something subservient or subsidiary. भृत्यो...भुत्वम् his sovereignty is for helping his servants. पण्डित...रघ्यम्—his learning enables him to understand the worth of learned men and to help them. कुपय wretched. सु...हृदयम् his heart is to him a means to remember the good deeds of others or to gratefully remember the benefits received from others. साह...शरीरम्—the one use that he makes of his body is to plunge in bold undertakings. अस्ति...धिवी the earth enables him to show his skill in sword-play i. e. he vanquishes

everyone in the world with his sword वि जवम् he requires the circle of kings (attending on him) for amusing himself (he does not require their help in battle) 'अथ राजकम् ! राण्यकं च नृपतिश्चित्रियार्णं गणे व्रमात् ॥' इत्यमरः प्र पशु his enemies only serve to show his valour (or glory) सवम् अतिशेते अद्यापि सुखमेव रसः तस्य प्रसूतिः यस्याः from which flows happiness that excels other pleasures As his feet are compared to पल्लवः, the happiness of serving him is compared to रमः पल्लवः give shade His feet afford protection पादः चट्टाया may also mean the brilliancy of his sprout-like (i.e. red) feet कृत्वा वशिषु (food and clothing) यस्य 'वशिषु त्वन्नमाच्छादनं द्रवम्' इत्यमरः विश्रातश्चासीत् सुखी च that has taken rest and feels refreshed

P 25 ll 11-24 अथ गते मकरोत् पर्यस्ते वासरे when the day was scattered about (was drawing to a close) सङ्घट्ट तपे when the afternoon sunlight, red like a young crow's mouth, was growing fainter and fainter (क्षाम / it emaciated) as though drunk by the cavities (सम्पुटः) of the closing red lotuses सङ्घट्ट or सङ्घट्ट 1 A to unite or join क्षयिणि decreasing, consumptive A consumptive also becomes emaciated Red lotuses close their cups in the evening The poet fancies that the sunlight grew faint because it was drunk the whole day by the red lotuses that were fully expanded One may drink water with हस्तसम्पुटः क्षिणिलितः (lessened) निजवाजिनव येन (aid of पतङ्गः) The sun is represented as drawn by seven horses जया ले as rosy as a bunch (अपीडः) of clusia roses अस्ता पतङ्गे when the sun stumbled (स्तब्धः) on to the top of the setting mountain, as though he was limping, having tender feet pierced by the thorns of lotus plants The hairy growth on the stems of lotus plants is like thorns One whose feet are pierced by thorns limps and may stumble if he has to ascend to the tops of mountains कण्टकैः क्षतः पादपल्लवः यस्य पुरः मुखे when the first part (मुखः) of the night (श्यामा) came hurrying in the east (पुरः), having her long tresses of slight darkness dangling about, and being dark through grief at the absence of the moon अधकारलेशः एव रम्बालका, प्रेङ्गितः क्लवा यसिन् The idea is that it was a moonless night and the east began to look dark श्यामा also 'a handsome young woman खजति loc sing of pr p of खज् 1 P to limp A lady's face (मुखः) also may lose its brightness through separation and she might have her hair .

rolling on her back, because not tied up. A woman, whose husband had gone on a journey, was not to decorate her body &c. 'हास्यं परगृहे यानं समाजोत्सवदर्शनम् । क्रीडां शरीर-संस्कारं त्वज्ज्योतिर्मर्तुका ॥' कृतं सन्ध्योपासनं येन. अन्य...राज्ञा I have been misunderstood by the king. निर्निमित्तं = निष्कारण. कष्टा distressing. विषमम् full of difficulties. तत्र = रावकुले. न...गतिः I cannot claim to have affection for the royal family first started by my ancestors, nor have I access to it from their time. In these and the following clauses he intimates that neither his ancestors nor himself had ever before visited the court and so he is diffident as to how he might acquit himself when once there. नो...रोधः nor do I possess that regard (of the king) which comes of remembering (former) benefits. अनुरोधः consideration. बाल...स्नेहः affection that springs from serving (the king) from one's childhood. गोत्रगौरवम् family position or importance. पूर्व...प्यम् the courtesy due to old acquaintance. न प्रज्ञा...लोभनम् nor can I offer the allurements of the exchange of thoughts. विद्या...हलम् nor can I claim the admiration due to vast learning. आ...दरः—regard paid to fine appearance. सेवा...सम् skill in the changes of tones necessary in service. A servant has to assume tones of humility even when exasperated. For काकु, see above p. 84. वि...गध्यम् the cleverness requisite in the meeting of the learned. विचित्र्ययेन वशीकरणम् winning over (people about the court) by expenditure of money. अवश्यं गन्तव्यम्—In spite of all these drawbacks I must go. पुरासतिः 'enemy of the cities' i. e. शिव. He was so called because he burnt down the three cities of gold, silver and iron built by Maya for demons in the sky, air and earth. 'जमुराणां पुराण्दासंलीणि कीर्त्यतां दिवि । आयसं राजतं चैव सौवर्णं परमं महत् ॥' श्लोकपर्व chap. 202. 64. भुवनगुरुः the object of worship to the world. गतस्व...प्यति will do everything that is proper (संप्रप्त) when I go there.

P. 25 l. 25—P. 26 l. 9 'अथान्य...रगात्. The sentence is अथ अन्यस्मिन्नहनि...प्रीतिकृदात् निरगात्. In this paragraph we have a very interesting and instructive account of how an orthodox Brāhmaṇa left his home on an important undertaking. धृतं धौतं धवलं दुकृन्वासः येन. गृहीता अक्षमाला (rosary) येन. प्रासा...वर्त्तं having many times recited the Vedic hymns and portions of *mantras* suited to one starting on a journey. प्रस्थाने भवं or प्रस्थानं प्रयोजनमस्य इति प्रास्थानिकम्, according to 'प्रयोजनम्' पा. 5. 1. 109. विरूपाक्षः शिवः. He is so called because he has three eyes. क्षीरस्नपनं पुरःसरं यस्याः

(*ady* of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bana क्षीरामिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिदेवसम्पाद्यमानविरूपाक्षक्षीरकलश सहस्रलपन (रात्रकुल)' हर्ष० 5th उच्छ्वास सुर बहुला mostly consisting of or abounding in sweet flowers &c वित्रेपन sandal ointment प्रथमहुता तरला तिला तेषां त्वर विघटन तेन चटुला मुखरा शिखा एव शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्च यस्य whose right flame was kindled &c Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्मै सम्यग्भुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजन हस्तेनेव नय ददौ ॥' रघु० IV 25, 'प्रदक्षिणार्चिर्हविरमिराददे । बभूव सर्वं शुभशतिं तत्क्षण' रघु० III 14, 'उदाचप हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणि' हर्ष० 7th उ० 1st para. आशुशुक्षणि = अग्निम्. This is a Vedic word rarely used in classical literature. It is variously derived from शुच or शुष्, शुष् = धनम्. This is again a word very frequently used in the Vedas यथाविद्यमान according to his means प्राञ्जुखी facing the east नैचिकी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिकी' इत्यमर शुद्ध अद्गराग (ointment) यस्य शुद्ध माल्य (garland) यस्य रोचनया चित्रा दूषाग्रपट्टा तै प्रयितानि कुसुमानि तै कृत कर्णपूर यस्य whose ear was adorned with गिरिकर्णिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिकर्णिका (a kind of white flower) are auspicious. रोचना was used to ward off evil spirits and the evil eye शिखाया आसक्ता सिद्धार्थका (white mustard) येन. The white mustard was believed to protect against evil spirits सिद्ध अर्थ यस्मात् माने यया whose heart overflowed with affection, as if she were his mother श्वेत वास यस्या वनीयस्या स्वप्ना this is a personal matter mentioned only casually by the author महाश्वेतया—it is difficult to say what god less is alluded to. Both दुर्गा and सरस्वती are fair and may be called महाश्वेता. We believe it is दुर्गा that is meant. दुर्गा is also named गौरी and सर्वमङ्गला. Here the chief point is the auspicious rites performed when Bana started. The देवीभागवत says 'श्वेत शुद्धं शिवस्थानं यस्माच्चेदं ममागतं । महाभावममुत्पन्ना महाश्वेता तत् स्मृता ॥' सं० says 'महाश्वेता देवताविशेष रविसदेवतेत्यन्वे' महाश्वेतया would also mean 'who (मालिनी) was very fair' अभि जरन्तीभि congratulated or

applauded by the old female servants. वन्दितो चरणौ येषाम्. अभि...
 वृद्धैः kissed on the head by the elders in the family at whose feet
 he fell. वर्धितः गमनोत्साहः यस्य. मोह...हृदः having made, in accord-
 ance with the opinions of astrologers, offerings to the lunar
 mansions to satisfy their desires i. e. he offered such things as
 were calculated to propitiate the नक्षत्र on which he started. मुहूर्त-
 वेद मोहूर्तिकः (with affix ठक्), according to 'तदधीते तद्दे' पा. 4. 2. 59.
 कृतं नक्षत्रदोहदं येन. हरितगोमयेन उपलिप्तं (plastered) अग्निरं तस्मिन् स्वण्डलं
 (a raised plot for sacrifice) तस्मिन् स्थापितम् (adj. of कलशं).
 अक्षितेतराणां (पवटानां) कुसुमानां मालया परिक्षिप्तः (encircled) कण्ठः यस्य
 (adj. of कलशं). पिष्ट...पाण्डुरं white with five finger marks of
 flour. The five fingers were dipped in some powder (or flour)
 mixed with milk and the jar was smeared with the finger-
 marks by way of मङ्गल. Compare 'पिष्टपद्माङ्गुल-मण्डयमानोलखल-
 मुसलशिलापुष्पकरणम्' हर्षः 4th उ० below. मुख...पलवम् even now
 आत्रपलवः are placed in the mouth of jars as auspicious. For
 पूर्णकन्दः as being auspicious, vide notes above p. 70. कुसुमानि
 फलानि च पाणिषु येषाम्. अप्र...पद्भिः that recited the *apratiratha*
 hymn. It is ऋग्वेद X. 103. अप्रतिरथ is the name of the sage
 who composed the hymn. निजद्विजैः by the Brāhmanas that
 were his dependents. प्रथम...चरणः putting forward his right
 foot first. The right foot, eye, hand in the case of males and
 the left foot, eye, hand in the case of females are auspicious.

P. 26 ll 10-18 प्रथमे...भवनस्य. घर्म...कष्टं very distressing
 owing to summer. This and the clauses up to रोमाञ्चितमिव
 qualify क्लान्तम् (1. 14). निष्प...घर्म terrible on account of the
 leafless trees. पमिकजनेन नमस्क्रियमाणाः प्रवेक्षपादये उत्कीर्णाः कात्यायनी-
 प्रतियातनाः यस्मिन् in which the images of Durgā carved under (or
 on) the trees at the entrance (of the forest) were paid homage
 by travellers. 'प्रतिमा प्रतियातना प्रतिच्छाया' इत्यमरः. शुष्क...सहस्रैः
 though dried up, it (forest) seemed as though full of sprouts
 with thousands of tremulous long tongues that hung from (the
 mouths of) thirsty beasts. The red and tremulous tongues
 resemble red and restless पलवः. पुलकित...सङ्घातैः seemed to be
 spotted with the swarms of bees (सरपा) flying from the honey
 combs (मधुमोलः) that were licked by bears and monkeys.
 अच्छाः निर्मलाः महाः शृङ्गाणि नखानि यस्य. For पुलक in the sense
 of 'spots,' see above notes pp. 69-70. As रोमाञ्चित follows
 immediately afterwards, we cannot take पुलकित in the sense
 of रोमाञ्चित. For गोलाङ्गुल see p. 54. 'सरपा मधुमक्षिका' इत्यमरः.

(*ady* of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bana. क्षीराभिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरवल्गु-सहस्रलपन (रान्दुल)' हर्ष० 5th उच्छ्वास सुर बहुला mostly consisting of or abounding in sweet flowers &c. विलेपन sandal ointment प्रथमदुता तरला तिला तेषा त्वन विषटन तेन चटुरा मुतरा शिला एव शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्चि यस्य whose right flame was kindled &c. Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्यै सम्यग्युतो वहिर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजन हस्तेनेव च य ददौ ॥' रघु० IV 25, 'प्रदक्षिणार्चर्हविरसिराददे । बभूव सर्व शुभशसि तत्क्षण' रघु० III 14 'वदर्चिष हुत्वा प्रदक्षिणावर्तेशिलाकलापमाशुशुशणि' हर्ष० 7th उ० 1st para आशुशुशणि=अग्निम्. This is a Vedic word rarely used in classical literature. It is variously derived from शुच् or शुप घृन्=घनम्. This is again a word very frequently used in the Vedas. यथानियमान according to his means प्राङ्मुखी facing the east नैचिकी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिकी' इत्यमरः शुद्ध अङ्गराग (ointment) यस्य शुद्ध माल्य (garland) यस्य रोचनया चित्ना दूर्वाप्रपहवा तै प्रदितानि षुशुमानि तै कृत कर्णपूर यस्य whose ear was adorned with गिरिवर्जिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिवर्जिका (a kind of white flower) are auspicious. रोचना was used to ward off evil spirits and the evil eye. शिलाया आसक्ता सिद्धार्थका (white mustard) येन. The white mustard was believed to protect against evil spirits. सिद्ध अथ यस्मान् मात्रे यया whose heart overflowed with affection, as if she were his mother. येन वास यस्या वनीयस्या स्वप्ना this is a personal matter mentioned only casually in the author. महाश्वेनया—it is difficult to say what goddess is alluded to. Both दुर्गा and सरस्वती are fair and may be called महाश्वेना. We believe it is दुर्गा that is meant. दुर्गा is also named गौरी and सवमङ्गला. Here the chief point is the auspicious rites performed when Bana started. The देवीभागवत says 'श्वेन शुद्धं शिवस्थानं यस्याच्चेह ममागता । महाभावममुत्पन्ना महाश्वेना तत् स्मृता ॥'. Says 'महाश्वेना देवताविशेष रविसिद्धेतेत्येव' महाश्वेनया would also 'who (मालीनी) was very fair' अभि जरन्तीभि congratulat

at the watch (at the place where the hours of the watch were marked). सर्वै...कृते: that were collected together, as though they were mountains, for constructing a dam across the ocean in order to conquer all continents. The elephants were dark and big like mountains. The king wanted to conquer the continents beyond the sea. He would cast the hills of elephants into the sea and would thereby cross over to the other side. In the Purāṇas, the द्वीप्स are seven (जम्बु, ब्रह्म, शात्मल, कुस, कौश्र, शक and पुष्कर). See विष्णुपु. II. 1. 11. ff. Sometimes they are spoken of as eighteen. 'अष्टादशद्वीपनिखातयुग्मः' रघु० 6. 38; 'अलन्तारि-ष्टाष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिनी' हर्ष० 6th ड०. ध्वज...कल्पितैः that were made like so many festive days of पुष्यामिषेक, charming with banner cloths, sharp drums, conches, chowries and nnguments. पुष्यामिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism. On these days the king is accompanied by ध्वज &c., which are the insignia of royalty. The elephants also had these on their body. द्यमायमानम्—this qualifies राजद्वारम् (p. 28. l. 7). The dark elephants made the gate look dark. There is another sense suggested. 'The day looked like night on account of the dark elephants.' अनवरतचलितैः सूरपुटैः प्रहतं मृदः (पृथिव्याः) अङ्गं यैः—that struck the earth with their hoofs that pranced ceaselessly. सूरपुटैः प्रहतः मृदङ्गः यैः the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing. Hence the poet says 'न...सङ्गीम्'—that made Royal Glory to dance (while they themselves beat the drum). उप...जातिम् with the laugh-like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs. The idea is that the horses were swifter than deer. Both फेन and ह्यम्न are white. सुक्लिन् n. corner of the lip. आका...श्रवणम् that challenged with their joyous neighing the horse of Indra to a combat (सङ्कटः). उच्चैःश्रवत् is the horse of Indra, one of the 14 jewels churned from the ocean. उत्पत...तले that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings. पक्षायमाणा मण्डनचामरमाला येषाम्, पशुः इव आचरति पक्षायते. तुरङ्गै...मानम् (राजद्वारम्) that was as though in waves with horses. प्रे...वृत्तैः returning after being sent. From प्रेषितैश्च to चक्षितैः (p. 27 l. 5) we have words qualifying क्रमेणकुलिः. बहु...मण्डनकैः their mouths were

रोमा शतैः bristling with borripilation with the hundreds of the stout shouts of asparagus (अभीर) that grew on the soil burnt (by forest fires) दग्धस्थलीषु रुडा अभीर तस्या वदन्तैः अभीर is a plant called शतावरी or नारायणी When soil is burnt, it becomes more fertile, hence the word स्थूल Seeds that are lying deep down in the debris spring up vigorously after the burning of forest trees by conflagration हृदयनिवेशेण not different from (i.e. as dear as) his own heart The com takes आना to refer to चद्रसेन सुहृदा is to be connected with जगत्पतिनाम्ना We may possibly take आना (cousin) also with जगत्पति We are not told anywhere that चद्रसेन accompanied Bana सम्पादिता सपर्या (पूजा) यस्य रक्षाधारम् (object of अससाद) army मणितारस्य समीपे उप० (अव्ययीभाव) मणितार was a town अजिरवतीमन्वायतम् अन्व० (अव्ययीभाव) along the river अजिरवती कृत सन्निवेशेन येन encamped

P 26 l 19—P 28 l 7 निर्वर्तित गमत् The principal sentence is निवातत वर मेघलकेन सह राजद्वारमामत् निवर्तितं वर येन who carried out the usual incidents of bathing and taking his meals याममात्र अवशेष यस्य when only one watch (of three hours) remained पट्ट पितैः that were brought (near the royal gate) for tying on their heads the fillets of honour This and the following nouns in the instrumental qualify वारणे द्वे (p 26 l 27) A पट्टवध was a mark of great honour Compare 'लब्धो मनोरथदुर्लभो महादेवीपट्टवधसत्कारलामो ललाटेन' हृप० 5th उ० णिङि हृतैश्च (some) brought for mounting drums (डिङ्गिम्) on their backs विक्षे प्रपितैः some acquired by way of tribute, some received as presents and some sent by the rangers of the elephant depots स० svs 'निक्षेप कर' we may translate 'वि० जिति' as collected for being despatched to various places कौशलिक or का० a present (from कुशलम्) नागवीथी rows of elephants or place where elephants were caught and tamed प्रथम दौर्गतिः that were brought near for being seen with curiosity (or admiration) for the first time that were sent at the time of despatching an envoy and that were presented (दौर्गति) by the chiefs of small villages (in forests) पल्ली a small village or settlement परिवृद्ध Head 'प्रमु परिवृद्धोऽधिप' इत्यमर स्वेच्छा वारितैः that were called for the pleasure (वीतुक) of a mimic fight at will दीय मानैश्च that were given (i.e. put together for a sham fight) that were separated (when they had fought for some time) and were led off यामस्यादिनैः that were placed

at the watch (at the place where the hours of the watch were marked). सर्व...कूतैः that were collected together, as though they were mountains, for constructing a dam across the ocean in order to conquer all continents. The elephants were dark and big like mountains. The king wanted to conquer the continents beyond the sea. He would cast the hills of elephants into the sea and would thereby cross over to the other side. In the Purāṇas, the द्वीप are seven (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शक्र and पुष्कर). See विष्णुपु. II. 1. 11. ff. Sometimes they are spoken of as eighteen. 'अष्टादशद्वीपनिसातयूषः' रघु= 6. 38; 'भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपमङ्गलकमालिनी मेदिनी' हर्ष= 6th उ०. ध्वज...कल्पितैः that were made like so many festive days of पुष्याभिवेक, charming with banner cloths, sharp drums, conches, chowries and unguents. पुष्याभिवेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism. On these days the king is accompanied by ध्वज &c., which are the insignia of royalty. The elephants also had these on their body. श्यामायमानम्—this qualifies राजदारम् (p. 28. l. 7). The dark elephants made the gate look dark. There is another sense suggested. 'The day looked like night on account of the dark elephants.' अनवरतचलितैः सुरपुटेः प्रहतं मृदः (पृथिव्याः) अङ्गं धैः—that struck the earth with their hoofs that pranced ceaselessly. पुटेः प्रहतः मृदङ्गः धैः the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing. Hence the poet says 'न...लक्ष्मीम्'—that made Royal Glory to dance (while they themselves beat the drum). उप...जातिम् with the laugh-like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs. The idea is that the horses were swifter than deer. Both केन and हास are white. सुक्लिन् n. corner of the lip. आका...श्रवसम्—that challenged with their joyous neighing the horse of Indra to a combat (सङ्घट्टः). उच्चैःश्रवस् is the horse of Indra, one of the 14 jewels churned from the ocean. उत्पतत...तले that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings. पक्षायमाणा मण्डनचामरमाला येषाम्. पक्षः इव आचरति पक्षायते. तुरङ्गै...मानम् (राजदारम्) that was as though in waves with horses. प्रे...वृत्तैः returning after being sent. From प्रेषितैश्च to एकपिलैः (p. 27 l. 5) we have words qualifying कमलककुलैः. बहु...मण्डनकैः their mouths were

ornamented with rows of cowries (वराणिका) as though they (cowries) were rows of numerical figures in counting the distance of many *yojanas* they had travelled. तार छेदै that looked as though they were patches (छेद) of evening light marked with stars. The white cowries on the mouths of the camels looked like stars and their tawny skins like the yellow glow of sunlight in the evening अरण ह्यै that having their ears ornamented with red chowries looked as though they were fields of red rice covered with red lotuses. The अरण चामरिका looked like red chowrie and the tawny skin like a field of red rice 'क्षेत्रं नैवेद्यशालेयं मीहिशात्युद्भवोचितम्' इत्यमर 'मीहिशाल्यो दंक्षु' पा ५ २ २ (शालीना भवन क्षेत्रम् । दक्षु) अनव शतैः having strings of charming golden bells tinkling incessantly, they seemed to be groves of old *Laxanya* trees with hundreds of dry pods of seed rattling on them घुरुघुरुक a small bell (Marathi घुरुर) For करचवीन see text p 221 20 श्रव जडालैः that were full of beautiful (चित्र) tufts of woollen threads of five colours, dangling near their ears. The next clause is अन्यत्र आतपत्रखण्डैः श्वेतायमानम् (1 13) शर तनुभिः (umbrellas) that were white like milk freshly flowing, as though they were autumnal clouds. Autumnal clouds are white when a mass of water (पद्म पत्र) drops from them वरप मण्डलैः the circular shadow of which was annihilated by the light (आलोक) due to a mass of pearls (which encircled the umbrellas), as though they were trees of paradise. A कल्पपादप yields whatever one desires and so it may yield pearls नारा . पद्मे had jewels (emeralds) sticking to them, as though they (आतपत्र) were the lotuses in the navel of Vishnu पुण्डरीक and the umbrellas are white. The lotus in Vishnu's navel may touch the wings of गरुड who is the वाहन of विष्णु आश्रित्या गरुटपक्षा येषु गरुटपक्ष is a kind of gem, otherwise called गारुत्मत 'गारुत्मत मरवन्म' इत्यमर क्षीरो दण्डैः that had brilliant and large rods of coral as though they were regions (उद्देश) of the milky ocean. The umbrellas were white like milk. Coral is found in the sea शेष खण्डैः that had large (रक्षीत) rubies sparkling on them, as though they were the board like (बroad) hoods of शेष. It was supposed that serpents had red gems in their hoods. शेष has a 1000 hoods and is as white as the umbrellas श्वेत सेवितैः that were resorted to by swanlike kings, as though they were the islands of the heavenly Ganges.

Swans (राजहंस) resort to the celestial Ganges. अभि...तपन् overpowering the season of summer, laughing at the splendour (or heat) of the sun, and drinking up the light of the sun. The umbrellas did not allow the heat to be felt. चन्द्र...जनयद्भिः in the shade of the umbrellas people felt as cool as in moonlight. There is an apparent विरोध viz. how can जीवलोक be turned into चन्द्रलोक? कुमुद...कुर्वद्भिः the (white) umbrellas made the season full of white lotuses. The umbrellas look like कुमुदस. There is विरोध in saying that umbrellas turned the season (it was ग्रीष्म then) into कुमुदमयकाल (i. e. the season of शरद). There is another विरोध. काल means 'dark.' What is कुमुदमय (and so white) cannot be dark. There is विरोध between ज्योत्स्ना and वासर, फेन and sky (there can be no foam in the sky). अकाल...सृजद्भिः—the white umbrellas in the day looked like moonlight. कौमुदी means 'the full-moon day in आश्विन.' It was ग्रीष्म then and so the poet uses the word अकाल. उप...श्रियन् laughing at the glory of Indra. शतक्रतोः रथं शातक्रतवी. खण्डः—म् Mass. श्वेतायमानैः resembling conch-shell. The reading श्वेतद्वी. पायमानम् is better than श्वेतायमानम्. The royal gate seemed on account of the numerous white umbrellas to be like श्वेतद्वीप (where everything is white). For a description of it see शान्तिपर्व chap. 336. 'क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥ 8...श्वेताः पुमांसो गतसर्वपापाः' 10. The next clause is ध्वज...दंष्ट्रायमानम् (l. 17). ध्वज...भुवनम् that (chowries) as though seemed to steal away the world, the eight regions of which were seen for a moment and then lost to view. खण्डदृष्टानि (खण्डदृष्टानि पश्चाद्दृष्टानि) अदृष्टिबुद्धानि यस्य. The idea is:—thousands of chowries were waved to and fro. So the people could see the regions beyond where they were standing between one waving of the chowries and another. That interval being very short, the author says that the worlds disappeared from view after being seen for a moment. आश्लेष...कारयद्भिः—the idea is:—when the chowries were uplifted (उद्वेष्ट) they shaded the sun from view and so caused darkness (i. e. the day went away); when they were lowered down (अद्वेष्ट), the sun again came into view (i. e. the day came). The poet fancies that the day was as if placed on a swing by the chowries and was made to come near and then go away as a person sitting on a swing does. Mark they two accusatives दिनं and व्यतानि. दिनं गतावतानि करोति (primitive sense of कृ); दिनेन दिनं वा व्यतानि कारयन्ति चागराणि (cansal). 'दृक्को-

रन्त्यतरस्याम्' पा 1 4 53 (the subject of हृ and कृ in the primitive sense is put in the instrumental or accusative in the causal) उत्सारयद्भि has been omitted by oversight after कारयद्भि उत्सा स्थितिम् that as though drove away the rule of Kali rendered dark (काली) by the stain of the contact of bad kings Kaliyuga had set in long before हर्ष began to rule Bad kings ruled in Kali. Everything that is evil and sinful is represented as dark. Kali's rule must be dark with the misdeeds of bad kings. The white चामरस as though removed this darkness कालेय is derived from कलि with the affix ट् विकचै विशदे (bright) काशवनै पाण्डुरा दिश यस्मिन् (adj of असमयम्) विक्च पादयद्भि — The white काश flowers are seen in शरद्. The white chowries resemble काश and so are fancied as bringing about autumn विस भावयद्भि —chowries are white like lotus fibres and are waved in the air. So the poet fancies that chowries made the sky विसमय शशिकरवत् शुचीना (pure, bright) हस शङ्खे that (राजद्वार) seemed like a flock of Hamsas with the conchshells in the ears of elephants. Both हस and शङ्ख are white. Rings of conchshell were suspended from the ears of elephants for ornamentation or as auspicious. This explanation of करिकर्णशङ्ख will do in 'अत स्फुरता मत्तमदनकरिकणशङ्खायमानेन प्रतिमेदुना' (text p 17 ll 16 17) See below अनवरतमवतसशङ्खे &c (text p 29 l 30) कल्प काशि —the बदलिकास (banners, plantain trees) were so many that there seemed to be a forest of कल्पलतास माणिक्य पत्रै —the umbrellas of peacock's feathers looked like a forest of ruby trees (on account of the reddish tinge of the eyes) मन्दा धौमै —the white and flowing silken dresses looked like the stream of the Ganges and the white linen dresses like the milky ocean वद् यूक्षै —emeralds are green like plantain trees जय नृषै that seemed to create as though a second day by the (rosy) morning hues of rubies. It was afternoon when बाण saw the राजद्वार. The red light shed by the rubies there was like बालातप and hence there seemed to be morning in the afternoon जन्यमान अन्यदिवस यस्मिन् उत्पद्यमान अवर अम्बर (आकाश) यस्मिन् उत्पद्य पटलै —Sapphires are blue like the sky आरम्यमाणा अपूर्वा निशा यस्मिन्. The dark महानील stones produced the appearance of night in the day, hence the author uses the word अपूर्व सन्दमान अनेककालिदीपद्वय यस्मिन्. The Jumna is dark like गरुडमणि. See गरुडदण्ड above (text p 27, l 7) अद्वा रश्मिभि with the rays of topaz it seemed to be full of charcoal

The blue topaz would look like charcoal. If it was reddish, then it would look like a live piece of coal or like Mars (अङ्गारक). The next sentence is कैश्चि...उभुमहासामन्तैः समन्तादासेव्यमानम् (l. 34). कैश्चि...विशद्विः some did not get admission, hung down their heads (on that account) and seemed, under the guise (निमः) of the image of faces reflected in the nails of their feet, to enter their own bodies through shame. 'निमस्तु कथितो व्याजे पुलिङ्गः सदृशे त्रिषु' मेदिनी. As they hung down their faces, the latter were reflected in the bright toe-nails. The poet fancies that through shame they entered their own bodies in the shape of reflections. कैश्चि...रूपद्विः under the guise (व्याजः) of the pencil of the rays of the nails of their hands that were scattered about, some (kings) seemed to hand over chowries for service to the earth which they scratched with their fingers. To scratch the earth is inauspicious. The vanquished kings, being deeply engrossed in sad thoughts and having nothing to do, drew lines on the ground with their nails. The rays of the bright nails resemble chowries. The poet fancies that chowries were handed over to the earth (poetically represented as the queen of a king) that the latter might thereafter serve king Harsha with the chowrie. रिपानिर्माणमुर्ध्वो च्छदवृणलवनं पादयोश्चाप्यपूजा दन्तानामप्यशौचं वसनमलिनता रुक्षता मूर्धनानाम् । सन्ध्यायुग्मे च निद्रा विवसन- शयनं मासहास्यातिरेकः स्वात्रे वायं च पुंसां निधनमुपनयेत्केशवस्यापि लक्ष्मीम् ॥'. छरःस्थले दोलायमानः इन्द्रीलतरलप्रमाणदृष्टः येषाम्. तरल is the central gem in a necklace. 'तरलो हारमध्यगः' इत्यमरः. कैश्चि...पट्टैः—the rays of the blue sapphire resemble a sword blade. The poet fancies that the kings had suspended from their necks swords (instead of carrying them in their hands) in order to propitiate their lord (हर्ष). तरल (=चञ्चल) suggests that the swords flashed like sapphires. कैश्चि...श्मश्रुमिरिव—the bees hovering round their faces are fancied to be the beard allowed to grow through grief at the loss of their kingdoms. One who is in mourning for the death of a relative does not shave himself. श्रेखरे (chaplet) उड्डीयमानं मधुपमण्डलं येषाम्. श्रमयेन पलायमानः मौलिः (crown of the head) येषाम्. The bees on the white chaplet are fancied to be their heads (with the dark hair growing on them) running away for fear of having to submit to the humiliation of bowing at Harsha's feet. अविवयमानं (हर्षात्) अन्यत् शरणं येषाम् that have no protector other than हर्ष. Another sense is (अविवयमानं अन्यसात् शरणं रक्षणं येषाम्) 'who are not protected by any one else';

this latter sense we have to construe समानितैरिव—they were as though honoured because they did not require another to protect them 'शरण रक्षणे गेहे बधरक्षकयोरपि' हेमचन्द्र अन्तरान्तरा from time to time निष्पतताम् coming out आन्तर, पृच्छद्भि that ceaselessly (अध्वान्त) asked again and again the servants that accompanied inner doorkeepers after whose track ran thousands of suppliants अथ सविद्यति will it be to-day ? मुक्त आस्थान यस्मिन् मुक्ता कक्ष्याम् will the emperor grant an interview after sitting in the audience hall ? Will he come out into the outer court ? मुक्त आस्थान यथा स्वास्थ्या or मुक्त आस्थान यस्मिन् We may take 'अथ स्थान' as one sentence and translate 'will there be an audience hall (i.e. will he hold his court) after taking his dinner ? If we read मुक्त्वास्थाने, the meaning is 'will he, after taking his dinner, grant an interview in the audience hall ? The king was to enter the hall of justice after taking his dinner 'मुक्तवान् विहरेच्चैव सीमिन्त - पुरे सह । विदित्य तु यथाकालं पुन कार्याणि चिन्तयेत् ॥ मनु० VII 221 आसेष्यमानम्—qualifies राजद्वारम् Connect महीपाले with अध्यास्यमानम् (occupied) प्रति कालम् that waited for the time when the emperor would be seen एका विष्टे sitting in a spot by themselves जैनै आर्हते—we must understand the Bauddhas by जैनै as आर्हते follows जिन and अर्हत् are epithets that are applied to the founders of both Jainism and Buddhism by their followers But in the usage of Brahmanical writers आर्हत् stands for the system of महावीर (as in आर्हत्दर्शन in the सर्वदर्शनसमूह) So जैनै is equal to बौद्धे Compare 'न जिनस्यैवार्थवादश्चान्यानि दर्शनानि' below (text p 35 ll 25 26) पाशुपतै—The पाशुपतस are a sect of माहेश्वरस For a brief statement and refutation of the पाशुपत system see शारीरकभाष्य on वेदान्तसूत्र II 2 37 ff According to them शिव is called पशुपति (the lord of पशुस i.e. the जीवस) and is only the निमित्तकारण of the world पाराशरिभि—for the meaning see above p 90 वर्णिभि—वाणन् means 'ब्रह्मचारिन्' (from वर्ण + इन्) 'वर्णिनो ब्रह्मचारिण'-according to 'वर्णाद्ब्रह्मचारिणि' पा 5 2 134 For a longer list of the followers of various sects see हर्ष० 8th 30 5th para सर्वदेशेषु जन्म येषाम् सर्वं दूतमण्डलै we know that ambassadors used to be sent to Indian courts by kings of Persia Greece Rome &c In the frescoes in the caves of Ajanta there is a representation of a Persian embassy सब पतीनाम्—there were so many people of various tribes and nations that it seemed as though it was the place where the primeval sages created beings of various kinds For प्रजापतिस, see above p 18 It was these ten

प्रजापतिः that created everything. *Vide* मनु I. 36-41. लोक...रचितं made by gathering together the essence of the three worlds. अकथनीयः समृद्धिसम्भारः यस्य. The महाभारत is the biggest work in the Sanskrit language and yet a work of that vast extent would have fallen far short of adequately describing the glory of Harsha's gate. कृत...वेशम् the position of which was effected by a thousand कृतयुगः. Various meanings are possible. The royal gate was so gorgeous that it would seem to an observer to have been the work of long ages. Or the royal gate conveyed an atmosphere of so much purity and righteousness that as though a thousand कृतयुगः had combined to form it. For कृतयुगः as an era of unmixed virtue, *vide* p. 45. स्वर्गाणां अर्बुदेः. अर्बुदः is equal to 10 कोटिः. 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च । वृन्दः खर्वो निखर्वश्च शङ्खपटौ च सागरः । अन्त्यं मध्यं परार्धं च दशवृद्ध्या यथाक्रमम् ॥' विहितं रामणीयकं यस्य. राज...ग्रहं that was surrounded or resorted to (*lit.* accepted) by crores of royal glories.

P. 28 ll. 8-13 अभव...प्राविशत्. जातः विसयः यसिन्. रयत् प्रमाणं यस्य (*adj.* of जातं) of this (vast) extent. प्रजासृजं of those (प्रजापतिः) that created beings. महा...क्षयः how is it that the great elements were not exhausted (in creating these numerous beings)? महाभूतः are the five gross elements *viz.* पृथिवी, अप्, तेजः, वायु and आकाश, from which the bodies of all beings are created. परिच्छेदः limit. The idea is that in creating so many beings, the furthest limit of the number of atoms must have been reached and exhausted. विच्छेदः is a better reading, but is probably an emendation. परमाणूनां परिच्छेदः is more in accordance with the style of Bāṇa who cares for अनुप्रास more than for anything else. व्युत्पन्नः cessation, end. आकृ...प्तिः the exhaustion of all forms. पुण्यमासी (refers to बाण)—because he was soon to be ushered into the presence of the glorious हर्ष. तम्=बाणम्. अप्रतिहतः without being obstructed.

P. 28 ll. 14-30 अथ स...भ्यन्तरम्. The first sentence is अथ स मुहूर्तादिव...पुरुषेणानुगम्यमानः निर्गल्य अबीचत्. सः=मेखलकः. The instrumentals from प्राञ्जुना qualify पुरुषेण. कर्णिकारवत् गौरेण. वीध्रकेन (विमलेन) कञ्चुकेन छत्रं वपुः यस्य. समु...लक्षेण whose waist (अवलम्बं) was small, being bound by a belt (शस्तं) that was studded (बन्धुर) with ornaments of flashing rubies. पदकं metal plate studded with stones. पदकवन्धेन बन्धुरं शस्तं तस्य वन्धेन कृशं अवलम्बं यस्य. In the lexicons the meaning assigned to शस्त is 'finger-guard'

‘अनुलित्र शस्तक च तथा चाहुषरक्षम्’. But that meaning will not do here. If we read वस्तदन्ध, the meaning is ‘by a strap of goat skin.’
 ०शिलावत् विशाल वक्ष यस्य हरस्य (शिवस्य) वृष तस्य कबुद (hump) तस्य कूणे (राशि) तद्वत् विकट (formidable) असतट Ho was fair and formidable like हरवृष. उरसा विभ्रता wearing on his chest a necklace as though it (हार) were a rope to restrain the tribe of deer in the form of restless organs of sense हृषीक = इन्द्रियम् इति समानेन—the jewelled rings in his ear are fancied to be the sun and the moon brought there to inquire of them whether there existed any one in their families equal to इषं वहि किरणै for whom room was as though made by the rays of the sun out of regard for his (पुरुषस्य) position, the rays being eclipsed (हित pulled away) by the flowing (वहत्) stream (वेणिवा) of the beauty of his face विसर = समूह When there is a crowd and a way has to be made for a great man, people have to be dragged out (आक्षिप्यमाण) The bright lustre of his face surpassed the sun’s rays प्रसादेन लम्बया obtained through the favour of his master (with ०नालिकया), serene (with दृष्ट्या) लम्ब प्रसाद (serenity) यया सा लम्बप्रसादा or प्रसादलम्बा, according to ‘बाहिताश्यादिपु’ पा 2 2 37 (आहितानि । अस्यादित) आहितानि is an आकृतिगण (illustrative list only and not exhaustive) मुण्डमानिका a chaplet नैष्ठु हता bearing on his bent head a white turban as if it (turban) were courtesy itself, though he occupied a position that was the centre (अधिष्ठान) of sternness As the chief of all doorkeepers his position required him to be stern in keeping discipline, yet he was courteous and had bent his head when approaching Bana C and T translate ‘lifting his white turban as a token of respect This is quite wrong No one in India would lift his turban as a token of respect The learned authors are misled by western notions वामेन goes with ०हयेन and ०त्सर with कृषणम्, which latter is the object of कलयता स्थूलमुक्ताफलानां छुरणेन (inlaying) दन्तुर (uneven, jagged) त्सर (handle) यस्य कलयता (goes with पुरुषेण) holding ‘त्सर खड्गादिमुष्टौ स्वात्’ इत्यमर इतरे धारयता holding in the other (ः e right) hand a polished (उज्जृष्टा) golden staff, as though it (staff) were a streak of lightning without its unsteadiness. अपनीता तरलता यस्या For शातकौम्म see above p 54 ताडिती is from तन्ति अप रलता (with वेजयष्टिम्) also means ‘that prevents wanton actions’ (of the crowd at the door) अपनीता तरलता यया अनन्तर = मुख्य चक्षुष्य = प्रिय See above p 75 द्वारे नियुक्त

दीवारिकः. सम...वेशी let your honour (Bāna) who is intent on welfare treat him with befitting behaviour. प्रतिपत्तिः respectful behaviour, course of conduct. कल्याणे अभिनिवेशः अस्व ० शिन्. The word means the same thing as कल्याणिन्. Compare 'आलोकयतु तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमान्' का० p. 104 of P; 'स्तत्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव' का० p. 136 (P). आगच्छत—the plural shows the respect he paid to नाग. एव...ग्राह्यं worthy to be thus favoured.

P. 28 l. 31—P. 29 l. 25. अथ...इति. The first sentence is अथ...तुरङ्गैः आरचितां मन्दुरां विलोकयन् (l. 14)...अव्यक्तं इमधिष्ण्यागारमप-
श्यत् (l. 19). वनायुजैः born in the country of वनायु. The words in the instrumental from वनायुजैः qualify तुरङ्गैः below (l. 14). From वनायुजैः to पारसीकैः we have the breeds of horses from various countries. हलायुष and विश्व गिरौ वनायुज and पारसीक as synonyms. But that will not do here as पारसीक follows. आरट्ट—
'पञ्च नद्यो बहन्त्येता यत्र निःसृत्य पर्वतात् । आरट्टा नाम वाहीका न तेष्वार्यो द्रव्यं
वसेत् ॥'. The country of कम्बोज was beyond the Hindookush moun-
tains (probably eastern Persia) and was known in very ancient times. It produced one of the best breeds of horses. See रघु० IV. 69-70. यास्क refers to the country 'शवर्तिर्गतिर्निर्मा कम्बोजेध्वेव भाष्यते
विकारमस्यायैषु भाष्यते शव इति' निरुक्त. See पाणिनि IV. 1. 75. पारसीक is Persia. From शीघ्रैः, we have horses of various colours. ति...यैः
dappled like partridges. In this para, the author shows his familiarity with शास्त्रिहोत्र, the science of horses. पञ्चमद्रः—horse
having on the head and four hoofs five auspicious marks. Accord-
ing to सं०, it is a horse whose face together with the head and four hoofs is white. 'सिताश्च यस्य वाजिनः शफाः समस्तकं मुखं स पञ्चमद्र-
नामको नृपस्य राज्यसौख्यदः ।' 'पञ्चमद्रस्तु हृष्टमुखपार्श्वेषु पुष्पितः' हेमचन्द्र. On
मल्लिकाक्षैः, सं० says "शुद्धपर्यन्ते अस्तितारके नयने येषां ते मल्लिकाक्षाः ।
उक्तं च 'पृथुलिग्धाः समा चैव मल्लिकाकुसुमप्रभा । राजी यस्य तु पर्यन्ते
परिक्षिप्ये तु लोचने । स ह्यो मल्लिकाक्षस्तु दृष्टिपर्यन्ततारकः ॥' इति." They
are horses on the corners of whose eyes there are spots of white hair. कृत्तिकाविजरेः—सं० 'तारकाकदम्बककल्पानेकविन्दुक-
स्मापितत्वचः'—horses the coat of which is marked with numerous starlike spots. कृत्तिका is a cluster of six stars.
आयतं (long) निर्मासं मुखं येषाम्. अनुत्कटः (हृत्स्वः) कर्णकोशः येषाम्.
सुवृत्तः (well rounded) शृङ्गः (soft or delicate) सुघटितः (well
proportioned) घण्टिकावन्धः येषाम्. घण्टिकावन्ध—that part of the neck
where bells are tied. The com. says "शिरसो ग्रीवायाश्च यन्मध्वं स
घण्टिकावन्धः यो निगाल इत्युच्यते । तस्य सुवृत्तादि शस्यते । यदाह 'ग्रीवाशिरोन्तर-

स्थितो दीर्घवृत्तः समाहितः । नोदतो नार्धितो नातिदुर्नाहोऽतिविधानतः । मुदिग्धोनुप-
दिग्धश्च निगालो गदित शुभः ॥' इति". यूपानुपूर्व्या वक्ता आयता उदग्रा ग्रीवा येषाम्
with curved, long and up-turned necks resembling a sacrificial
post in their contour. आनुपूर्वी order, regular succession of parts:
पूर्वानुक्रमेण अनुपूर्वं तस्य भावः आनुपूर्वी or अनुपूर्वम् उपचयेन श्वयन्त स्वन्धस-
न्धयः येषाम् whose shoulder joints were stout (swelling) on
account of the accumulation (of flesh) निर्भुज (projecting,
convex) उरः सल येषाम्. The com says 'स्थूलासि महदच्छिद्रं पृथुलं यच्च
निवलिः । उरः रूढवप्रशसन्ति स्थूलकोटं महत्तरम् ॥' अस्थूला, (not thick)
slender प्रगुणा. (straight) प्रसृता (legs) येषाम् लोहपीठवत् कठिन
सुरमण्डल येषाम् अति धारयद्भिः that had bellies round and as
though without entrails through fear of their being broken
through great speed अनिर्मिताणि अत्राणि येषु अत्राणि suggests the
idea of interstices or ups and downs What is वृत्त (well
rounded) cannot have ups and downs उच्चल्या (large) द्रोण्या
विमज्जमाना पृथुजघन येषाम् whose broad flanks were divided
by a large depression द्रोणी is a feature of beauty in a
horse It is a depression on the chest, back and flanks
of a horse The com quotes 'पृष्ठोरः कटिपार्श्वस्य मासोत्कर्षणनिर्मिता ।
द्रोणिकेति प्रशसन्ति शोभा वाजिनि पञ्चमी ॥'. जगती पल्लवे whose leaf
like tails rolled on the ground (जगती) C and T translate
'with the hairs like new shoots swaying about in the wind'
यद्य यन्त्रिते that were restrained with difficulty by the numerous
firm ropes fixed (in the earth) on both sides The ropes held
their necks If we read भूमिपाशः, then the meaning is 'ropes
in the ground firmly fixed &c We then expect the order
to be भूमिनिरवात &c आय माणैः although already long enough,
they (horses) seemed to be longer still as one of their hinder
legs was stretched because it was tied with a rope पाशवन्ध is
Marathi पायबन्ध बहुगुणेन सूत्रेण ग्रथितः ग्रीवागण्डकः येषाम् the neck
ornament of which was suspended with a cord of many strings
आमीलिते (closed) लोचने येषाम् दूर्वा चालयद्भिः that kept moving
their limbs that were itching, the skin of which twitched,
that were held between the teeth and then let go, that were
spotted with bits of foam darkened by Durva juice दशनैः
आदो गृहीता पश्चात् मुक्ताः परस्परिता पुनः पुनः ईषत्त्वम्पिता त्वद् येषाम्
When their limbs had itch, the skin twitched and they held
the itching skin between their teeth to ease the itching sensation
This caused the foam and the juice of the Durvas they were
grazing upon to stick to their bodies 'प्रतीकोऽव्यवेऽपि स्यात्' मेदिनी.

Cond T take the word as meaning 'months'. But we cannot then construe ०मुक्तान् with प्रतीकान्, as mouths cannot be bitten by teeth. सालसं वलितः बालधिः (पुच्छं) यैः that lazily moved their tails. बाला भीयन्ते असिन् इति बालधिः (बालधिः also). एक...घनाधैः half of whose flanks was drooping (वस्त) and relaxed as they rested on one hoof. निद्र...यद्भिः that seemed to ponder when they slept. स्वलित...यमानैः that emitted low rumbling neighing when they stombled. ताडिता सुरधरणी तस्याः रणितेन मुखरं शिखरं येषां ते ०शिखराः सुराः तैः लिखितं क्षमातलं यैः. सुरधरणी is a wooden foot-rest. The object may be to allow the urine to pass through a hole in the foot-rest into a gutter underneath over which the plank is placed. प्रकीर्यमाणः यवसग्रासाः तेषु रसः (liking) तेन or तस्मात् मत्सरः तेन उद्भूतः क्षोभः येषाम्. When fodder was scattered before other horses, they became enraged and jealous. प्रकुपिताः चण्डाः चण्डालाः (अश्वपालाः) तेषां हुद्दरैः (threatening words) कातरतराः तरलाः तारकाः (pupils) येषाम्. कुकुम...लक्ष्यमाणैः As their bodies were yellowish red because saffron was rubbed over them, they seemed to have always near them the lustration-fires. Both कुकुम and fire are red. For नीराजन, see above p. 34. उपरिविततं वितानं (canopy) येषाम्. पुरः पूजितं अभिमतदेवतं येषाम्. The अभिमत-देवत according to the com. is गोविन्द. आरचितां filled. मन्दुरा stable. 'वाजिशाला तु मन्दुरा' इत्यमरः. हस्तवामेन to the left of his hand. अत्युच्च...कुर्वाणम्—this and the following clauses qualify ०गारम्. अत्युच्चं—which, on account of its great height, as though left the sky no room. The elephant stable was very high and crowded the whole sky. कदली plantain tree; banner. परिवृताः पर्यन्ताः यस्य the outskirts of which were surrounded. सर्व...पूर्यमाणम् that was filled on all sides with streams (स्रुति) of ichor full of bees, as though with rivers. अग्रा...न्द्रियं that filled the nostrils with the odour, as though of blooming Bakula trees, spreading in all directions. The odour of the ichor of the best elephants was said to be like that of Bakula. Separate विकसताम् + आमीदेन. The com. says "तदुक्तम् । 'मालतीमुखपुत्रागबकुलोपमसीरमम् । दानं पि(मि?)ष्टान्मुसदृशं मुञ्चच्छेत्तं तु दीतलम् ॥' दूरादव्यक्तम् not quite distinct owing to distance. इम...गारम् a stable where elephants were housed. 'धिष्यं स्थाने गृहे' इत्यमरः. अत्र...करोति—the elephant—stable looked from a distance like a palace. So वाण asked this question. औपवाहः—'राजवाहस्तौपवाहः सग्राहः समरोचितः' क्षीरस्वामी—a king's elephant meant for riding only (and not for fighting). जात्यन्तरितः आत्मा his

separated from him by another species. The king's soul was in a human body, while in दर्पशात it was in an elephantine body. दर्पशात—literally means 'one who destroys the pride' (of other elephants). दर्पशातयति इति C and T strangely enough explain it as keen (or perhaps attenuated and lacking) in pride. श्रूयते—I have only heard, but never seen. यद्येन्द्रमेव. If it be so (i.e. if दर्पशात is housed here) and if there be no objection (in seeing it) then I shall first of all see the great elephant. अतिपरवान् overcome.

P 29 l 26—P 31 l 22 गत्वा च पश्यत्. The principal sentence is गत्वा च दूरादेव दर्पशातमपश्यत् गम्भीर गणितै—by the deep sounds issuing from his throat. बल low, sweet गम्भीर हलम्—the idea is—The big elephant trumpeted in deep grunts (as is usual with these animals) that sound resembled the rumbling of a cloud. So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with vociferous notes. A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the cloud falling direct into its mouth. Hence the word वियति with चातककदम्बकै and भुवि with peacocks (नीलकण्ठ). Compare 'गतका इव कृष्णावन्तो न शक्यते मही तुमकुलीना' हर्ष० 4th c. See for peacocks dancing when it thunders p 63 क्रियमाण बल शोलाहल यस्य. This and the following words in the accusative singular qualify दर्पशात below विरुचानि कदम्बानि स्रवदति (resembling) इति ऋषादी मद सुरा इव तस्या सौरभेण भरित भुवन येन वायु वालन् that seemed as though he were the premature season of clouds wearing an embodied form. Both the elephant and clouds are dark. In the season of clouds (rains) one sees चातक's peacocks dancing and the कदम्ब tree putting forth buds. Therefore the elephant (whose color resembled the color of Kadamba buds) is fancied to be the season of clouds incarnate. It was then the middle of ग्रीष्म and not वर्षा. So the word अग्राह्य is put in अविरल स्रुचन्तर् leaving (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake अम्यवगाहाम् full developed (with दशान्), deep (with सरमीन्) अविरलपुबिन्दुवत् पिहलानि पद्मजालकानि स्रुचानि अस्या इति ऋजालिनाम् (with दशान्). Vide notes on तारवित्र p. 42 पद्मजालकम्—marks of reddish spots on the elephant's skin 'पद्मक बिन्दुजालकम्' इत्यमर (पद्मप्रतिट्टि

रक्तवारापद्मकम् तारुण्ये हि हस्तिनां देहे रक्तविन्दवः स्युः । क्षीर०). 'चतुर्थ्यामवगादायां
 लेखाविन्दुभिराचितः' सं०. ०विन्दुभिः पिङ्गलानि पद्मानि (कमलानि) तैः जालकि-
 ताम् (with सरसीम्). There is brown honey in lotuses. सरसीम्—
 'दक्षिणापथे हि मंहान्ति सरांसि सरस्य इत्युच्यन्ते' महाभाष्य (Kielhorn Vol I.
 p. 73.). 'चतुर्थ्यादशा' means 'the age between 30 and 40'; compare
 कौटिल्य's अर्धशास्त्र 'That which is seven अरत्ति in height, nine
 in length, ten in circumference and is 40 years old is the
 best' (translation p. 207). आमन्दः कर्णताल एव दुन्दुभिध्वनिः येषु (*adj.*
 of शंखैः). अन...गायन्तम् that chanted (the tune suited to) the
 beginning of his auspicious ontrance into the fifth stage with
 the conch-shell ornaments on his ears that were blended
 with the low drum-like rumbling of the flapping of his ears.
 For शङ्ख on elephant's ears, see above text p. 27 l. 18. At
 an auspicious ceremony such as the first entrance in a new
 house, there is the music of drums (दुन्दुभि) and conches may be
 blown. पञ्चमी stands for पञ्चमीदशा. अक्षिरतचलने चित्रा (charming)
 त्रिपदी एव ललितं (fine) लास्यं (dancing) तस्य लयैः (harmony).
 त्रिपदी standing on three legs, while one is lifted up. This is
 a characteristic action with the elephant. 'गानगेययोरन्यूनधिक्ये
 शिष्टता लयो द्रुतादिः वाचादीनामन्योन्यं समत्वमिति यावत्' क्षीरस्वामी. The
 elephant moved incessantly and he rested his body on three
 legs. So he seemed to be engaged in dancing and there
 was a certain rhythmical method in his movements. दोलयमानः
 दीर्घदेहस्य आमोगः (expanse) यस्य सः ०मोगः तस्य भावः ०मोगता तथा.
 मेदिनी...यमानम्—the idea is:—by his incessantly standing on three
 legs, he seemed to be lessening his weight on the earth for
 fear of (otherwise) breaking it (विद्वलन). His incessant move-
 ments to and fro looked like rubbing the itching body against
 the quarters. Buffaloes and elephants may rub their bodies
 against walls. लपयन्तम् *pr. p.* of लपयति denominative verb from
 लपु. आहवः fight. उदस्तहस्ततया because he throw up his trunk (into
 space). उदस्त *past p. p.* of अस् to throw with उद्. There are eight
 guardian elephants of the eight quarters. 'दिशवतः पुण्डरीको वामनः
 कुमुदोऽन्ननः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. हे with आ
 in the sense of 'to challenge to a fight' takes the आत्मनेपद only.
 'स्पर्धायामाहः' पा. 1. 3. 31. (कृष्णधाणूमाहवते). करपत्रम् saw (Marathi
 करवत); saw-like trunk (करः पत्रमिव). रथूलाः निशिताः दन्ताः यस्य.
 A saw has teeth and cleaves pillars (स्तम्भः). रथूलौ निशितौ दन्तौ
 यसिन् (with trunk). He moved his trunk armed with sharp
 tusks and seemed to cleave the world (ब्रह्मस्तम्भः). See above

p 102 for ब्रह्मस्तम्भ अमा मानम् he seemed to desire to go out as though the world could not contain him His incessant movements and large body give rise to this conceit The next clause is सवत नन्दम्, the chief portion of which is सवत लेशिकै आधोरणै च आधीय नन्दम्—to whom delight was caused by riders (लेशिक) and keepers (आधोरण) who treated him with remedies (उपचार) appropriate to summer आधीयमान असमयसमुपचितोपचारै आनन्दयस्मिन् 'आधोरणा हस्तिपका' इत्यमर सरस वनैरिव by riders who tossed (over the elephants) creepers full of juice and sprouts and who seemed as though they were forests gathered together through long familiarity In forests also there are dancing creepers full of juice &c The elephant roamed in forests which as though came there in crowds (उपचित) to alleviate his torment If we read घनै, the words चिर चितै cannot be well explained clouds also cause creepers to dance when they pour water over them विक्षिप्त धोरणै keepers that threw water mixed with juicy moss and bundles (विसर) of lotus stalks (on them) looked like lakes In lakes also there are waters, moss and lotus stalks The chief words in the next clause are अपि च अतिस्ववीयसा ऽदण्डेन भगलवन्तमिव सबल ककुभा चक्रवालम्—and who seemed to chain the circle of the quarters by his very stout bolt-like trunk स्ववीयस् comparative of स्थूल प्रति क्षिप्त (adv of ऽदण्डेन) that was tossed aloft as though he smelt (lit took the wind) the ichor of some rival elephants प्रतिगजदानपवनस्य आदानेन दूरक्षिप्त तेन अनेक दरेण which was wavy with small lines of wrinkles (वलि) round it as though with marks (lines) to reckon his victories in many battles Ignorant persons reckon by drawing lines on the earth or wall &c The wrinkles on the trunk are fancied to be such lines Compare 'बहुयोजन गमनगणनसख्याक्षरावलीभिरिव' &c (text p 27 l 1) कुलदीला समुद्रा द्वीपा काननानि च तै सह (बहुव्रीहि)—adv of चक्रवालम् For the कुलपर्वत see above p 76 for the seven seas p 32 and the seven continents p 3 एक and अपर qualify दन्तकाण्डम् करा पहवमिव—When a plant is watered it puts forth पहव The leaves of the कदली held in the trunk seemed to be the पहव of his tusk, the tusk being watered by the juice oozing from the कदली stem करान्तरे अर्चिनेन उद्रतानि पलाशानि यस्य मुक्ता पहवा येन It is not correct to understand मुक्तपहव as 'a shooting twig of pearls' In that case मुक्तपहव cannot be properly dissolved and the उग्रथा is not properly worked out अपर दन्तकाण्ड—From the other tusk

hanging down lotus fibres, which resembled रोमाञ्च due to his great zest for fighting., 'विसर्पन्त्या...कान्त्या'—these words are to be connected with वमन्तं, अर्पयन्तं, ० हसन्तं and कल्पयन्तम्. सर...वमन्तम्—His tusks were very white. कुमुदः also are white. When the brilliance of the tusks spread all round, the poet fancies that he vomitted the कुमुद bed that he had eaten when he sported in the lakes. On the use of वान्त in poetry, *vide* p. 50. निज...पयन्तम्—the brilliance of tusks spreading in the world is fancied to be his fame (which is white) spreading in all directions. कु...हसन्तम्—he seemed to laugh at lions that were naughty (दुर्लभित) because they had broken down some wretched worms of elephants. हास is white. कल्प...कल्पयन्तम् he seemed to make for himself a silken veil manufactured from the heavenly tree. The brilliance of his tusks spreading round his face looked like a fine white silken veil. हस्त...लक्ष्यमाणेन which (palato) was seen when he gracefully lifted up his trunk. रक्ता...वर्षन्तम् when he showed his red palate, he seemed to vomit the red lotuses he had devoured. His तालु was red like रक्ताशुक and fresh किसलय. A red तालु showed an excellent elephant and so did a brown (विह्वल) eye. Compare वृहत्संहिता 'ताम्रोष्ठ-तालुवदनाः' 67. 6. चूत...विसृजन्तम्—the plain idea is that the ichor flowing from his cheeks (करटः) was as fragrant as चूत, पारिजातक &c. 'काकेभगण्डौ करटौ' इत्यमरः. वहर्निशं...पत्नीनाम् that seemed to bestow on the elephants all the forests by-दानपट्टक, on which he gracefully placed his trunk, that were rubbed with a half-cut sngarcane reed, and that resounded with a swarm of bees. विभ्रमेण (लीलया) कृता हस्तस्य शुण्डायाः स्थितिः सेषु. अर्धछण्डितं पुण्ड्रेषुकाण्डं तेन चण्डयनं तस्मिन् लिखितैः. पुण्ड्र is a kind of very sweet red sngarcane. करिपत्नीनाम्—the genitive is used in the sense of the dative. दानपट्टकैः is used in two senses; (1) streams of ichor; (2) royal grants declaring a gift. All the clauses have an application to royal grants. विभ्रम...स्थितिभिः on which (royal copperplates or other edicts) the hand (royal signature) is gracefully (or hastily) made. Mark the use of the word हस्त in inscriptions as in 'स्वहस्तो मम &c'. Intro. p. XXIX footnote. लिखितैः suggests that royal orders are written with a pen (लेखनी) of reed (resembling शुककाण्ड). वाचालितैः—royal grants are loudly read by the donees (who resemble bees that seek the दान). Take away the comma after क्रियमाणम्. शिशिरी० qualifies शिरः. अविरल...दधानम्—the idea is:—As the

heat was intense, his high head was cooled with a garland made of pieces of ice. His head on which the white pieces of ice were placed seemed to be covered with a पट्टबन्ध (fillet) studded with bright jewels. The jewels resemble stars, as do the pieces of ice. A पट्टबन्ध indicated authority. *Vide* notes p 116 'बन्धुरे तूत्रतानतम्' इत्यमर. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमीक्षिकै' इत्यमर. As there were no pearls, but only icy pieces, the author says विभ्रमन० &c आदौ स्रगितानि (covered, concealed) पश्चात् अपावृतानि (opened, laid bare) दिद्युखानि याम्या कर्णौ तालवृन्ते (fans) इव. As he flapped his large ears, he screened from view for sometime the worlds and then again allowed them to be seen. Compare for a similar conceit 'क्षुण्णदृष्टनद्यादृदिद्युख' &c (text p 27 l 13) वर्ण इमीम् out of devotion to his master, he, as though fanned Royal glory resting on the conch of his tusks. A lady resting on a couch of ivory (in summer) may be fanned by a servant. The elephant is a symbol of इक्ष्मी. Further the elephant helped the king to secure राजलक्ष्मी. The flapping ears would fan his tusks आ गतेन (1) that descended in a well proportioned shape from the backbone (with बालधिना), that was handed down through a long family in succession (with चामरेण). A chowrie was one of the signs of royalty (आधिपत्यचिह्न) and may be handed down from father to son चलता waving (applies to both चामर and बालधि) वंश family, bone आयत long. On आयत-वंश०, स० remarks "आयतवंश, वक्रवंश, शरवंश, बालवंशश्चेति चत्वारो वंशा । तेषु बालवंश आयत एव शास्त्रकृतानभिप्रेत । तथा च 'यावत्पूरितपाशश्च वंशश्चापलता कृति । शुभो ज्यो गजेन्द्राणामायत कुर्वते सुखम् ॥' इति तेरत्तम् । आयतादशात्कलमेण गोपुच्छवदायत इति विग्रह । समानार्हो हि बालधि शोक करोति । यदुक्तम् 'वक्रस्थूल च ह्रस्व च पुच्छकचविवर्जितम् । समानार्हं हि नागस्य भर्तुं शोककर स्मृतम् ॥' शीकर the spray from the elephant's trunk दिग्विजयपीता—he had drunk the waters of several rivers when he accompanied his master Harsha on the latter's दिग्विजय. अवधानदानेन निस्पृहीकृता (made motionless) सकलावयवा येषु (adv of बलनानां) अन्य बलनानाम् of the twistings of his body when he heard the sound of the drum borne by other elephants क्षण शोचन्तम्—the idea is—When he heard the sound of drums on other elephants, he attentively listened for a moment and then again became restless and trumpeted. A person, when insulted, heaves deep sighs. The author fancies that the elephant trumpeted because it wanted to convey that it was insulted by there being other elephants.

carrying drums and that it bewailed its own lot that it could not fight with those elephants. आरो...मुद्यन्तम्—the elephant scratched the ground and dropped ichor (मद). The poet fancies that the elephant did these notions through shame at the humiliation of having to bear on his back the riders (आरोहाः). A person who feels ashamed scratches the ground and gives up pride (मद). अवशया (आदी) गृहीताः (पश्चात्) मुक्ताः कवलाः तैः क्रुपिताः आरोहाः तेषां आरटनस्य अनुरोधेन in obedience to the shouts of the riders &c. The riders shouted angrily when the elephant took up mouthfuls and then dropped them. मदस्य तन्द्रा (drowsiness) निमीलितः नेत्रत्रिभागः यथा स्वात्तया. अनादरात् unwillingly. अवजग्मेभ्यः (eaten) तमालपत्रवेभ्यः स्रुतः श्यामलः रसः दसिन् (adj. of मुखेन). As the juice of तमाल leaves was dark, it resembled मद. मुखेनापि—it is from the temples that ichor flows. दल...प्रेण he seemed as though splitting with pride. It will be noticed that from these words up to सिद्ध्यन्तमिव सौभाग्येन, there are pairs of words, each of which begins with the same letter. So the reading दहन्तं is better than चलन्तम्. श्व...मदेन who breathed heavily as though through bravery (that finds no outlet), who swelled as though through pride. मूर्च्छन्तम् also means 'fainting.' मदेन through intoxication. द्यु...दानेन breaking through youth, flowing with ichor. He was so full of youthful energy that it, not being contained within him, as though split him up. बल्यन्तम् prancing. माव...त्साहेन he was as though intoxicated through arrogance and seemed to rise aloft through his energy. ताम्ब...सौभाग्येन he gasped on account of his own brilliance, he smeared (everything) with his grace, he sprinkled (the world) with his loveliness. Heat (तेजस) makes one languid (ताम्यत्). स्निग्धं smooth; affectionate. Smooth nails in elephants were highly thought of. "उक्तं च 'नखाः स्निग्धाः सिताः शस्ताः' इति" सं०. वरुणं rough; unkind. It will be noticed that the first words in each pair of clauses are contradictory as in स्निग्धं वरुणं and गुरुं सच्छिष्यम्. गुरुम् large; teacher. सच्छिष्यं विनये a good disciple in modesty or discipline. मृदुं soft; affectionate. दृढं hard; firm (in friendship). ह्रस्वं...वक्षे short of neck. दरिद्रं slender; poverty-stricken. सत...दाने ceaselessly flowing with ichor; ceaselessly giving gifts. बलमद्रं is बलराम, the elder brother of कृष्ण. मदलीलासु in pranks due to being in rut; pranks due to drink. मद्रं is an elephant of the best type. Vide व्याकरण्य's अर्थशास्त्र II. chap. 31 for मद्रं and मन्द्रं elephants and बृहत्सं.

हिता 67 1 'मद्रो मन्द्रो मृगश्चेति विज्ञेया त्रिभिर्वा गजा' दहराम was notorious for drinking See विष्णुपु० V 25 कुल . तामु who was like a high born wife in his obedient nature आयत्तता obedience, docility जिन क्षमासु a Jina in patience जिन may stand for Buddha or Mahavira, the founder of Jainism, both of whom laid emphasis on क्षमा वह्नि मोक्षेषु he was a very shower of fire when he let loose his wrath ना पु (1) pulling out or lifting serpents, (2) in destroying elephants Garula is the implacable foe of serpents दर्पशात destroyed his rivals in battle कलहकुतूहलेषु in his eagerness for quarrels (or fights) नारद-vide p 18 नारद is represented as always proceeding from heaven to earth and vice versa with some mission or news and as fond of quarrels Note the Marathi expression 'बळीचा नारद' He is therefore styled बलिप्रिय शुष्का स्वन्देषु—In the rains one expects अशनिपात But a thunderbolt when there is no rain (no cloud) is unexpected So दर्पशात made sudden (and hence terrific) attacks (अवस्कन्द) बाहिनीक्षोभेषु (1) in agitating rivers, (2) in terrifying armies आश्यां विष यस्य स आशीविष सर्पं दशनवर्मस्तु (1) in biting, (2) in using his tusks पाशं द्रिषु (1) in drawing (sinners) with the noose in his hand, (2) in drawing with his charming trunk The word पाश at the end of compounds conveys the idea of 'beauty' as in केशपाश प्रशस्त हस्त हस्तपाश The god Varuna, who in the Rigveda is represented as ruling over the moral laws of the world has a पाश as his weapon Compare 'उदुत्तम मुमुग्धि नो वि पाश मध्वम शृत । अवाधमानि जीवसे' ऋग्वेद I 25 21 यम वेष्टनेषु he is the net of Yama in entangling his enemies 'वायुरा मृगवधनी' इत्यमर यम is represented as drawing the soul of a dying man with his पाश Compare सावित्र्युपाख्यान (वनपर्व 297 17) 'तत सत्यवत कायात्पाशवद्ध वशहतम् । अक्रुधमान पुरुष निश्चक्षु यमो बलात् ॥' कालम् (1) dark, (2) time परिणतितु (1) in butting with his tusks, (2) in maturity or old age Time makes one old or time brings to maturity one's actions The elephant was dark and butted with his tusks or the elephant meant death (destruction) when परिणत as he butted against anything परिणत when applied to an elephant has a technical sense 'तिर्यग्दन्तप्रहारस्तु गज परिणतो मत' हलायुध quoted by महिनाथ on शिशुपालवध 4 29 तीक्ष्णकर स्य तस्य ग्रहेषु in eclipsing the Sun, तीक्ष्ण करेण ग्रहण तेषु in seizing forcibly with his trunk लोहिताद् the planet Mars (that is red in appearance) वक्रचारेषु (1) in crooked movements, (2) in retro-

grade motion. The movements of the earth and the other planets round the sun give rise at times to an apparent retrograde motion. This occurs very often in the case of Mars and therefore वक्र itself means 'Mars.' When Mars is retrograde, it is an evil sign. अलातचक्रं a firebrand. मण्डल...ज्ञानेषु (1) in the knowledge of moving in a circle; (2) in the false knowledge of a circle of fire. If a firebrand is quickly revolved round, it produces the appearance of a circle of fire. The elephant knew how to move in a circle. The com. sees here a reference to difficult combinations of letters in a verse that were indulged in by certain poets like भारवि and माघ and were called चित्रबन्ध such as गोमूत्रिका. 'गोमूत्रिकामण्डले त्रिविधा हि गतिः । तत्रालातचक्रमुत्सुकचक्रं भ्रमणं करोति'. मनो...क्रमस्य—The elephant was big like a hill and he was very heroic, the result being that the king succeeded in whatever he desired. A चिन्तामणि was a fabulous jewel supposed to yield whatever one desired. दन्त...मानस्य the elephant is now called a palace of pride or high-mindedness. A palace may have columns of ivory and pearls. The elephant had tusks resembling (in whiteness) pillars of pearl stones. दन्तानां मुक्ताशैलानां च सङ्घाः यस्मिन् स ० स्तम्भः निवासप्रासादः; दन्ती मुक्ताशैलस्य सङ्घा इव तयोः निवासप्रासादः. षण्डा...हरन् charming with bells, ohowries and ornaments. Both the elephant and the celestial car are so adorned. इच्छा...स्वितायाः the heavenly car of nobility or high spirits moving at will. The elephant conveys his master where he wishes. मद...क्रोधस्य to irritability he is a shower-bath of scented water, dark with a cloud of ichor-stream. मदधारा एव दुर्दिनं (rainy day) तस्य अन्धकारः यस्मिन्. 'मेघच्छत्रेऽहि दुर्दिनम्' इत्यमरः. धारागृह is comparatively dark and has scented water. The ichor is dark and has odour. सकाञ्चना प्रतिमा (image) यस्मिन्. A big temple is स...प्रतिम (has a golden image). The elephant also was स...प्रतिम; he had a head marked with gold. प्रतिमा is the part of an elephant's head between the tusks. Compare 'विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुपे' इयं 4th उच्छ्वास, 2nd verse. निकेतनम् a house, (here) temple. क्रीडापर्वत has प्रस्रवण (streams) and गण्डशैल (boulders). The elephant also had प्रस्रवण (the flow of ichor) from his hill-like cheeks. गण्डौ शैलौ इव तौ च प्रस्रवणं (दानं) च तेः सह (with दर्पशतं); गण्डशैलाश्च प्रस्रवणानि (वारि-प्रवाहाः) च तेः सह. 'गण्डशैलास्तु च्युताः स्थूलोपल गिरेः' इत्यमरः ('च्युताः भूकम्पादिना' क्षीरं). The elephant was hard like adamant (वज्र) and had tusks and neck (सोरणम्). A मन्दिर has an arched

gate of ivory. सदन्तः तोरणः यस्य. 'तोरणोऽस्त्री वहिर्दारम्' इत्यमरः. दन्ती च तोरणं च तैः सह. A गिरिदुर्ग (hill-fort) is stationary. The elephant is like a difficult (दुर्ग) hill or affords protection like a hill-fort, but is moving (सञ्चारि). उच्चौ कुम्भकूटौ अट्टालकौ इव ताभ्यां विकटम् formidable with his tower-like high temple bones (कुम्भकूट) (with दर्पशात); a bill fort is formidable with कूट्स and towers. 'अट्टालकः प्राकाराग्रे रणगृहमिति कौटिल्यः' क्षीर०. 'कूटं पूर्दारि यदस्तिनसस्तमिन्' इत्यमरः ('दुर्गद्वारावतरणार्थः क्रयनिष्ठो हस्तिनलामो मूकूटः' क्षीर०) i. e. it is a sloping earthen mound at the gate of a fort. The elephant was dark and strong like an iron rampart (प्राकारः) and served to protect the earth as a rampart does. कृतानि अनेकवाणैः विवरसहस्राणि यसिन्—the elephant was pierced in battle by arrows कृतानि अनेकवाणविवरसहस्राणि यसिन् in the fort-wall, there were loopholes for discharging arrows. The com. says this is called इन्द्रकोश in चाणक्य's work. 'Between the tower and the broad street there shall be constructed an Indrakosha which is made up of covering pieces of wooden planks affording seats for three archers' अर्थशास्त्र (English Translation) p. 58. दर्पशात is called पारिजातपादप for two reasons. He belonged to the king (भूनन्दनः) and had bees humming (over his ichor). नन्दन, the garden of इन्द्र, has पारिजात which is pursued by bees (शिलीमुखः). भूः एव नन्दनं or भुवः नन्दनः. For भूनन्दन (prince), see 4th उच्छ्वास first para. In a music hall, there is dancing. The loud flapping of दर्पशात's ears resembled ताण्डव. आपा...ण्डलानाम् a drinking saloon for the swarms of bees. मधुप also means 'druakards.' Amorous sports (शृङ्गार) and ornaments are seen in the ladies of the harem. दर्पशात also had ornaments and शृङ्गार (marks with vermilion on the head and trunk). 'शृङ्गारं चूर्णसिन्दूरलवङ्गकुसुमेषु च' विश्वः. In the festival of Cupid (which is now celebrated in फाल्गुन) there is dancing through intoxication of youth (or drink). दर्पशात was full of graceful movements (लीलास) due to being in ichor. अधुष्णप्रदोषम्—on a clear (lit untrodde) night, the stars are visible दर्पशात had the नक्षत्रमाला ornament, for which see text p. 30 l. 23. मदः एव महानदीपूरः सेन पुवः (flood ing). दर्पशात emitted floods of ichor even without the proper season of rain. सप्तच्छद—The tree सप्तच्छद (Marathi सातवीण) blossoms in शरद् and ichor has an odour resembling its flowers. Vide. रघु० IV. 23. 'प्रसवैः सप्तपर्णानां मदगन्धिमिराहताः १ असुखदेव तन्नागाः सप्तैव प्रमुह्युः ॥' Dew (नीहारः) is found only in the cold sea-

soa; but dewy spray (from the trunk) was emitted by him at all times. A cloud thunders. The elephaat produced thunder-like trampetiags. 'आहम्बरस्तूर्यवे गजेन्द्रार्ण च गर्जिते' इत्यमरः.

✓ P. 31 l. 23—P. 35 l. 17 आसी...द्राक्षीत्. नून...शुताम् surely ia creating this elephant, hills were used as atoms. Ordinarily the size of atoms from which all things are produced is atomic. But the elephaat was so vast that it seemed impossible that atoms could make his hugo body. So hills must have been taken as the smallest constituents which went to make up his body. विन्ध्य...करः—this is a hyperbolical description. The idea is:—वाण saw the firm and stout tusks and the formidable troak. The elephant was massive and strong like the विन्ध्य mountain. The strikingness consists in assigning tusks to a mountain. दन्त suggests 'peak'. दर्पशात was powerful like the primeval Boar. The Boar had no कर (hand); but दर्पशात had a कर (trunk). Verse 4. Read 'लिखतां' for लिखितान्. This verse is full of puns and is applicable to दर्पशात (the best of elephants) and also to the king. The principal portion is विदिषां कथमपि स्मृतिपथं आयातः नागेन्द्रः मान...नपि न सहते—When this big elephant is somehow remembered by the enemies (of the king हर्ष), he (दर्पशात) does not brook even the hope-elephants in their minds i. e. the high hopes (of regaining their kingdoms) crumble to nothing the moment they remember the prowess of दर्पशात. The words मान... गजेन्द्रानपि also mean 'he does not brook the (presence of) दिग्गजस residing on the मानस lake'. आशा = दिशा. शून्यीमव चेतः वेपाम्—whose minds are vacant and who therefore are totally at a loss what to do. अलिखितान् (adj. of विदिषाम्). नि...श्रियम् who vainly paint in their desires their royalty which is totally lost to them. They build high hopes of regaining what they have lost. चिन्ता... विषाम् (1) whose intellect is distracted by thoughts that are simply a source of anxiety; (2) whose minds are overwhelmed with thoughts (चिन्ता) and imaginings as to the means (of regaining their lost kingdoms). वने that were banished in the forests. King Harsha also does not brook the hopes they entertain, the moment he is remembered. The metre is शार्दूलविकीरित. तेन = दीवारिकेन. ञ्जलेन पङ्क्तिः (dirty, soiled) कपोलपट्टः तस्मिन् पतितान् (adj. of दृष्टिम्). दृष्टिमाकृष्य—वाण took away his eyes with difficulty from the elephant. One who is मत्त may fall in dirt and has half-closed (मुकुलित) eyes, and has to be dragged out of mire by his friends. सङ्कुलानि crowded. क-

ह्यान्तराणि courts (object of समतिक्रम्य) भुक्ते आस्थानमण्डप तस्य पुरस्तात्
 in front of an audience pavilion after he had taken his meal
 For भुक्तास्थान, see above text p 27 l 32 स्थितम्—the principal
 sentence is स्थित चक्रवर्तिन इर्यमद्राक्षीत् (p 35 l 17) The next
 clause is दूरा वृत्तम् दूरात् (surrounded) at a distance ऊर्ध्व
 स्थितेन standing erect All the adjectives qualify लोकेन and
 स्तम्भमण्डलेन प्राशुना tall, the rays of which spread all round प्रकृष्टा
 or प्रसृता अश्व यस्य व्यायामेन व्यायत (firm, powerful) वपु यस्य
 (with लोकेन), व्यायामव्यायत वपु यस्य that were as long (व्यायत)
 as the distance between the outstretched hands (about six
 feet) शस्त्रिणा armed, on which weapons were tied or that
 were shaped with instruments (with स्तम्भमण्डलेन) व्यायाम is
 the same as व्याम (Marathi वाव) 'व्यामो बाहो सकरयोस्तथोर्तिर्यगन्तरम्'
 इत्यमर मौलेन hereditary (मूल वेत्ति मूलदागतो मूले भवो वा), placed
 on a base or pedestal As the attendants were of ruddy com-
 plexion they are compared to golden pillars आ लोकम्
 near whom were sitting his distinguished (विशिष्ट) favourites
 हरिचन्दन is a kind of very fragrant sandal तुषार ice दन्त पाद
 the feet of which (bedstead) were white being made of ivory,
 the rays of which are white like ivory The words स्तले and
 वपादे furnish the reason why the bedstead of pearl stone is
 fancied to be made of the moon शय भुजे who rested the
 whole weight of his body on his arm that was placed on the
 end of the bedstead दिङ्मुख रममाणम्—the idea is —The lustre
 of his body spread all round like a canopy (वितान), being blended
 with the rays of jewels As the Emperor with his vassal kings
 was bathed in the brilliance, he seemed to be bathing in a lake
 the lustre being the water and the rays of jewels lotus fibres
 A bath is very agreeable (सुगम) in summer वितता मणिमयूखा
 यस्मिन् (adj of विताने) राजकेन सह For राजक, see p 112 तेजस
 मितम्—Ordinarily every being is पञ्चमहाभूतात्मक But he, being
 all brilliance seemed to be created from the atoms of तेजस्
 alone अनि गृहीतम् he was seized by all auspicious marks in all
 limbs as though in order to place him on the throne though
 he was unwilling to occupy it The idea is—all his limbs
 had the auspicious signs as required by the सामुद्रिकशास्त्र One
 who has such signs becomes a king If a person be
 unwilling to sit in a place, he has to be made to occupy
 the place by being seized The word गृहीत has two senses
 seized, accepted.' C and T think that in this clause there

is probably a reference to the facts underlying Hiuen Tsang's story that Harsha at the advice of a Bodhisattva refrained from mounting the 'simhāsana.' We do not think there is any such reference. The author indulges in an उत्प्रेक्षा on seeing the king occupying the throne and his great brilliance. Compare 'लक्ष्मणैरपि रागादिद्वैरिवाभिष्टितसर्वाङ्गाम्' (कादम्बरीम्) का० p. 186 of P. गृहीतं ब्रह्मचर्यं येन who was observing the vow of celibacy. There is विरोध between गृही...चर्यम् and आ...क्ष्म्या. Compare 'युतं च जनवादं च परिवादं तथानृतम् । स्त्रीणां च प्रेक्षणात्मक-मुपघातं परस्व च ॥' मनु० 2. 179 (ब्रह्मचारी वर्जयेत्). The विरोध can be got over by taking आ...क्ष्म्या as meaning 'who was possessed of royal glory.' गृ० may be explained in this way. According to Manu, a householder who was devoted solely to his wife and observed certain rules about cohabitation was as good as a ब्रह्मचारी. 'अनुकालाभिगामी स्वात्स्वदारनिरतः सदा । पर्ववर्जं प्रजेयैर्ना तद्गतो रतिकाम्यया ॥ निष्पास्वष्टासु चान्यासु स्त्रियो रात्रिषु वर्जयन् । ब्रह्मचार्येव भवति यत्र तत्राश्रमे वसन् ॥' मनु० III. 45 and 50. The com. refers to a curious tradition 'या त्वेवमनुश्रूयते 'यावन्मया न सकला जिता भूमिः स्तायन्मे ब्रह्मचर्यम्' इति श्रीहर्षः प्रतिज्ञातवान् । द्वादशमिध्व वर्षं जित्वा तां महिषीमब्रवीत् 'प्रतिज्ञा मे निर्व्यूढा' इति । ततो रोषात् 'अहमपि द्वादशवर्षं ब्रह्मचर्यं चरामि' इति सा प्रतिज्ञामकरोत् । इति ब्रह्मचर्यं शाकालोऽतिवादितः." We may explain गृहीतं as गृहीता ब्रह्मणः वेदस्य चर्या येन 'who practised the study of the Veda.' In the next clause also there is an apparent विरोध. प्रतिपन्नं (accepted) असिधाराधारणव्रतं येन. A ऋषि has nothing to do with wielding a sword. So he could not be called a consistent (अविसंवादिन्) ऋषि, as he wielded a sword. But there is no inconsistency in his wielding the sword for protecting the good and the distressed and in being a saintly king (राजर्षि). प्रति० suggests another sense 'who wields the sword against those that come to him for protection'. प्रतिपन्नेषु असिधाराधारणं व्रतं यस्य. If he does so, how can he be called a राजर्षि (whose first duty is to protect)? Compare मनु I. 89 and 10. 80. प्रति० also means 'who observes the vow called असिधाराव्रतं.' A ऋषि would observe such a व्रत. It is explained as 'यदैकशयनस्यापि प्रमदा नोपमुज्यते । असिधाराव्रतं नाम वेदन्ति मुनिपुङ्गवाः ॥' *File* महिनाथ on रघु 13. 67. विषम...धर्मं who firmly clung to धर्मं as though through fear of stumbling in his steps placed on the uneven path of kings. विषमः (uneven, difficult) to carry out) राजमार्गः (royal road, the duties of kings) विनिहितं पदं (foot, position) तस्य स्थूलनं (stumbling.)

तस्य भिया (भीत्या) One who is afraid of stumbling on a public road supports himself (सुलब्ध) on a stick भीते सेव्यमानम् who was attended whole heartedly by Truth that had obtained his word, as though it (truth) were afraid The idea is - all kings had given up truth, हर्ष alone stuck to it whole heartedly One who is abandoned by others becomes afraid and goes to another who would promise to protect him लब्धा वाक् (रक्षणरूपा येन) Truth resorts to speech : i.e. it is word that must be kept वारविलासिनी nautch girl प्रतियातना reflection In the ten toenails of his feet the girls were reflected The poet fancies that the ten quarters (the ten reflections) were howing to him दीर्घं वेक्षमाणम् with his long glances that reached the ends of the quarters he seemed as though to examine what the regents of the worlds had done or left undone Bana seems to use the word लोकपाल in the sense of दिक्पाल The दिक्पालः and लोकपालः are eight, but slightly differ 'इन्द्रो वह्निं पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशं पतयः पूर्वादीनां दिशा क्रमात् ॥' इत्यमर 'सोमाग्न्यर्कानि लेन्द्राणां वित्ताप्यसौर्यमस्य च । अध्वानां लोकपालानां वपुर्धारयते नृप ॥' मनु ५ १० मणिं करेण—मणिं पृष्ठे प्रतिष्ठिता करा (किरणा, हस्ता) यस्य The sun's rays were reflected in his footstool (पादपीठ) One who makes a request may fold his hands at the feet of the king भूषणप्रमथा समुत्सारण (driving away) तेन यद्द पश्यन्ते मण्डल (circle, ring) येन The idea is—daylight was eclipsed by the brilliance of his ornaments up to a certain distance from the king on all sides, beyond that he was surrounded by daylight as in a circle So the poet fancies that daylight performed प्रदक्षिणा round him The reading गलितोष्मणा would mean 'whose pride (or heat) was gone' शौर्यमेव ऊष्मा तेन He was so brave that he could not endure that the mountains should remain stiff before him Heat (ऊष्मा) causes distress पेना हन्तम्—his personal grace being compared to the ocean, the white sandalwood paste applied to his body to alleviate heat is compared to the foam of the ocean The reading भूमृद्धि would mean 'that support the earth, kings' The com connects शौर्योष्मणा with पेनायमानम् 'जलं सन्तापेन सपेन भवति' This is not bad. एकं जित्येन on account of his greatness in wielding the sole sovereignty of the world ऊर्जितस्य भाव और्जित्यम् When the vassal kings fell at his feet, his image was reflected in their crest jewels He could not endure that the kings should honour anyone else (even though his own reflection) Com

pare 'यः करधृतधौतासिप्रतिविम्बितेनात्मनाप्यद्वयत सलित्तिषु सदायेन' हर्ष० 4th
 उ० 2nd para. दर्प...दधानम् who bore royal glory that, under
 the guise of the breezes of chowries, as though heaved many
 sighs through the pain of pride. He had snatched the राजलक्ष्मी
 of other kings. This rankled in her heart and she heaved deep
 sighs—the breezes set in motion by chowries. दुःखमासते अस्मा-
 मिति or दुःखं असिका इव poignant pain or grief. सकल...क्षिप्तम्—
 At the time of the churning, लक्ष्मी (the wife of विष्णु) rose
 from the *single ocean*; but he was embraced by लक्ष्मी that came
 to him bringing the *entire* लवण्य (beauty, salt) of the *four*
 oceans. This shows his superiority over विष्णु. In the case of विष्णु,
 लक्ष्मी did not bring all लवण्य (as the sea is still very salt). लवण्यस्य
 भावः लवण्यम्. In his case, लक्ष्मी brought all the लवण्य (beauty).
 आभरण...राशाम् he as though distributed among the vassal kings
 thousands of rainbows produced from the radiance of his
 ornaments, as though they were sent by Indrā as a present
 to him (हर्ष). The rays of his jewels presented rainbow colours
 and spread over his vassals. The poet insinuates that even
 Indrā sent presents (इन्द्रधनुः) to हर्ष. प्राप्तम् present. 'प्रकर्षेण
 आराधनार्थं आभियते दौक्ष्यते स प्राप्तम्' क्षीर०. For वि...राशाम् compare
 above 'विलभमानमिव सर्वकान्तानि करिषतीनाम्' text p. 30 ll. 21-22. मधु
 honey, wine. सम्मा...वर्षन्तम्—There is विशेष in his showering मधु
 when he had given it up. But he had given up (drinking) wine
 and he was very sweet in conversation. परित्यक्तमपि (as an adj. of
 the king) would mean 'though he was so poor, (still he showered
 मधु)'. The words अमृतं, हृदयं and श्रियम् in the three following
 clauses are similarly छिष्ट. कान्य...मन्तम्—One vomits what one
 has eaten or drunk. In discussion about poetry he poured
 out sweet words that were all his own (which he had not
 copied from anyone else). He had not drunk अमृत (only the
 gods did so) and yet he poured it out. विश्रम्भ०—In confidenti-
 al conversations, he exhibited his हृदय though he did not draw
 it out (of his body). What is meant is he showed his real
 thoughts, though the persons speaking with him did not draw
 him out. प्रसादेषु...पयन्तम्—लक्ष्मी is निश्चल in him (and not चञ्चल
 as in other kings) and yet in showing favours he distributed
 it in various places (that is made लक्ष्मी leave himself). What is
 meant is that he distributed धनं (wealth) among worthy objects
 (स्थाने). वीरगोष्ठीषु in meetings of heroes. When he heard
 about the heroic deeds of his soldiers that had secured a

victory his cheek became thrilled The poet fancies that the thrill (रोमाञ्च) was due to the message of love whispered in his ear by रणश्री (victory) Love causes रोमाञ्च, which is one of the eight सात्त्विकभावसः *Vide* p 79 उपाशु *adv* secretly अति पात यत्नम् in talking about his past fights with warriors he cast his glance at his favourite sword, as though it (दृष्टि) were a shower of स्नेह (affection, oil) He lovingly looked at his sword as his trusty companion in battles When fighting is over (अतिक्रान्त) oil is applied to swords in order that they may not get rusty परिहास यन्तम्—when he smiled at jests, the rays of his teeth spread round the kings The pure rays of teeth are fancied to be his good will (pure meaning) towards them One who is afraid of great heat (प्रताप) will gain confidence, if a clear reservoir (of water) be shown to him सकल तिष्ठन्तम्—there is विरोध in saying that he was सकल and yet stood in न्याय alone न्याये तिष्ठन्तम् means (in a secondary sense) he held fast to the path of right The words अगोचरे, अभूमी, अविपद्ये, अमार्गे, अतिदूरे, अदिशि all mean the same thing and all the clauses are to be explained similarly, connecting स्थितम् with each अगोचरे गुणानाम् (स्थितम्) who stood beyond the reach of गुणसः The idea is—he was perfect in virtues he was wanting in none and so there was no scope for any गुण to come to him and make him perfect अनि नाम् hoons could not make him more prosperous than he already was अदि धर्मस्य he was beyond all comparison and there was nothing which धर्म could accomplish for him अदृष्ट स्थितम् he had an unprecedented vastness of glory (or wealth) All the words from अरुण to कृष्णकेतनेन have two meanings one referring to his body and the other to some देवता अरुणा (red) पादपल्लवा यस्य All the instrumentals qualify वपुषा अरुण (the charioteer of the sun) पादपल्लवे यस्य सुगता (of graceful gait) मन्दरी (slow) ऊरु (thighs) यस्य, सुगत (शुद्ध) मन्दरी ऊर्वो यस्य वज्रायुधवत् (like the weapon thunderbolt) निष्ठुर (hard) प्रकोष्ठस्य (forearm) पृष्ठ यस्य वज्रायुध इद्र (वज्र आयुध यस्य) निष्ठुरे प्रकोष्ठपृष्ठे यस्य वृषस्य इव स्कन्ध यस्य whose shoulder was stout like that of a bull, वृष (धर्म) स्वधे यस्य 'वृषो हि भगवान्धर्म' मनु० VIII 16 भास्वान् (bright) दिम्बवत् अपर (lip resembling the ripe *bimba* fruit) यस्य भास्वान् (रवि) तस्य दिम्ब अपरे यस्य प्रसन्न (mild, gracious) अवलोकित (glance) यस्य, प्रसन्न अवलोकित (अवलोकितेश्वर) यस्य अवलोकितेश्वर is a बोधिसत्त्व specially worshipped in northern Buddhism Compare 'परमसौगतमव्यवलो कितेश्वरम्' हर्ष० 8th c० 4th para There is another possible expla

nation. प्रसन्ना अवलोकिते यस्य. This explanation keeps the symmetry of the passage. The first word in each clause is a देवता. That will be departed from if we take अवलोकित as the देवता. प्रसन्ना means 'wine', which is generally personified as वारुणी देवता. 'बभूव वारुणी देवी मदाधूर्गितलोचना' विष्णुपु० I. 9, 92. 'गन्धोत्तमा प्रसन्नेरा' इत्यमरः. The only objection is that वारुणी is not a देवता to which any honour would be paid by वाण and who would hardly be enumerated along with धर्म, कृष्ण &c. कृष्णाः केशाः यस्य; कृष्णः केशेषु यस्य. P. 33. मांसलाभिः (thick) मयूखमालाभिः मलिनितं (darkened) महीतलं येन (adj. of स्पीडे). माणिक्यमालया मण्डिता मेसला (girdle, centre) यस्य. महानील was a kind of blue gem. कलि...चरणम्—to plant one's left foot on another's head is symbolical of utterly humiliating him. कलि, being an age of sin, is dark. The poet fancies that the blue footstool on which the king's foot rested was the head of कलि, the idea being that Harsha's reign ousted the evil age of sin. आक्रान्त...क्षम्—who looked like the child Krishna (पुण्डरीकाक्ष) that trod on the line of the hoods of कालिय. The foot-stool of blue gems looked like the dark hoods of कालिय. हर्षं was lotus-eyed (पुण्डरीकाक्ष). The serpent कालिय was in the waters of the Jumna and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the river and trampled upon the hoods of the serpent. The serpent and its wives begged कृष्ण to be merciful. कृष्ण said 'नात्र स्थेयं त्वया सर्पं कदाचिद्यमुनाजले । सभृत्यपरिवारस्त्वं समुद्रसलिलं व्रज ॥ मत्पदानि च ते सर्पं दृष्ट्वा मूर्धनि सागरे । गरुडः पन्नगरिपुस्तव्यं न प्रहरिष्यति ॥' विष्णुपु० V. 7. 75-76. क्षौमवत् पाण्डुरेण pale like fine linen (with प्रतानेन); क्षौमेण पाण्डुरः तेन pale-white with fine linen (with वन्देन). प्रतानेन...यन्तम्—The bright rays of the toenails spread over the earth; the poet fancies that they were the पट्टवन्ध, which he conferred on the earth and thus raised her to high rank. The earth is often spoken of as the wife of a king. A crowned queen wears a पट्टवन्ध (tiara) of fine silk or linen. Vide notes on पट्टवन्ध p. 116. All the words from लोहितौ to चिह्नौ qualify चरणौ. अग्र...लोहितौ—his feet were naturally red. The poet fancies that they became red because the लोकपाल did not bow to them. For लोकपाल see above p. 140. सकल...धारयन्तौ—the idea is:—when the vassal chiefs bowed their heads at his feet, the yellowish (अतिपीत) brilliance of his feet resembling the पद्मराग (rubies) spread over them; the rosy light of his feet resembled the rosy hues of evening, when the disc of the luminary (the sun) sets. His

feet also deprived all powerful persons (तेजस्विन्) of their might His feet as though drank (पीत) the light of rubies अश्वेष सवन्तौ—the hue of his feet was like that of the honey in the flowers of the chaplets on the heads of kings (which heads were placed on his feet) समस्त रहितौ—his feet were never left by bees because they were attracted by the fragrance of the chaplets (उत्तप्त) of the chieftains who bowed their heads The dark bees looked like the heads of his enemies covered with hair (their crowns being wrested from them) पुस्त्युत्तसावतसौ द्वौ कर्णपूरेऽपि शेखरे' इत्यमरः सवाहन shampooing श्रियो कल्पयन्तौ—his red feet resembled red lotuses and were charming (१८ लक्ष्मी waited on them to shampoo them) लक्ष्मी is represented as dwelling in a red lotus Mark the name पद्मालया given to लक्ष्मी Compare 'अधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मीलामोत्तानितमुखानि पङ्कजवनानि विनयम्' हृ० ४th उ० जलजशङ्खमीनमकरा तैः सनाथ तल ययो तयो भाव एतत्ता तया जलज कमलम् The soles of his feet were marked with lines that resembled a lotus conch &c These are looked upon as very auspicious signs and as indicative of greatness कथितं चिह्नौ इव that had marks announcing his sovereignty of the four oceans. There were four marks जलज, शङ्ख, मीन and मकर and these four indicated that he would rule over the four oceans (१८ the whole world) सुमलाम्ब्याम् and the following instrumentals are to be connected with ऊरुदण्डाभ्याम् सुमलाम्ब्याम् his thighs were like huge (pestle like) tusks of दिग्गज विकट वधुराम्ब्याम् that were uneven (or charming) on account of the obstruction caused by the block of flesh over the knees For मकरमुख see notes p 52 The evenness of his thigh was broken by the protuberant (fleshy) part above the knee उद्वेल (going beyond the usual water line) लावण्यपयोनिधि फेनेन आहिता शोभा ययो His thighs that were charming looked more beautiful by being rubbed over with the polishing powder of white cuttle fish bone (फेन) The ocean also looks charming with foam चन्दन मूलाम्ब्याम्—at the foot of sandal trees serpents (भोगिन्) dwell, in whose hoods jewels were supposed to exist. The roots of his thighs were coloured by the head jewels of kings (भोगिन्) that bowed at his feet. रश्मिभि रज्यमान मूल ययो 'भोगी मुजङ्गमेऽपि स्वाशममात्रे नृपे पुमान्' मेदिनी हृदये आरोपित भूभार तस्य धारणाय माणिक्यस्तम्भी His fair thighs were like ruby pillars Pillars support weight His thighs supported his broad chest (हृदय) on which rested the

earth. His mind cared for the government of his kingdom. Compare for a similar conceit, 'विशालवक्षःसलोलवेदिकोत्तमन-
शिलास्तम्भाभ्यां...कुरुदण्डाभ्याम्' (text p. 10 ll. 7-8). The words
from अमृत...पाण्डुना to ओमिना qualify both अपरवाससा (lower
garment) and ओनिमोकेण (slough of the serpent वासुकि).
For mountain मन्दर as the churning handle and the serpent
वासुकि as the rope (नेत्रम्), see notes p. 52. The king looked like
मन्दर and his lower garment like slough. ओविण्डवत् पाण्डुना (वाससा);
ओविण्डेन पाण्डुना (with ओलिमोकेण). As अमृत was churned out of
the ocean, its foam might have stuck to मन्दर. मेखला girdle; the
central part of a mountain. The garment was covered with
the jewels of the girdle she wore. The slough had the rays
of the jewels on the centre of मन्दर. नितम्बः hips; slopes. व्यासद्भिन्
in contact with, clinging. पयः water, milk. It was the क्षीरसागर
that was churned. नेत्र...ओमिना charming by the texture of the
silken (नेत्रं) threads; charming on account of being placed on
the rope. 'स्वाञ्जदांशुकयोनेत्रम्' इत्यमरः, 'नेत्रे मन्द्यगुणे वल्लभेदे मूले द्रुमस्य
च' मेदिनी. अघनेन...मानम्—the king looked like the expanse
(आभोगः) of the world. He had a second garment (upper one).
The world also has अम्बर (the sky). अघनेन not thick (i. e. fino);
without clouds. स...गणेन spotted with stars of various colours;
full of stars (sky). उपरिष्ठेन that he wore on the upper part of his
body; that is overhead. इम...राजमानम्—his broad (उरु) chest (उरः-
कवाटे panel-like chest) is compared to रक्तकिण्ट and he himself is
compared to कैलास. इम...मसृणेन (applies both to ओक्वाटेन and
ओहटेन in the same sense) glossy though hardened by being struck
with the tusks of elephants. The king was struck in battles and
elephants are found in the कैलास range. अपर्याप्तः अम्बरप्रथिमा दस्य
which was not contained within the limits of his dress (coat);
which was not contained within the limits of the sky. बाहिनी
army; river. संक्षोभः shock; agitation. कैलास is white and very high
and so is chosen for comparison. श्री...पातितेन (हारदण्डेन)—his long
necklace looked like a dividing line for separating the respective
realms of glory and learning. The proper sphere of सरस्वती is
the month and of राज्यश्री the chest (on which it is represented as
resting). So the necklace at the neck serves to separate these
two. शेषेणेव—the necklace resembled in colour the शेष serpent.
तस्य (हर्षस्य) मुजस्तम्भे विन्यस्तः समस्तः भूमारः तेन लम्बं विश्रान्तिस्तुरां तेन
प्रसृतेन. शेष is supposed to support the earth. Compare 'त्रिमुचन-
मारधारणसमर्थं शेषफणानण्डलोपकरणैरिव कल्पितम्' हर्षः 4th उ० and notes

thereon The poet fancies that the necklace lying on his chest is the serpent शेष one to sleep because it has no longer to support the earth परिवेष्टिता व-भरा यस्य जाविता खलम्—His chest was covered with the pure rays of the pearls of the necklace They looked like a bark garment (चीर) which is worn when a person carries out the vow (दाया) of making a gift of all he possessed as long as he lived In this one may see a reference to the practice of Harsha, as narrated by Hiouen Tsang, of giving everything in charity once every five years Rule Intro XL In the विश्वजित् sacrifice, everything was given away 'न विश्वजित्माजरे यश्च सर्वस्वदक्षिणम्' १५० II 86 अत्र महीधरम्—In this clause, the principal part is अग्ने धरम्—with the reddish rays of the jewels of the armlets (he wore on the upper arms) he seemed to be a mountain of rubies having as though outstretched canopy like wings of jewels Formerly Mountains had wings vide p 84 प्रसारितमणिमयपशुवितानयसिन् In अत्र भवद्भि there are three उपग्रहाः suggested by the spreading rays of the jewels on the armlets अत्र रोद्भि as if they (rays) were other arms freshly growing with the desire of vanquishing Vishnu Vishnu has four arms so the king in order to rival him had as if growing on his arms others in the form of the rays 'अजा विष्णुर्हृच्छाणा' इत्यमर बाहुरेव उपधान (pillow) तस्मिन् नेवे इति ०शादिनी बाहू गलद्भि रङ्गिनी is poetically represented as resting on the arm of a king Women used to place a lotus as an ornament on the ear The rays of the jewels resembled the honey in a lotus (which is yellowish red) अत्र भवद्भि—the pencils of rays looked like long avenues that served as the outlets for the प्रभा (prowess bright light) of his arms मुनात् जम यस्य In the next clause the principal part is अति हरन्तम्—with his very long arms he simultaneously deprived the regions and their guardians of their आयति (length might or greatness) 'स्याप्रभावेऽपि चायति' इत्यमर Long arms were looked upon as a sign of greatness For दिक्पाल, see above p 140 सकल गलेन which (arms) were the bolts to all the paths of लोकालोक A bolt blockades the path leading to a destination beyond the door लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपाः On the other side of the mountain there was complete darkness and on this side, the sun and light See विष्णु पु० II 4 'लोकालोकस्ततश्चैले योजनायुतविरसृत । ततस्तम समावृत तश्चैल स्रवत स्थितम् । तमश्चाण्णकदा हेन समतात् परिवेष्टितम् ॥' 95-96 Note 'लोकालोकजूपि पूषा पुनरपि

सज्जदार जालकानि रोचिषाम्' हर्ष ० 8th स० last para. His arms protect-
 ed the world up to लोकालोक. सकल...र्गदेन also means 'that
 were the bolts to the vision of all people i. e. that arrested
 the sight of all people by their prowess'. चतु...कारेण that
 were the stone wall to the ditch (सातं) of the circle of the
 four oceans. He ruled over (i. e. protected the earth girt
 by) the four oceans. Ordinarily it is the ditch that surrounds
 the wall. But his wall-like arms protected (surrounded)
 the ditch-like oceans. सर्व...पञ्चरेण—He had vanquished all
 great kings by the adamantine power of his arms. A राजहंस
 (swan) may be confined in a cage (पञ्जरं). भुवन...तोरणेन—The
 लक्ष्मी (i. e. the dominion) of the worlds came to him (lit.
 entered him) by the power of his arms. A person makes an
 entrance under an auspicious तोरण (arch). His arms were
 decked with jewels and so are said to be मणितोरण. सोदर्य...दिब्युत्सा-
 नि—the idea is:—his red lip cast its red lustre in all directions.
 The poet fancies that the red lip was कौस्तुभमणि that had become
 a part of his mouth with the desire of kissing लक्ष्मी, its sister,
 (that dwelt with the king). Both लक्ष्मी and कौस्तुभ were born
 of the ocean, when the fourteen jewels were churned out and
 so are here said to be सोदर्य. दिब्युत्सानि is the object of सिद्ध्यन्तम्,
 which qualifies हर्षम् below. The redness (राग) of the lips
 spreading all round is fancied to be the exudation of the पद्मव-
 (that are red) of पारिजात. अन्तरान्तरा at intervals. प्रकीर्त्यमाणः
 विमलानां दशनशिखानां प्रतानः येषु (adj. of सितैः). शिखा ray of light.
 अन्तरा...दर्शयन्तम्—the idea is:—when he smiled at the jests of
 his friends, bright rays from his white teeth shot forth. The
 poet fancies that the king displayed the light of intelligence to
 लक्ष्मी that is by nature dull. The two clauses ending with
 प्रेषयन्तम् and विसर्जयन्तम् are to be connected with मुह...सितैः. मुखेन
 जनितः इन्दुसन्देहः तेन आगतानि. His face was like the moon. कुमुद-
 are white like सित and open at night. The poet fancies that
 कुमुद lotus plants in the form of smiles had come mistaking his
 face to be the moon. He sent them away in the form of the
 spreading rays of his teeth. स्फटिकवत् धवलः दशनः तेषां पङ्क्तिः तथा
 कृता कुमुदवनशङ्का तथा प्रविष्टाम्. His smile was like autumnal moon-
 light, which rests on कुमुदs blooming at night. मदिरा...जातानां गन्धः
 गर्भे यस्य. भरिताः सकलाः ककुभः दिशः येन. His mouth (that had
 partaken of ताम्बूल) emitted a fragrance like that of wine, अमृत
 and पारिजात. मदिरा, अमृत and पारिजात were among the jewels

churned out of the ocean, when their combined fragrance must have spread over the world मदिरा गर्भेण may also mean '(his mouth) that had the fragrance of ambrosial wine and पारिजात (a fragrant powder)' For पारिजात in this sense, see text p 9 1 27 'अतिसुरभि पारिजातकपरिमलमुच्चा मुखेन वसन्तमिव वमन्तम्' विकच वशेन—the fragrance of his breath was as though continuously inhaled by his high overhanging nose which was the pericarp cup of his lotus like face चक्षुष कुर्वाणम्—the brilliance of the white of his eye spread all round It seemed as though the world was flooded by the Milky Ocean rising high (उदेल) at the rise of the moon of his unsurpassed face अपूर्व वदनमेव चन्द्र तस्य उदयेन उदेल क्षीरोद तेन ग्लावितानि विग्रहिणी=शरीरिणी The female chowrie hearer was reflected in his bright cheek The poet fancies that in the form of reflection he bore the embodied सरस्वती in his mouth सरस्वती is described as मुखनिवासिनी or रसनाग्रनर्तकी शोचिपा=कान्त्या लोहितायित ललाटतः यस्य लोहितायित *past p p* of लोहितायति (or ते) denominative verb from लोहित, according to 'लोहितादि-डाङ्य क्यप्' पा 3 1 13 and 'वा क्यप्' पा 1 3 90 सरस्वतीभ्याकुपिता लक्ष्मी तस्या प्रसादने लक्ष्मेन The idea is —The red rays of his crest jewel rendered his forehead red The poet fancies that the redness of the forehead was due to the अलक्तक dye of the feet of लक्ष्मी sticking to his forehead when he bowed at her feet to appease her लक्ष्मी was angry because he showed preference to सरस्वती Sanskrit poets delight in dwelling upon the feud between लक्ष्मी and सरस्वती आ यत्तम् the principal idea is 'he was listening to the sweet (कर) song of bees that served as an ornament (अवतन) to his ear' The author indulges in a metaphor derived from plying on a lute आपाट वादयताम् (of bees) that played on the small lute made up by the curved ends (कोटि) of the jewel in his ear ring and which (lute) was surrounded (वलयिनी) by a web of strings (तन्त्री) in the form of slightly red rays (of the jewels) The reddish rays resemble the copper strings of a वीणा अन चरणानाम् the bees constantly moved their feet (त एव they hovered round the कुण्डलमणि) One playing on a lute has constantly to move his fingers उप मिव—as if they worshipped him by playing on a lute It is from उपनीयति a denominative verb स्वर शारद (may be construed both with the king and with कण्ठि) who was proficient in the understanding of the analysis of notes (with हर्ष), that (हर्षिण) was eminent by its judicious evolution

of the notes. The musical notes are seven. 'निपादार्धमगान्धारषड्ज-
 मध्यमधैवताः । पञ्चमश्चेत्यमी सप्त तद्वीकण्ठोत्थिताः स्वराः ॥' इत्यमरः. The next
 clause 'उत्फुल्ल...केशान्तम्' describes a wreath of full-blown मालती
 flowers that was placed on his locks. परिकलितः केशान्तः यस्य.
 For गुण्डमाला, see text p. 9. l. 19. राज...बलयेनेव—the wreath of
 white मालती flowers was like moonlight and bright rays of nails.
 The poet fancies that it (मालती wreath) was the moonlight
 of the nails of राजलक्ष्मी when the latter took hold of his hair
 in playful dalliance. मुख...मण्डलेन—the मालती wreath was like
 the halo (परिवेशः) of the moon, viz. his face. शि...मुखा
 proceeding from the ornament in his top-knot. शिखण्डः=चूडा.
 शिखण्ड...मानम् The blending of the bright light of pearls and of
 the rays of dark-green emerald in his top-knot presented the
 appearance of the braidlike stream of the Ganges and the Jumna
 at Prayāga (Allahabad). The poet fancies that the confluence
 of the holy rivers came of its own accord for anointing him
 as king. At a king's coronation (अभिषेक) the water of holy
 rivers is used. The water of the Ganges is white and of the
 Jumna dark. अन्यो...वृजिनेन turbid by being mixed with each
 other (with वारिणा and कलापेन). वृजिन also means 'curved'
 (with वारिणा). In the next clause 'अमञ्जल...सर्वतः' (l. 32), the
 chief part is 'वार...सर्वतः'—whose loveliness was being eclipsed on
 all sides by dancing girls. All the words in the instrumental
 plural (feminine) are to be connected with विलासिनीभिः. अम...
 रेखाभिः whose crescent-like foreheads were blackened by the
 darkness (कालिमन् m.) produced through the mark of thick
 black agallochum *tillakā* that melted by the drops of perspiration,
 as though it (darkness) were a dark callosity (क्लिपः) due to
 their repeated prostrations at his feet that were agreeable on
 account of their coaxing requests. If one's forehead is rubbed
 repeatedly in prostrations, a dark mark (क्लिप) may be produced.
 चाटु m. n. endearing words. सुभित...मानाभिः enveloped by their
 flashing necklaces (or garlands) that rose up from their agitated
 hearts, as if they were masses of उत्कलिकाs. The word मानस
 has three senses here. The हारs rolled (through dancing)
 on their swelling bosoms (मानस). उत्कलिका longing; wave.
 Their minds were agitated with longings. The मानस lake
 is tossed by waves. विलास...र्चयन्तीभिः that as though rebuked
 Lakshmi herself in jealousy with their charming creeper-
 like eyebrows that were tremulous (चटुर) with their playful

movements (वल्गन) भ्रू एव एता तस्या आकल्पे (ornamentation) The eyebrow becomes curved in threatening a person. The reading ब्रलताकम्पे of B is more easy आ वर्पन्तीनि drawing (captivating) him (हय) by their long (deep) sighs thick with perfume as though they (sighs) were boats made of the *malaya* breeze अविरल परिमल येषाम् (goes with शसितै and पाशै) They breathed hard through the effort of dancing. For मलयमारुत, see p 76 मलयमारुत is redolent with the perfume of sandal and excites love विषट् इरतीभि विषट् large. बराटक rope 'बराटक पद्मबीजकोशे रज्जौ कपर्दके' मेदिनी लावली एव बराटक तेन वेष्टित मुख येषाम् स्तनौ एव बलशो रस feeling water Water is taken out by means of jars to which ropes are attached. On their breasts rolled garlands of *Dakula* flowers which resembled ropes कुचो . दायतीभि forcibly (हठात्) making him enter their hearts after dragging him with the rays of the central gems of their necklaces which shook to and fro on account of the trembling of their bosoms 'तरलो हारमध्यग' इत्यमर प्रभा मुञ्चन्तीति तेषां प्रभामुगाम् The spreading rays of their jewels looked like out stretched arms नृम्माना अनुव वेन बधुर वदन एव अरविन्द तस्य आवरणीकृते that covered their lotus like mouths that looked charming, (बधुर) by continuous yawning (जृम्भा) They yawned on account of the heat and the fatigue of dancing उच्चांने open सर रथनीभि — the idea is — They closed their yawning mouths with their open hands. The poet fancies that they did so because they wanted to confine their hearts that started hastily in order to come out of their mouths. The heart is inside the body and as though wanted to come out of the opening mouth. Their minds were impetuous in their love for the king. A lotus flower also opens (नृम्भा) and is covered with the rays (वर) of the sun मानस means also the मानस lake in which there are lotuses मदनेन अथ कुल तेन कीर्यमाणा वर्णकुमुदस्य (of the flower placed on the ear as ornament) रज कणा ते कृण्णित (contracted) कोण (corner) येषाम् कुचमुग्र मदन तस्य शरे प्रहार तेन मूर्छा तथा मुकुलिनानि (closed) One who receives a terrific blow faints and closes his eyes. Their eyes were contracted because pollen entered them, the poet fancies that they were closed by the swoon due to their being struck by the arrows of Cupid चतु त्रीभि that skilfully cast (their eyes at the king) अन्योऽय दयन्तीभि that struck the blue lotuses on their ears with their glances playfully shot in

with knit brows through mutual jealousy. The dark pupils of their eyes resembled the इन्द्रीवर on the ears and so grew jealous of them and shot glances at them. अनिमेपं दर्शनं तस्य सुखरसः तस्य राशिम् (हर्षम्). मन्थरितं (made motionless) पद्म यस्य. अनिमेप... वहन्तीमिः—the idea is:—they looked with a steadfast eye at him, whereby they derived immense pleasure. He was also reflected in their bright cheeks. The poet fancies that his reflection on the cheeks was due to his being drunk by them with their eyes. A रसरशि (mass of water) may be reflected in a bright-surface like that of a jewel. If we read «राशिमन्थरितं», that yields a good sense. सुखराशिना मन्थरितं पद्म यस्य. We need not in this case take «राशि» as referring to हर्ष. अभि...स्मितैः with their canseless (i. e. spontaneous, natural) smiles in their playful longings. Smiles are bright like moonlight. The moon is a friend (an excitant) of Love. Vide p. 81. साहायकं (from सहायः) assistance. So far the author described the various charms of the dancing girls and the various tricks they employed to captivate the king's mind. But they failed in their object. अङ्गभङ्गबलने अन्योन्यपटिताः उत्तानाः करवेणिकाः ताभिः—they bent their limbs in various modes (while dancing); in doing so they intertwined the fingers of their hands and opened them towards the king. Their fingers cracked. When we want to crack our finger-joints, we intertwine our fingers and push the palms out. The intertwined hands look like वेणिका (braid). स्फुटनेन सुखराशिं अङ्गुलीकाण्डानि तेषु कुण्डलीकियमाणः नखदीपितनिबहः तस्य निभेन (under the guise). अकिञ्चित्कर of no use. The idea is:—When their fingers cracked the rays of the bright nails formed a curve over them. That curve looked like a bent bow. The poet says that it was not their fingers that they cracked, but that it was the bow of Cupid that was snapped by them in anger, as it was of no avail against हर्ष. वार...सर्वत्रः—If his सौभाग्य was eclipsed by them, they must have been very handsome indeed. रपरीं स्निग्धं (perspiring) वेपमानं करनिसलयं तस्मात् गलितं चरणारविन्दं यस्याः. चरणयादिनी the woman that shampooed his feet. The woman on touching his feet became thrilled with emotion and perspired and his feet slipped from her hands. स्नेह and वेपसु are among the eight सात्त्विक-भावः. Vide p. 79. कोणेन with the bow (of a lute) or fiddle-stick. 'कोणी बीणादिवादनम्' इत्यमरः. निहस्य he laughed because he understood why she let slip his foot from her hand and struck her

the कोण by way of a mild chastisement लीरया अरुसं (slowly) यथा स्वात्तथा. अनवरत करे बलिन (held) कोण येन स. 'कोण' तस्य भाव 'कोणता' तया प्रिया—both the lute and श्री were dear to him शिक्षयन्तन् teaching कोण also means 'a point of the compass' : *i.e.* a region The meaning (with श्री) is 'who held all the regions and thus taught the राजश्री of the whole world (to attend on him)' नि खेह गृहमाणम्—the idea in this clause is that though हर्ष was good and virtuous, yet various persons and things found fault with him, as he could not make them his own Though one he looked different to different eyes Understand गृहमाणम् after each sub-clause नि खेह धने Riches took him to be wanting in affection : *i.e.* he had no regard for lucre अना दोषे—sins found him inaccessible निग्रहे रुचि (liking) यस्य who was bent upon curling (the senses) निग्रह also means 'punishment or imprisonment' दुर्ह कलिना—the rage of sin and discord found him difficult to approach नीरस व्यसनै vices found him to be नीरस (dry, passionless) : *i.e.* he had no vice in him भीरु शक्ता : *i.e.* he was afraid of infamy दुर्महा चित्तवृत्ति यस्य—whose mind was difficult to seize or understand चित्तमुवा = मदनेन Cupid could not sway his mind स्त्रीपर सरस्वती—To be स्त्रीपर (: *i.e.* स्त्रीलम्प) is ordinarily a blemish सरस्वती found that he was solely devoted to woman, viz herself : *i.e.* he was a single minded votary of learning C and T suggest that स्त्री refers to लक्ष्मी but that is not good षण्ड impotent काष्ठा यतिभि the ascetics found him to be a काष्ठामुनि. We see that all the words in this clause convey some apparent defect, which, on being properly understood, turns out to be a merit So काष्ठामुनि should be taken to mean 'an ascetic only for a moment' काष्ठा is $\frac{1}{10}$ th of a कला. 'अष्टादशनिमेषास्तु काष्ठा विशुद्ध ता कला.' इत्यमर काष्ठा also means दिग्ग The काष्ठामुनि would mean the same thing as राजर्षि The com assigns another meaning 'काष्ठा परा धारा (highest limit) तद्वधानो मुनि काष्ठामुनिरतिशयवास्तपस्वी' धूर्त clever, gambler He does not fall a victim to the wiles of वेश्याs नेय easily led (: *i.e.* misled), doing as his friends desire कर्मकर a mere servant, who performs the proper rites Read शत्रुयोधे सु योधे the warriors opposed to him found that he was सुसहाय शोभना सहाय यस्य who has good allies or councillors This is good, but the apparent defect that is suggested is 'he has no intrinsic worth, he has only good allies' शत पतिम्—he was more truly a महाबाहिनीपति than शन्तनु महानाहिनी great army, the great river

i. e. the Ganges. In this and the following clauses, the poet establishes by शिष्ट words that Harsha deserved certain epithets far better than many heroes of old to whom they were applied. शन्तनु married the Ganges. Their son was भीष्म. Vido महाभारत आदिपर्व chap. 98-99. गङ्गा married for the sake of the eight Vasus who were cursed by वसिष्ठ. She plunged in water each son as he was born. When the 8th was born, she spared him at the pressing request of शन्तनु and left him. The ablative शन्तनोः is used in accordance with 'पञ्चमी विभक्ते' पा. 2. 3. 42 (विभायो विभक्तम् । निर्धार्यमाणस्य यत्र भेद एव तत्र पञ्चमी स्यात् । माथुराः पाटलिपुत्रकेभ्य आद्वयतराः । सि. कौ.). जितकाशिनम्—has several senses. भीष्म vanquished काशिराज and married his daughters अम्बिका and अम्बालिका to विचित्रवीर्य, son of शन्तनु and सत्यवती. See आदिपर्व chap 102. जितः काशी (काशिराजः) देन. जितकाशी also means 'जितेन्द्रिय.' शन्तनु fell in love with सत्यवती, the daughter of a fisherman. Out of fear of Bhishma, he would not allow शन्तनु to marry her. भीष्म promised to resign the kingdom in favour of the son of सत्यवती. Then the fisherman said that he feared that भीष्म's sons would contest the claims of सत्यवती's son. Thereupon भीष्म promised to remain a celibate all his life and carried out the promise. See महाभारत आदिपर्व chap 103. जितकाशी also means 'proud of victories' (जितेन जयेन काशते शोभते इति जययुक्तः). द्रोण was the teacher of the कौरव and पाण्डव princes in धनुर्वेद. See p. 9 for the story of his birth. चापे ललसन् fond of the bow. We may also explain चापले ललसन् (with the king) 'who was averse to follies'. We may separate as च अपललसन् (अपगता ललसा वसात्) 'who was free from desires'. गुरुपुत्र is a term applied to अश्वत्थामा, the son of द्रोण, who was the गुरु of the कौरव and पाण्डव. अमोघाः (unerring, reaching the mark) मार्गणाः वाणाः यस्य. अमोघं मार्गणं (याचनं) यस्मिन् requests made to whom were never fruitless. The point of the allusion in the case of अश्वत्थामा is this:—When भीमसेन ran after अश्वत्थामा to kill the latter for his night attack, he discharged a terrible missile called ब्रह्मशिरः for the destruction of all the पाण्डव. अर्जुन discharged an equally terrible अस्त्र, but only for the purpose of nullifying the effect of अश्वत्थामा's missile and not for killing अश्वत्थामा. Later on अर्जुन withdrew his अस्त्र, but अश्वत्थामा could not do so. The अस्त्र, being अमोघ, deprived अश्वत्थामा of his jewel on the head and killed the गर्भ of उत्तरा by way of a compromise at the desire of Vyāsa. Vide सौप्तिकपर्व chap. 13-15. 'गर्भेषु पाण्डवेयानाममोघं वैतदुत्तमम् । न च शस्त्रेऽसि भगवन्संस्तुं पुनरुत्तमम् ॥'

chap 15 32 कर्ण was the son of कुन्ती, born mysteriously from repeating a Mantra sacred to the Sun See आदिपर्व chap 111 So he is represented as the son of the Sun who took special interest in him मित्रप्रियम् dear to his friends (with the King) का also was dear to his friend दुर्मोधन बही क्षमा (forbearance patience) यस्य (with युधिष्ठिर) बहुक्षमम् who ruled over plenty of land (with हर्ष) क्षमा earth युधिष्ठिर was very patient even under the gravest of provocations (एव द्रौपदीवस्त्रहरण) अनेक नागायुतानां बल यस्य who had the strength of several thousands of Nagas (with भीम), who had an army consisting of several thousands of elephants (with हर्ष) अयुतम् ten thousand भीम was poisoned by दुर्मोधन and thrown into water He was taken to नागलोक, where through the favour of वासुकि he became endowed with the strength of thousands of नागः Vide आदिपर्व chap 128-129 'यत्ते पीतो महाबाहो रसोऽयं वीर्यसम्भृतः । तस्मान्नागा युतबलौ रणेऽभूयो भविष्यति ॥' chap 129 22 धनञ्जय is अर्जुन, the greatest warrior in the great Bharata war महाभारत-रण-योग्यम् fit to figure in the great war of the महाभारत महाभारत-रण-योग्यम् worthy of wielding (the crossing) great responsibility (of governing the world) वारण युगस्य—इतयुग is an age of complete virtue and righteousness Under Harsha also these reigned supreme विबुधसंगस्य (1) of the creation of gods (विबुध), of the creation of wise men He encouraged learned men उत्पत्तिर्द्वयस्य he was the first among the proud or confident एकागारम् the only house प्रातिवेशिक् a next door neighbour : e a very intimate friend, also 'closely resembling' पुरुषोत्तमस्य of the best of men, of विष्णु हर्षं befriended good men and resembled विष्णु सनिर्वृत—a mountain where mines are opened (for jewels &c) सर्वं त्वा the music hall where all lores meet for सरस्वती. सरस्वती was delighted with him as one is delighted in सङ्गीतगृह He was the meeting place of all विद्याः लक्ष्मीसमुत्थान (1) the rising of लक्ष्मी (out of the ocean) increase of royal glory As there was already one लक्ष्मीसमुत्थान at the time of churning, the author uses the word द्वितीया. बलं यस्य it was in him that cleverness exhibited its utmost strength एक तीनाम् in him all rules of good conduct were to be found in one place सब कान्ते Beauty announced in his person her all in all : e he was the *beau idéal*, the *ne plus ultra* of loveliness अपूर्णसर्गस्य who was the perfection of the creation of the atoms of beauty अपूर्ण completion, highest point 'स्वादपर्वगस्त्यागे मोक्षे

कार्यावसानसाफल्ये' मेदिनी. There is another sense hinted at. Where there is अपवर्ग (i. e. मोक्ष), सर्ग (birth) comes to an end (अपवर्ग). सकल...राज्यस्य—the idea is:—he was so holy and pure that all the misdeeds of the kings (of all ages in securing kingdoms) were altogether got rid of by expiation. It is not proper to explain that his merit was sufficient to expiate all the sins of subjects put together (as Mr Kale does). सर्व...यस्य he was as though the surprise attack of Cupid with all his forces, i. e. he was irresistible in his charms. उपा...र्शनस्य he was a means of seeing पुरन्दर i. e. in him one saw पुरन्दर. पुरन्दर—Indra; one who storms cities. आवर्तनम् fusing together; practising. धर्म was as though put into a crucible and moulded into his form. He practised धर्म incessantly. कन्या...लानाम् as women confined in the अन्तःपुर move about freely there, so the कलाः were to be found only in him and to the fullest extent. परमप्रमाणं highest authority. राज...पतीनाम्—For प्रजापतिः, see above p. 18. When a sacrifice was finished, the sacrificer took a ceremonial bath called अवभृथस्नान. The प्रजापतिः, to whom was entrusted the task of creation, produced Harsha as the highest point (समाप्ति) of perfection in the creation of kings. गम्भीर च प्रसन्न च. There are three pairs of adjectives in each of which there is an apparent विरोध. गम्भीरम् (deep, serene). प्रसन्न transparent; gracious. When water is deep, we cannot see the bottom (it is not transparent). आशुजननं—he produced fear in the irreverent or sinful. The com. refers to रघु I. 16. 'भीमकान्तेर्नृप-गुणैः स बभूवोपजीविनाम् । अधृष्यश्चाभिगम्यश्च वादोरत्नेरिवाणवः ॥'. कौतुकम् curiosity, admiration. What rouses one's curiosity may be sinful.

P. 35 ll 18—33 दृष्टुः...करोत इव as though blessed (by the sight of such a holy king). निगृहीत इव as though checked (by the august appearance of the king). साभि...तृप्त इव eager (to see him more) and yet satisfied (by feeling blessed on seeing him). रोमाञ्चं मुञ्चतीति मुच्यते. विसयेन स्मेरः (smiling). शोभनं जन्म यस्य. द्रुगृहीतं नाम यस्य whose name is honoured. चत्वारः उदधयः एव केदार तेन कुटुम्बी who is a house-holder of the field in the form of the four oceans i. e. who looks upon the whole world as his family. Compare 'उदारचरितानां तु वसुधैव कुटुम्बकम्'. For ब्रह्मस्तम्भ, see above p. 102. हर्षे enjoyed the best the universe could yield. A केदारकुटुम्बी (i. e. an humble farmer) enjoys the standing crops. सकलानां आदिराजानां चरितं तस्य जये ज्येष्ठः (प्रधानः) महः the foremost protagonist in vanquishing (i. e.

as well as objects). What is common to all these schools is the idea of क्षणिकत्व. The author here refers to the योगाचार school. That school holds that the only reality is विज्ञान (thought); there are no real entities (अर्थ or वाह्यार्थ) in the external world corresponding to the thoughts that a person is conscious of. This theory is called विज्ञानवाद. *Vide* वेदान्तसूत्र II. 2. 28 and Śaṅkara's Bhāṣya thereon. Compare 'बौद्धबुद्धिमिव निरात्मवनाम्' कादम्बरी p. 131 of P. बहुले: दोषैः उपहताः marred by many sins. श्रियः = लक्ष्म्यः. बहुलस्य कृष्णवक्षस्य दोषा (रात्रिः) तस्या उपहताः (reduced). श्रियः—beauty. चित्रम् wonderful. अत्यमरम् surpassing the gods. अमरान् अतिक्रान्तं अत्यमरम्. 'अत्यादयः क्रान्ताद्यर्थे द्वितीयया' वार्तिक on पा. I. 4. 79. अपि...र्थिनः (न पर्याप्तो विषयः) and moreover suppliants do not afford a sufficient (पर्याप्त) scope for his liberality i. e. there is not a sufficient number of suppliants to enable him to exercise his liberality to the fullest. Understand 'न पर्याप्तो विषयः' in each of the following clauses and explain similarly. प्रज्ञायाः शास्त्राणि all the शास्त्रs do not give sufficient employment to his intellect. कवित्वस्य वाचः language fails to give adequate expression to his poetic gifts. सत्त्व spirit, courage. उत्साह (energy) is one of the three शक्तis of a king viz. प्रभुशक्ति, उत्साहशक्ति and मन्त्रशक्ति. व्यापाराः undertakings. कीर्तिर्दिग्बुधानि the ten regions are not sufficient to contain his fame. गुण...संख्या—i. e. his virtues were beyond enumeration. कौशलस्य कला the 64 kalās did not exhaust his skill. असिश्च राजनि while this king rules. वती...दृकाः—योगपट्टक was to be seen only with दृष्टि and nowhere else (in another sense). For the योगपट्टक of ascetics, see p. 26 above. योगपट्टकाः—योगेन कृतकर्मणा युक्ताः पट्टकाः false or forged grants. For योग in the sense of 'deceit', *vide* the first verse of the 4th उच्छ्वास. There are numerous examples of परिसंख्यालङ्कार here. पुस्त...प्रज्ञाः—पाथिवविग्रहाः (earthen bodies; fights among princes) were to be seen in पुस्तकर्म only (in the manufacture of dolls). *Vide* notes on पुस्तकर्म above p. 90. पदपदः = भ्रमरः. दान...लहाः the quarrels over receiving ichor; quarrels about the recovery of debts. As nobody incurred debts there were no quarrels about the recovery of money lent. वृत्तानां of metres. पादच्छेदाः division into four parts; the cutting off of feet. अष्टापदानाम्—*Vide* notes p. 24. चतु...व्यवस्था arrangement of the four members (i. e. chess); the cutting off of the four limbs (hands and feet). No one committed grave offences for which hacking of limbs was

prescribed by the Smṛitis द्विज द्वेषा hatred of the chief of birds (ः ऽ गरुड), hatred of Brāhmanas and teachers वाक्यविदाम् those who know the rules of the interpretation of Vedic sentences ः ऽ मीमांसकः अधिकरणविचारा examination of अधिकरण (cases for discussion), considerations in a court of justice No one resorted to the courts of justice, as there were no disputes Or we may separate नः अधिक-रण-विचारा (thoughts of great fights) The पूर्वमीमांसा of पैमिनि and the उत्तरमीमांसा of बादरायण are divided into अध्यायः each अध्याय into पादः and each पाद into अधिकरणः, each अधिकरण containing one or more सूत्रः and completely treating of one topic अधिकरण has five members 'विषयो विनायश्चैव पूर्वपक्षस्तथोत्तरम् । निर्णयश्चेति सिद्धान्तः शास्त्रेऽधिकरणं स्मृतम् ॥' According to others the five members are विषयः, सन्देहः (or विनायः), सङ्गतिः, पूर्वपक्षः and सिद्धान्तः उपवीती—'प्रोद्धते दक्षिणे पाणादुपवीत्युच्यते द्विजः'—क्षीरस्वामी quoting from मनु—wearing the sacred cord in the usual manner (over the left shoulder and under the right arm) 'उपवीतं यद्यमृतं प्रोद्धते दक्षिणे करे' इत्यमरः

P 36 ll 1-27 अधोत्तरेण मभूत् उत्तरेण पिण्यस्य not far to the north of the royal seat Words ending in एन like दक्षिणेन and उत्तरेण govern the accusative or genitive अपरवचनम्—*Vi le notes*, p 40 Verse 5 करिकलम् (vocative) young elephant 'लोलता = चञ्चलता चर व्रतम् observe the vow of discipline (humility) आनत आनन यस्य whose head is bent (not held high in pride) मृगपतिनखवत् भङ्गुर (curved) गुरु formidable उपरि held above (the elephant's head) क्षमते श the hook would not tolerate your लोलता The अङ्गुश brought round the elephant when it became restless and disobedient This verse contains a veiled rebuke of Bana for his लोलता in his youth when he was like करिकलम् The words मृगपति and गुरु (who teaches or chastises) refer to the king The verse reminds the king of the presence of बाण, about whose चापलः he had heard reports Mr R R Kale sees a veiled allusion to the king even in the words करिकलम् &c, but that does not seem to us to be proper He takes गुरु as referring to the preceptor of the king त = बाणम् गिरि गम्भीरेण as deep as the roar (बृहत्) of a lion in a mountain cave एष बाणः is he that बाणः? न पश्यामि I shall not see him without showing him favour Bana conveys that the very way in which the king addressed him (मदानय मुञ्ज) showed that the king had favoured him The king spoke the words to the मालव .

prince and then looked वाण in the face. The reading अकृतप्रसा-
म् (अकृतः प्रसादः यस्यिन्) would convey the same sense. नीलैः धवलैः
शुक्लैः (किरणैः, वस्त्रैः) शारान् (variegated) *adj.* of प्रमाम् and तिरस्करिणीम्.
अमयन्—the object is प्रमाम्. अपाङ्गे नीयमाना तरल्य तारका (pupil) यस्य.
आयामिनी long i. e. spreading. परिवृत्त having turned (his body).
In order to look at the मालव prince, he turned his eye side-
ways (तिर्यक्). The rays of the dark pupil became mixed with
the lustre of the white eye and so the lustre of the whole eye
looked शार. The rays of the eye resembled a curtain made
of white and dark silk. His pupil was moved towards the
corner of the eye. A curtain may have stars on the borders
(अपाङ्ग). प्रेष्ट superlative of प्रिय. मालवराजसूतोः—(*Vid.* Intro.
p. XXXII) this seems to have been माधवगुप्त the younger of the
two princes that were the companions of Harsha and his elder
brother. मुजङ्गः a gallant, a man of dissolute habits. 'मुजङ्गः
सर्पपिङ्गयोः' हेमचन्द्रः. तूष्णीं...तसिन् when that (मालव prince) showed
by his silence that he had not understood the king's words.
अगमितं नरेन्द्रवचः येन. अविज्ञातं तत्त्वं येन who does not know the
truth. अग्रदधान इव as if you do not believe me (in my real
character). नेव इव like one led (by others). आश्वासयति—this and
the correlative विश्वासयति or विश्वासयति are employed by ordinary
persons in addressing a person very much superior in the sense
of वदति, कथयामि &c. स्वरिणः capricious, unrestrained. विचित्राः various,
strange. प्रवादः rumours. महद्भिः...तद्यन्म् but the great ought to see
things as they are. नाहं...क्षिप्रमिदं you will please not misunder-
stand me, as if I were an ordinary man. अविशिष्टम् without
anything to distinguish him. सोमपायिनाम् that drink सोम i. e.
that performed the सोमयाग. संस्काराः the purificatory ceremonies
performed in the case of a द्विज from conception to death, such
as जातकर्म, नामकरण, उपनयन &c. शास्त्राः—the अङ्ग (auxiliary branches
of study) of the वेद are six, viz. शिक्षा (phonetics), कल्प (ritual of
sacrifices), व्याकरण (grammar), निरुक्त (etymology and exegesis),
छन्दः (metrics) and ज्योतिष (astronomy). In these three
sentences वाण seems to have in view the well-known verse
'जन्मना माक्ष्णो ज्ञेयः संस्कारैर्द्विज उच्यते । विषया याति विप्रत्वं त्रिभिः श्रोत्रिद
उच्यते ॥'. शास्त्राणि—such as मल्लहार, न्याय, वेदान्त &c. दार...रिक्तोऽसि
since my marriage I have been a diligent householder.
'कुटुम्बव्याप्तस्तु यः । स्वाध्यागारिकः' इत्यमरः. 'अभितोज्ज्वारे भवः अध्यागारिकः'
क्षीरः कामे भुजङ्गता—this sentence is capable of three senses,
two of which are principally intended. (1) Wherein consists

my भुजङ्गता (being a lewd person)? What is there in all my life which deserves to be referred to in the words 'महानय भुजङ्ग' ?

(2) भुजङ्गता is to be found only in काम (Cupid) and not in me

(3) What woman was embraced by me? (वा मे भुजङ्गता) लोक मासीत् but (I must admit) that my youth was not without those follies which are not inconsistent with the two worlds (i.e. this world and the next) He says he was guilty of trifling follies that would not be very much censured in this world or would not come in the way of his attaining heaven अविद्यमान अपलाप (concealment, denial) यस्य अना . सि I do not deny this much अनेने हृदयम् my heart does feel repentance (विप्रती सार) for this सुगत = बुद्ध शान्तमनसि—this, कर्तारि and दण्डभृति are to be connected with देवे मना स्थानाम् who carries out all the rules of the (four) Varnas and the (four) *asramas*, like Manu Bana refers probably to the मनुस्मृति wherein are laid down the rules of वर्णस and आश्रमस that were supposed to have been promulgated by Manu *Vide* मनुस्मृति I 2 and 107 सम भृति when you wield the rod of punishment like यम 'धर्मराज पितृपति समवर्ती परैतराद्' इत्यमर Death deals equally with all, यम is also called दण्डधर The king also is दण्डधर (he punishes wrongdoers) सप्ता रशनाम् whose girdle is formed of the seven oceans For the seven oceans, see p 32 For the द्वीप, see p 3 अविशङ्क without fear क इव सर्वं कल्पयिष्यति what man possibly will act the part of improper conduct even in his mind, improper conduct which is closely related to all calamities From अविनय spring all calamities Even the *acting* of improper conduct is impossible much more actual performance आसत्ता पेता let alone human beings मनुष्यस्य भाव मनुष्याणां समूहो वा मानुष्यकम् त्वस्य पिवन्ति In consequence of your power, even bees drink honey in fear To drink मधु (wine) was a महापातक So the bees are as though afraid of the punishment that may be meted out to them 'ब्रह्महत्या सुरापान स्तेय गुर्वङ्गनागम । महान्ति पातकान्याहुः ससर्गश्चापि तै सह ।।' मनु० 11 54 रथाङ्ग (चक्र) नाम येषाम् (चक्रवाक) रज्जते प्रियाणाम् are ashamed of their great attachment to their mates अभ्यनुवृत्ति (pleasing, following) एव व्यसन (vice, attachment) A चक्रवाक is a type of love चपलायते play their tricks शरारव destructive ferocious For शरार see p 23 सानुक्रोश इव as though compassionate विशितानि—मासानि अन माहिष्य understanding the minds of others as they are अनपाचीन opposite (to the real state of things)

P. 36 l. 28—P. 37. l. 32, भूपति...णेति. केवल...कथयत् he only revealed his inward pleasure by merely casting at him an affectionate glance which seemed to bathe him in a shower of nectar. The king did not show him any outward marks of favour such as सम्भाषण; but बाण understood from the king's look that inwardly the king was pleased with him. लम्बमाने hanging (on the western horizon). The next sentence is बाणोऽपि... निवासस्थानमगात् (l. 21). धौतः (washed, polished) आरकूटः (brass) तस्य इव कोमला आतपत्विद् यसिन् (*adj.* of वासरे). The light of the sun in the evening (on trees and mountains) looked like polished brass. निर्वोति *loc. sing.* of *pr. p.* of वा with निर्—to be extinguished. अस्ता...मति when the sun (मरीचिमत्), leaving the sky, the diadem (किरीटं) of the crest of the setting mountain, let fall his rays like the sprays of *Nichula* trees. 'कूटोऽस्ती दिखरं शृङ्ग' इत्यमरः. निचुलमञ्जरीणामिव भाः येषाम्. निचुल is a tree with scarlet flowers. 'निचुलो दिञ्जलोऽम्बुजः' इत्यमरः. रोमन्धेन मन्धराणि कुरङ्गकुटुम्बकानि तैः अध्यासमानं व्रदिष्टं गोष्ठीनपृष्ठं पातु. रोमन्ध... स्थलीषु when the soft surfaces of deserted cowpens in the forests had families of deer sitting on them lazily ruminating. व्रदिष्ट—superlative of मृदु. We must read गोष्ठीन. गोष्ठः भूतपूर्वः (that was formerly a cow-pen) गोष्ठीनं, according to 'गोष्ठात् सक् भूतपूर्व' पा. 5. 2. 18. शोका...तदीषु when the banks of rivers were plaintive with the cries (कूजित) of the female चक्रवाक birds overwhelmed with sorrow. At the approach of night the चक्रवाकः were supposed to be separated from their mates. वास-विद्येषु (on branches where they had made their nests) उपविष्टानि वाचाटानि चटकानां चक्रवालानि येषु. आलयालेषु (basins round trees) आवर्जिताः (emptied) सेकार्य-जलकुटाः (water pots) येषु—*adj.* of निष्कुटेषु (pleasure groves). 'घटः कुटनिषावली' इत्यमरः. 'गृह्णारामास्तु निष्कुटाः' इत्यमरः (कुटात् गृहात् निष्कान्ताः निष्कुटाः). दिवस...जाते when herds of hungry calves (तर्णकः) began to suck the flowing udders of cows that returned after wandering (विहृतिः) the whole day. प्रस्तुताः स्तनाः यस्य (*adj.* of स्वर्गम्). स्तनन्धय—from स्तन and the root धे 1 P. to suck (स्तनं धयतीति), a nasal being inserted according to 'नासिकास्तनयोर्ध्माधेयोः' पा 3. 2. 29. उद्गतं क्षीरं यसात्. Read चास्तधरापरः. अस्ता...मण्डले when the disc of the sun, the boat in the ocean of evening (twilight), with red hue, sank (below the horizon), as though it were planged into the flood of the stream (धुनी) of the minerals (धातुः) on the western mountain. गैरिक (red chalk) is particularly known as धातु (in the case of

mountains) 'धातुर्मेन शिलाचद्रैरिक्तं तु विशेषतः' इत्यमरः पतङ्गस्य
 रश्मिपातङ्गम् The sun's disc became extremely red when about
 to dip into the ocean The poet fancies that it was swept into
 the stream of red chalk The disc resembles a small boat and
 the rosy hues of the evening sky resemble the sea पानपात्रे is
 not so good as यानपात्रे It will mean 'the disc of the sun
 looked like a goblet for drinking the ocean of evening' The
 evening being red, the goblet containing it would also look
 red अच्युतेन शिरसि शयचरणा येनाम् 'पञ्चशाख शय पाणि' इत्यमरः
 Brahmanical ascetics washed their hands and feet before
 worshipping in the shrine चैत्यं a sanctuary, a temple, a holy
 tree (growing by the side of a road) 'चैत्यामायतनं तुल्ये' इत्यमरः
 (चित्वायामिदं चैत्यं देवकुलमहावृक्षाद्युपाश्रयः क्षीर०) पाराशरिपु—see above
 p 90 यक्षपात्रैः पवित्रा पाणय येनाम् (adj of अजने) प्रकीर्णा (spread
 round) बर्हिष (कुशा) यस्य (adj of वेदसि) उद्गतं तेन यस्य the
 flames of which leapt up (when oblations were thrown into it)
 वषट्कृतं to offer (an oblation) with the cry वषट् वषट् is an exclamation
 on offering an oblation (the name of the deity being
 put in the dative) e g इन्द्राय वषट् यावजूक—one who frequently
 performs sacrifices—from यजू with affix ऊक, according to 'यजनपदशा
 वट्' पा 3 2 166 (यावजूक, जपपूक, दन्दशूल) निद्राविद्राणानि
 द्रोणकुलानि तैः कलिला (full of) कुलाया येषु द्रोणा काका The com
 explains निद्राविद्राण as 'dull with sleep' But elsewhere विद्राण
 is used in the sense of 'awake Compare 'विद्राणविपश्चिति' हय० 5th
 उ० 11th para So we take 'निद्राविद्राण' as 'not yet gone to sleep'
 (though crowding in their nests) Or we may separate as
 निद्रा-अविद्राण meaning 'not awake through sleep' कापेयविकलानि
 (free from their pranks) कपिकुलानि येषु At night the monkeys
 desist from their pranks 'कापेय चापलादिवन्' क्षीर० (कापे भावः कर्म
 वा) आरामतस्थुः on the trees in the gardens निर्जि कुले when the
 swarms of owls (कौशिक), settled (*lit* householders) in their huts
 in the hollows of old trees, were about to go out मुनि रश्मि—
 The clusters of bright stars looked like the bright drops of
 water scattered about in सन्ध्यावन्दन by the sages दन्तुरयति *loc sing*
 of प्र प of दन्तुरयति (make indented or serrated) denomina
 tive verb from दन्तुर The clusters also looked like the bright
 teeth (of a lady viz the sky) As drops are scattered on the
 ground (सली), so the stars were scattered in the sky स्ववीयस्—
 comparative of स्थूल 'निकुरम्ब कदम्बकम्' इत्यमरः अम्बरा शिखण्डे when
 the topknot of the Sabari of night rose in the sky : e when

the sky was overcast with darkness. For शर्वरीशवरी compare 'शर्वरीशवरीचिकुरचये...तमसि' text p. 6. l. 13. अम्बरं—The topknot of a शवरी may be dangling on her garment (अम्बरं). खण्डपरशुः (शिवः) तस्य कण्ठवत् काले (dark)—goes with तारे. For S'iva's dark throat, see notes p. 2. कव...तारे when the young (fresh, recent) avatara (advent) of darkness swallowed all that remained of the evening light. सान्ध्यम्-सन्ध्यायाः अयं सान्ध्यः (ऽशेषः) तम्. तिमिर...गतासु (ऽतर्जनाय निर्गतासु) that came forth as if to chide darkness. दहनं प्रविष्टः दिनकरः तस्य करशाखासु (fingers; branch-like rays). The blazing lamps are fancied to be the fingers of the sun. Fingers start from the hand and one of them (called तर्जनी) is employed in threatening or chiding a person. Flames are tapering like fingers. It was believed that the sun, when setting, entered fire. Compare रघु० IV. 1. 'स राज्यं शुरुणा दत्तं प्रतिपद्याधिकं बभौ । दिनान्ते निहितं तेजः सविधेव हुताशनः ॥'. अररसम्पुटसंकीटनेन कथिता आवृत्तिः थैः. अररं panel. 'कवाटमररं तुल्ये' इत्यमरः. 'पुरद्वारं तु गोपुरम्' इत्यमरः. अरर...पुरेषु when the city gates as though announced their closing (आवृत्तिः) by the creaking of their folding panels. It would be better if we could read षट्तिषु. आवृत्ति means 'shutting', while आवृत्ति usually means 'revolving.' शय...जुषि enjoying the pleasure (उपजोषः) of lying on their beds. They first lay on their beds for some time and then went to sleep. जरतीभिः कथिताः कथाः यस्यै. शिशयिषमाणे (pr. p. of the desiderative of शी) was about to sleep. जरम् मद्भिषः मधी (lamp-black, ink) च तद्रत् मलीमसं (dark) तमः यस्य. जनितः पुण्यजनानां (goblins) प्रजागरः येन. 'यातुधानाः पुण्यजनाः' अमरः. Goblins stalk abroad at night. पुण्यजन also means 'यक्ष'. They are guardians of कुबेर's treasures and as such must be awake at night. विजृम्भमाणे (growing, yawning). तमीमुखे the mouth (or first part) of Night. 'रजनी यामिनी तमी' अमरः मुखरितं (twan-ging) विततज्यं (वितता ज्या यस्य) धनुः यस्य (adj. of ऽध्वजे). अशेषस्य संसारस्य शेमुषी (मति) मुष्णाति इति ऽमुष तस्मिन्—Cupid blinds the intellect of every one in the world. रत्तस्य आकल्पः (dress) तस्य आरम्भेण शोभते इति. शम्भलीनां (procurers) भाषितं भजते इति. 'कुट्टनी शम्भली समे' अमरः. भूषा ornaments, decoration. मुजिष्या a maid harlot. सैरन्ध्या दध्यमानं रक्षनाजालं तेन जल्पकं (noisy, jingling) जघनं (loins) यासाम्. 'स्वाञ्जल्पाकक्षु वाचालः' अमरः. For सैरन्धी, see notes p. 90. जनीषु young ladies. 'समाः स्तुषा जनी चष्वः' अमरः. वशिकासु (empty) विशिखामु (roads) विहरन्तीति विहारिण्यः (wandering) तासु. 'वशिकं वृच्छरिक्तके' अमरः. 'रष्या प्रतीली विशिखा' अमरः (विगतशिखा मुष्टितेव, समन्तादिशीर्यते जनसंमर्देन वा' क्षीर०). अनन्यजः (कामः)

वामार् 'अनुप्रय सहायश्च' अमर They went alone with hearts
 aflame अभिसारिकायु—see notes p 33 निरली चपिने when the
 sweet (मधु) clatter of the females of *Harinas* lying in the
 ponds as dull (low) as the jingling of anklets (मञ्जीर रन्),
 gradually ceased 'हसस्य योषिद्वरय' अमर, वैशन्त पल्लव चाल्पतर'
 अमर For निद्राविद्राण, see notes above p 162 निद्रा रसिते when
 the notes of cranes appearing to grow longer to those that
 were kept awake as though melted the hearts of separated
 lovers In the stillness of night the notes appeared longer
 भावि निकरे इव—the lamps scattered about were like the
 shoots of the seeds of the coming day From shoots
 large trees grow The flickering lamps contained in them
 the potential day that was to dawn अनेकानि बालचरित
 चापलानि तस्य उचित (appropriate to) कौलीन (evil report) तेन
 कोपित 'कौलीन पशुभियुद्ध कुलीनत्वापवादयो' इति धरणि कौलीन
 (कुलीनस्य वर्म भावो वा) according to 'हायनान्नयुवादिभ्योऽण्' पा 5 1 130
 If we read 'चापलोपचित' the meaning is the scandals that grew
 on account of my follies मनसा—there is emphasis on this
 word File notes p 161 यद्य त्याम् if I were an eyesore to
 him if he were displeased with me इच्छति वतम् but he
 wishes me to be virtuous उप स्वामिन for masters teach their
 dependents proper conduct even without words by granting them
 an honour (प्रतिपत्ति) suited to them स्वदोषण अप मानस यस्य
 अनादरपीडितम् who am pained by the absence of (outward)
 respect (shown by the king) अति चिन्तयतम् who entertain
 various fancies about this most virtuous king यथा स्थितम् as
 I really am कटकात्—It will be remembered that Harsba
 was encamped on the अनिरवती (text p 96 l 17) गृहीत (under
 stood) स्वभाव येन परमप्रीतेन—qualifies नरेन्द्रेण प्रसादात् जन्म यस्य
 springing from the favour (of the king) This qualifies
 all the words from मानस्य to प्रभावस्य नर्मन् n amusement
 merriment

Uchchhvāsa III.

Verse 1. The principal sentence is सु...भूमजः—kings (of the character described in the first half of the verse) are born like fine seasons (prosperous times) through the merit of the subjects (of the people). निज...स्नेहाः (निजे वर्षे देशे आहितः स्नेहः वैः) that plant their affection in their kingdom i. e. that love their kingdoms; (निजेन वर्षेण वृष्ट्या आहितः स्नेहः रसः घृतं वा वैः) that produce moisture (or ghee) by rain. वर्ष is a subdivision of दीप (as in भरतवर्ष). बहु...न्विताः (बहुभिः भक्तजनैः अन्विताः) followed by many devoted persons; (बहूनां भक्तानां भक्तानां ओदनानां वा जनेन समूहेन अन्विताः) that are marked by plenty of rice-crops or plenty of food. 'भक्तमन्योऽन्नमोदनोऽस्त्री स दीदिवि' अमरः. This verso foreshadows the greatness of पुष्पभूति, the founder of Harsha's family, the treatment he gave to his subjects and the prosperity of his kingdom. The metre is अनुष्टुप्.

Verse 2. लक्ष्मीं द्रष्टुम् to see लक्ष्मी; to obtain wealth. विहायसा गन्तुम् to sail in the sky; to rise high. न...मनः whose mind is not eager? This verso shadows forth the four principal topics of this उच्छ्वास. Here also the king पुष्पभूति conferred an obligation on भैरवाचार्य; the king had a vision of लक्ष्मी in flesh and blood; भैरवाचार्य assumed a semi-divine form and the cousins of बाण became eager to hear the story of Harsha's life. The metre is आर्या.

P. 38 ll. 2-16 अथ...समगात्. The principal sentence is अथ...शरत्समवारम्भे बाणः बन्धून् द्रष्टुं पुनरपि तं ब्राह्मणमभिवासमगात्. Here we have a description of autumn. All the words in the locative (singular) qualify शरत्समवारम्भे. विरलिताः बल्लदकाः (मेघाः) यसिन्. चातकस्य आतङ्कं करोतीति. 'रुक्तापशङ्कास्यातङ्कः' अमरः. For चातक, see above p. 128. When the clouds disappeared the चातक would not get even a drop of water. कणन्तः कादम्बाः (कलहंसाः) यसिन्. कलहंसाः are at ease in the rainy season. दुर्द्विद्रिपि—which is an enemy to frogs. मयूरस्य मदमुष्णाति इति. The peacock dances at the appearance of clouds and so in शरद् when clouds become rare it pines away. हंसा एव पथिकसार्थः सर्वः अतिथिः यस्य whose only guest is the swarm of travellers—the swans. At the approach of the rains, हंस were supposed to leave the plains and run to the मानस lake, whence they returned after the rains were over. शरद् welcomes

the tribe of इंस as guests by offering them clear water
 पोतासिनिभ (०सदृशं) नम यस्मिन् In शरद् the sky is blue and clear
 भास्वर भाम्बान् (यव) यस्मिन् शुचि शशी यस्मिन् In the rains
 the moon is obscured by clouds तरुण (young, bright) तारागण-
 यस्मिन् गन्तव्य (disappearing) सुनासीरस्य (इन्द्रस्य) शरासनं (धनु) यस्मिन्
 Rain bows are seen when there are clouds For सुनासीर, see
 pp. 17-18 सीदत् (vanishing sinking) सौदामन्या (विद्युत्) दाम
 (streak, girdle) यस्मिन् दामोदरनिद्रायै दुहति इति that (शरद्) was an
 enemy to the sleep of विष्णु दाम उदरे यस्य (दाम्ना उदरे वद्ध) Vide
 विष्णुपु० V 6 20 for derivation विष्णु was supposed to fall asleep
 in आपाद for the four months of the rainy season and to get up
 in शार्तिक Compare 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ' मेघदूत
 'जलधरसमयनिव वनगहनमध्यसुसमुत्तहरीन्' वादम्बरा p 40 of P, 'न खडु
 साप्रतमाचरति जलशयनदोहद देवो रथाङ्गपाणि' कादम्बरी p 124 of P हुन
 (running, flowing) वैदूयवर्ण (of the colour of lapis lazuli) अर्ण
 (winter) यस्मिन् घूर्णमाना (rolling about) मिहिकावन् रुचव मेघा ते
 मोघ (idle) मघवा (इन्द्र) यस्मिन् मिहिका fog, dew The clouds if
 at all seen are very light in autumn and hardly any rain falls
 So इन्द्र, the lord of rain, is then idle निमीलन्त (closing) नीपा
 यस्मिन् नीप is कदम्ब A कदम्ब tree puts forth buds in the rainy
 season Compare 'मरुत्रवाम्भमप्रविधूनसिक्ता कदम्बवष्टि स्फुटोरकेव II'
 उत्तररामचरित III 42, 'कुञ्जलितकदम्बतरी नभसि मासि' हर्ष० 4th उ०, 11th
 para. नि कुञ्जे—कुट्टन trees blossom in the rains निम्बु कन्दले when
 the plantain puts forth no buds मधुसन्दि इन्दीवर (blue lotus) यस्मिन्
 वह्नारे (water lilies) आह्लादिनि शेकालिव्या शीतलीकृता निद्र (रात्रि)
 यस्मिन् यूथिकाभि (jasmine) आमोदिनि मोदमानै कुमुदै (white night
 lotuses) अवदाता (सिता) दश दिश यस्मिन् सप्तच्छदाना धूलिभि
 (pollen) धूसर समीर (wind) यस्मिन् For सप्तच्छद, see above p 136
 स्तवन्तै (formed into bunches) वधुरै (lovely) वन्धूकै आवध्यमाना
 अकाण्टसध्या (sudden evening hues) यस्मिन् वधूरु is a red flower
 नीराजिता वाचिन यस्मिन् The नीराजन ceremony was performed
 in शरद् For नीराजन, see p 34 Vide रघु० IV 24-25 उद्दामा
 (wild, unchecked) दन्तिन यस्मिन् दप्येण क्षीव (intoxicated) औक्षक्
 यस्मिन् औक्षक् multitude of oxen 'उक्ष्णा सहतिरौक्षक्' अमर It is
 derived from उक्षन् (m) with affix वृञ् according to 'गोनोक्षोक्षो
 रन्नरान्नान्यरान्पुनर्वत्समनुष्याद्बुन्' पा 4 2 39 (एभ्य समूहे वृञ् स्यात्)
 क्षीयमाण पङ्क्तस्य (mud) चक्रवाल (समूह) यस्मिन् बालपुलिनै (small
 islands) पल्लवितानि सिधूनां (नद्यानां) रोधासि (banks) यस्मिन् The
 waters having receded, small islands are formed in the rivers
 in शरद् परिणामेन (by being ripe) आश्याना (partially dry)

श्यामाकाः यस्मिन्. जनितं प्रियङ्गुमधरीषु रजः (pollen) यस्मिन्. कठोरा
त्रपुसत्वक् यस्मिन्. त्रपुसं cucumber. कुसुमैः सेराः शराः (reeds) यस्मिन्.

P. 38 ll. 17—30 समुप...इति. समुपलब्धः भूषालात् (हर्षात्)
समानातिशयः तेन परितुष्टाः. ज्ञातयः kinsmen. श्लाघमानाः applauding.
कांश्चि...मानः—he bowed to those that were older than himself and
was saluted by those that were younger. Explain each of the
following pairs similarly. सम्भ्रान्तेन (excited, flurried) परिजनेन
उपनीतं (brought). आसनं...भेजे he took his seat after his elders
had taken theirs. भज...त्कारं accepting the hospitality consisting
of flower offerings &c. कश्चि...यम् have you been happy all
these days? (I hope you have &c.). अप्रत्यूहा = अविघ्ना. सम्यकरणेन
परितोषितं द्विजचक्रं यस्याम्. अप्र...क्रिया does the performance of
sacrifice proceed without obstacles, gratifying the groups of
Brāhmanas by its proper procedure? क्रतोः द्यं कातवी. यथा...भुजः
do the fires consume the oblations accompanied by faultless
mantras as prescribed (in works on ritual)? अविकलान् मन्त्रान्
भजन्ते इति भाजि (हर्षापि). A मन्त्र is अविकल (perfect, entire) when
it is recited with correct accent and without slurring over any
letter. Compare 'मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं दिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥' शिक्षा. अविच्छिन्नः
unbroken, continuous. कश्चि...योगः. Is there (I hope there is) the
same intent application as in years long past to the practice of
यज्ञविद्या (the lore of sacrifice)? अभियोगः—'आभिमुख्येन उच्यते' क्षीर०.
परस्परस्पर्धानुबन्धेन अवन्ध्यः (not useless, fruitful) दिवसः तेन दर्शितः
आदरः येषु. The words सः, तानि, सा are used in the sense of
प्रसिद्ध. तान्येव...मण्डलानि are there the same assemblies for the
exposition of grammar, showing their regard (to the study
of व्याकरण) by days rendered fruitful by continuous
emulation of each other? Each one of the assembly tried
to excel the others in the exposition of knotty points of
grammar. On व्याख्यान, the महामाष्य says 'न केवलं चर्चापदानि
व्याख्यानं वृद्धिः आत् ऐजिति । किं तर्हि । उदाहरणं प्रत्युदाहरणं वाक्याध्याहार
इत्येतत्समुदितं व्याख्यानं भवति' (Kielhorn Vol. I. p. 11). परित्यक्तं
अन्यकर्तव्यं यस्याम् which disregarded all other occupations. प्रमाण-
गोष्ठी assembly or society for the discussion of the means of
knowledge. This refers to logic. The very first topic for
treatment mentioned in the first Sūtra of the न्यायसूत्र is प्रमाण.
Generally four प्रमाण are mentioned viz. प्रत्यक्ष, अनुमान, उपमान
and शब्द. मन्दीकृतः इतरशालेषु रसः (liking) येन. मीमांसा—refers

topknot. निविडेन dense with flowers. सकृ...कान्तिः the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल. So the reading असकृदुपयुक्त is not good. एक...रुचिः the lustre of whose eye was heightened by the application of an eye-salve with a pin. विनी...दधानः wearing a simple (not gaudy) and respectable dress. आसन्दी=पीठिका—in chair. तत्कालं अपनीतं सूत्रवेष्टनं यस्य (adj. of पुस्तकं). तत्काला...निधाय having laid, on a stand (यत्रकं) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus-fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again. पृष्ठतः...स्नानके when a place was assigned behind him to मधुकर and पारावत that sat near (सनीद). The two seem to have been persons that played upon flutes by way of accompaniment. So the reading of B 'वांशिकाभ्यां' is good. C and T translate मधुकर and पारावत as bee and dove. What purpose these served is not clear. Perhaps they were pets. वांशिक-वंशवादनं शिल्पमस्य (from वंश + ठक्) according to 'शिल्पम्' पा. 4. 4. 55. It would mean 'that served as flute-players.' प्राभातिक...क्षिप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning. प्राभातिकः प्रपाठकः (section) तस्य छेदः (end) तस्य चिह्नितम्. प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader.' गृहीत्वा...पाठिकां he took a small block (lit. panel) light (not heavy) because there were a few leaves only. क्षालय...ग्रन्थम्—the idea is:—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers. मुख...श्रोतव्याम् captivating the hearts of his hearers by the sweet intonations of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue). सरस्वती is spoken of as dwelling in the mouth of a learned man. On गमक the com. says 'गमयन्ति रागस्वरूपमिति गमकाः असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येष्वान्तरमार्ग इति प्रतिष्ठासौर्गमकैः स्वरयतिविशेषैः' गमक is thus defined 'गमकः स्वध्रुतिस्थानच्छायां ध्रुवन्तराश्रयाम् । स्वरो यो मृष्टे-नामेति गमकः स दृष्टोच्यते ॥ कम्पितः स्फुरितो नीलो भिन्नः स्वविर एव च । आह्वानन्दो-
ल्लसितौ चेति गमकाः सप्त कीर्तिताः ॥' According to the सङ्गीतरत्नाकर, गमक

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses वाण suggests that his cousins were पदवाक्य-प्रमाणम्, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनवं सुभाषितं एव सुभा तां वर्ष-मीति. For सुभाषित see p. 11.

P. 39 ll. 1-9 अथ...चारयन्. तात n term of endearment applied even by elders to youngsters and by friends to friends. Compare 'नहि कल्याणकृत्कश्चिदुर्गतिं तात गच्छति' गीता, G. 40. सन्तोषजुषां who are contented (*adj.* of नः). सतत सन्निहितः विद्याविनोदः (intellectual diversion) येषाम्. वैतानः वह्निः एव वद्विमात्र सहायः येषाम्. किय...तया what have we to do with being happy (we have but little concern with being happy)? It should be noticed that the first question asked by वाण was 'कचिद्...सुखिनो नृदम्.' They reply by saying that they have all those things that make for happiness viz. friends (वैतानवद्भिः), amusements and contentment and that they need not bother themselves further, as king हर्ष will look to the rest (to their protection &c.). सकलभुवनानि भुजङ्गि (protects). भुजङ्गराजः शेषः तस्य देहवत् दीर्घः. शेष also supports (protects) the earth. क्षिणिभुजः = हर्षस्य. विमुक्तं कौसीय येन. कौसीय— from कुसीद (कुत्सितं सीदति असिन्) with affix घञ्. The kinsmen of वाण administer him a delicate rebuke. यथाविमवं as our wealth permits. शैश...कथाभिः remembrances of past boyish sports and stories of their ancestors. यथा...करोत् he performed the usual observances.

P. 39 ll. 10-22 अग्रान्तरे...पपाठ. दुहू...वसानः wearing a pair of silken Paundra garments, as white as the corner of the peacock's eye, and cut off from a long piece of silk cloth. पट्ट here stands for what is called सगम् in Marathi. He had cut off two pieces from a long roll of silk cloth. पौण्ड्र—Manufactured in the Paundra country. पुण्ड्र would correspond to modern Bengal and Bihar. शिरपण्डितः अपाङ्गवत् पाण्डुनी. अवसान end. वन्दितया because he was a bard. The bards formed a distinct class, sprung from क्षत्रिय father and Sūdra mother. तीर्थ...तिलकः whose *tilaka* (on the forehead) was made of *gorochandā* and clay from a sacred spot (river &c.). Various substances were prescribed as affording fit material for making a तिलक. 'तीर्थमृषशकाष्ठं च विल्वो मलयसम्भवम् । जाह्नवीशृङ्गमहानिम्बजुलसीकाष्ठमेव च । ...गोरोचना गन्धकुष्ठं जलं चायुर्गोमयम् । ...स्नानान्ते सर्ववर्णानामाश्रमाणां तथैव च । एतानि तिलकान्याहुः सन्ध्यादिसर्वकर्मसु ॥' तैलामलकाम्यां मसृग्निः (made smooth and glossy) मौलिः (केशः) यस्य. अनु...चुम्बिना kissing his short

topknot. निविडेन dense with flowers. सकृ...कान्तिः the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल. So the reading असकृदुपयुक्त is not good. एकं...रुचिः the lustre of whose eye was heightened by the application of an eye-salve with a pin. विनी...दधानः wearing a simple (not gaudy) and respectable dress. आसन्दी=पीठिका—a chair. तत्कालं अपनीतं स्रजवेष्टनं यस्य (adj. of पुस्तकं). तत्काला...निधाय having laid, on a stand (यष्टकं) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its hand was removed at that very moment. His nails were bright and the rays from them resembled lotus-fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again. पृष्ठतः...स्नानके when a place was assigned behind him to मयुकर and पारावत that sat near (सनीह). The two seem to have been persons that played upon flutes by way of accompaniment. So the reading of B 'वांशिकाभ्यां' is good. C and T translate मयुकर and पारावत as bee and dove. What purpose these served is not clear. Perhaps they were pets. वांशिक-वंशवादनं शिष्यमस्य (from वंश + ठक्) according to 'शिष्यम्' पा. 4. 4. 55. It would mean 'that served as flute-players.' प्राभातिक...स्निप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning. प्राभातिकः प्रपाठकः (section) तस्य छेदः (end) तस्य चिह्नकृतम्. प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader.' गृहीत्वा...पादिकां he took a small block (lit. panel) light (not heavy) because there were a few leaves only. क्षालय...अंशम्—the idea is:—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers. मुख...श्रोतृणाम् captivating the hearts of his hearers by the sweet intonations of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue). सरस्वती is spoken of as dwelling in the mouth of a learned man. On गमक the com. says 'गमयन्ति रागस्वरूपमिति गमकाः असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येभ्यः अन्तरमार्ग इति प्रसिद्धास्तैर्गमकैः स्वरयतिविशेषैः.' गमक is thus defined 'गमकः स्वश्रुतिस्वानच्छायां ध्रुवन्तराश्रयाम्। स्वरो यो मूर्च्छनामेति गमकः स इहोच्यते ॥ कम्पितः स्फुरितो नीलो भिन्नः स्वरिर एव च। जाह्नवान्दो-
लितो चेति गमकाः सप्त कीर्तिताः ॥' According to the सङ्गीतरत्नाकर, गमक

is a certain *raag* of the voice; it enumerates 15 kinds of it 'स्वरस्य पञ्चो गमकः श्रोत्रचिच्छ्रुत्यावहः' 3rd chap. 45. 'गीता पपाठ he sang or chanted. पवमानप्रोक्तं पुराणं the Purāṇa promulgated by Vāyu i. e. the वायुपुराण. सूत says in the वायुपुराण I. 47-48. 'पुराणं संप्रवक्ष्यामि यदुक्तं मानसिभिरना ॥ पृष्टेन मुनिभिः पूर्वं नैमिषीथैर्महात्मभिः'. सूत had learnt it from व्यास (verse 46). The वायुपुराण is one of the most ancient of Purāṇas. The topics generally treated of in a पुराण are summarised in the following verse 'सर्गश्च प्रतिर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पंचलक्षणम् ॥'.

P. 39 l. 23—P. 40 l. 5 तस्मिंश्च...लोकयन्. धृतिभिः शुभगा गीतिः गर्भे यथा स्वाद्य तथा. धृति is a technical term in music. It means 'a particular division of the octave, a quarter tone or interval.' They are 22 in number. धृतिस are those elementary *naḍas* from which the seven *swaras* (सरिगमपधनि) are evolved. 'हृद्यध्वनादिकास्त्रिंशद्विंशत्युत्तिरोजनाडीषु । तावन्तः धृतिसंज्ञाः स्युर्नादाः परपरोच्चोच्चाः ॥ एवं गले च शीर्षे ताम्र्यः सप्त स्वराः धृतिभ्यः स्युः' रागविबोध verses 13-14. तार...स्वरेण accompanying the note of the chant in a voice loud (तार) and sweet. Verse 3. The first half contains words that apply both to हर्षचरित and पुराण. तदपि that also. मुनिगीतम् sung by sages. अतिपृथु very large. The वायुपुराण contains several thousand verses. अतिपृथु surpassing पृथु, the first king (पृथुनतिक्रान्तं). For पृथु vide notes on the 2nd verse in the 4th *ṭīkā*. पावनं holy (applies to both). पावनं also means 'composed by पवन i. e. by वायु'. हर्ष...मिदम् this Purāṇa does not seem to me to differ from the career of Harsha. Verse 4. The four adjectives qualify both गीत and हर्षराज्य. वंशा...वादि that is chanted in notes that are in harmony with the flute (with गीत); where disputants follow their family i. e. where there are no disputes among members of the same family. वंशस्य (flute) अनुगमः ययोः तौ ऋग्यौ विवादिनौ (स्वरौ) यश्च वंशस्य (family) अनुगमः तेषां ते ऋग्याः विवादिनः यस्मिन्. The seven *swaras* are grouped into four classes in भरत's नाट्यशास्त्र (Chap. 28. 23.) 'चतुर्विधत्वमेतेषां विज्ञेयं धृतियोगतः । वादी चैवाथ संवादी ह्यनुवादी विवाद्यपि ॥'. Then he says 'विवादिनस्तु ये तेषां स्याद्विशतिका मन्तरम् । तद्यथा ऋषभगान्धारौ धैवतनिपादौ'. Those are विवादिस्वराः (viz. *ṛṣabha* and *gāndhārā*, धैवत and निषध) between which there is a difference of 20 धृतिस. The रागविबोध (verse 38) puts the matter differently 'एकधृत्यन्तरिती विवादिनौ धैरिणौ मिथो भवतः'. Those are विवादिस that are separated by one धृति (i. e. ultimately 20 धृतिस, as there are only 22 धृतिस) and are destructive of the harmony of each other. स्पष्टकरणं which is clearly pronounced or the rhythmic pauses of which are clear

(with गीत). स्फुटं करणं (pronunciation) यसिन् or स्फुटानि करणानि यसिन्. करणं means 'the beating of the hands, to indicate the proper ताल'. महर्षिनाथ on कुमारसम्भव 6. 40 says "करणैस्तालव्यवस्थापकैः स्ताडनविशेषैः । तदुक्तं राजकन्दर्पेण 'नृत्यवादित्रगीतानां प्रयोगवशमेदिनाम् । संस्थानं ताडनं रोधः करणानि प्रचक्षते ॥' इति". स्फुटानि करणानि यसिन् (with राज्यम्) in which the documents (of sale &c.) were clear (and not ambiguous). For this meaning of करण see मनु० VIII. 145. भरत... गुरु weighty (important) because of its conforming to the path of Bharata (with गीत). भरत is the reputed author of the science of dancing and music. The extant नाट्यशास्त्र claims to be his work. The chant of मुद्रष्टि conformed to the rules laid down by भरत. भरत...गुरु (with राज्यम्) 'that was wide because it embraced the path (the region) of Bharata.' Here there is a reference to भरतवर्ष (India) which was so named according to the वायुपुराण (chap. 33. 50-52) and the भागवतपुराण (V. 4. 9. and XI. 2. 15-17) after भरत, son of ऋषभ. According to मद्रपुराण (13. 37) भरतवर्ष was named after भरत son of दुष्यन्त and शकुन्तला. श्री... वातम्—(1) issuing from a sweet throat (with गीत); issuing from श्रीकण्ठ. श्रीकण्ठ was the name of the country where हर्ष's ancestors ruled. श्रीयुक्तः कण्ठः श्रीकण्ठः. Or श्रीकण्ठ means शिव. Thon गीत would refer to the वायुपुराण and not the chanting of it by मुद्रष्टि. As all learning springs from शिव, the पुराण may also be called श्री०. हर्षराज्यम् (with गीतम्) would mean 'which is the realm of joy'. These verses serve to introduce the request made by Bāṇa's cousins. चत्वारः qualifies षण्माः and आतरः. पितामहमुसानि एव षण्माः. Brahmā has four mouths. वेदाभ्यासेन पवित्रिताः मूर्तयः येषाम् (applies to both षण्माः and आतरः). Each of the four Vedas was promulgated by a special mouth of Brahmā. Vide विष्णुपुराण I. 5. ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद were respectively created from his four mouths beginning with the eastern. उपायाः—these are the four methods of policy in politics viz. साम (reconciliation), दान (bribery), भेद (internal dissensions) and दण्ड (open attack). साम...मुखाः whose mouths are charming by the repeating of the सामवेद or by adopting the policy of conciliation (with आतरः); the commencement of which is charming by the employment of reconciliation (with उपायाः). साम is the first उपाय. गणपति—These are the names of Bāṇa's cousins. आतरः—connect this with परस्परस्य मुसानि व्यलोकयन्. प्रसन्न...व्याकरणेऽपि—In the world as well as in grammar they were प्रसन्नवृत्तयः &c. The words in this clause have two meanings

throughout. प्रसन्ना वृत्तिः येषाम् whose conduct is gracious or mild (with लोके); whose exposition (of पाणिनि's सूत्रs) is clear (with व्याकरणे). It is not possible to suppose that the काशिकावृत्ति of वामन and जयादित्य is referred to here. According to Itsing's statement, the काशिकावृत्ति was composed about 660 A. D. But Itsing's statements are rather confused and in our humble opinion not entitled to the weight given to them by western scholars. Vide Dr. Takakusu's translation of Itsing's work (Oxford 1896 pp. 175-176 for what is called वृत्तिसूत्र there) गृहीतं वाक्य (गुरुवाक्यं आप्तवाक्यं वा) यैः that listened to the words of relatives or elders (with लोके); that had understood the Vārtikas of काल्याणन (according to the com.) वाक्य may refer also to the वाक्यपदीय of भरतृहरि. कृतः गुरुपदे न्यासः यैः that followed in the footsteps of their teachers or that had planted their feet on (i. e. had attained) an eminent position (with लोके); कृतः (अभ्यस्तः) गुरुपदेषु न्यासः यैः that studied the न्यास on difficult words (in the Sūtras of पाणिनि). न्यास is a name applied to the commentary of जिनेन्द्रबुद्धि on the काशिकावृत्ति. But it is hardly possible that Bāna refers to it. न्यास was a name given to several grammatical works. Bhāmaha (8th century A. D.) mentions a न्यास, which seems to be जिनेन्द्रबुद्धि's work. 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा । वृत्ता समस्तपद्धीकं न कथञ्चिदुदाहरोद् ॥'. माप in शिशु० II. 112. refers to a न्यास, वृत्ति and निबन्धन (i. e. महाभाष्य). न्यासवेदिनः who knew what was proper; who knew the maxims of grammar. The महाभाष्य mentions many न्यास like the कूपरानकन्याय (vol I. p. 11), कुम्भीधाम्न्यन्याय (vol I p. 265), अर्धजरतीयन्याय (vol II p. 231), अविरविकन्याय (vol. III. p. 124). Or न्याय means 'rules for the interpretation of the Sūtras', such as 'अतिदं बहिरङ्गमन्तरङ्गे' (vol I. p. 26) or 'छन्दो-वत्सूत्राणि भवन्ति' (vol I. p. 37). सु...गुरवः (सुकृतं पुण्यं तस्य संग्रहः (सचयः) तस्य अभ्यासे गुरवः) that were great in the repeated accumulation of merit; सुकृतः संग्रहस्य अभ्यासः तेन गुरवः who became teachers (of grammar) because they had well studied the संग्रह (a work of व्याडि). In the महाभाष्य, the work called संग्रह is frequently referred to 'संग्रहे एतत्प्राधान्येन परीक्षितं नित्यो वा स्वात्कार्यो वेति' (vol I. p. 6). In the days of भरतृहरि, author of the वाक्यपदीय, the work was lost. 'प्रायेण संक्षेपरुचीनल्पविधापरिग्रहान् । सम्प्राप्य वैयाकरणान् संग्रहेऽस्तमुपागते ॥' वाक्यपदीय II. 484. Therefore it seems unlikely that बाण is serious when he says that his cousins had studied the संग्रह. His sole aim is to bring out similarity between लोक and व्याकरण by puns. लब्ध...शुद्धाः that were called 'good' by

the people ; that employed only grammatically correct words. महामारतेन भाविताः (purified) आत्मानः वेपाम्. 'आर्पादिबहुधाख्यानं देवर्षिचरिताश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मयुक् ॥' महा...हलिनः eager to know the stories of heroes. सुभाषितश्रवणे रसः एव रसायनं तस्मिन् अवितृष्णाः not free from desire as to the elixir viz. pleasure of listening to सुभाषितs. For रसायन, see p. 55. They had no desires except this. वयसि प्रथमाः foremost in years. वचसि in eloquence. महसि in (Brahmanical) lustre. यजुषि in sacrificial prayers, or in the (study of) the यजुर्वेद. पूर्वं...द्वराः who had already made an agreement (सद्वरः) (to request बाण to tell the story of Harsha's life). विवक्षवः=वक्तुम् इच्छवः. सितं एव सुधा तया धवलितं कपोलोदरं वेपाम्

P. 40 l. 6-P. 41 l. 4. अथ...मभूत्. कमलदलवत् दीर्घं लोचने यस्य. दत्ता संज्ञा यस्य to whom a signal was given. दशनानां ज्योत्स्नया स्रपिताः ककुभः येन. The rays of his white teeth resembled moon-light. द्विजानां...काशोर् The moon, lord of *dr̥v̥jas*, carried off the wife of his preceptor. In this and the following sentences, the author finds various faults in the kings and heroes of old to show that only Harsha is spotless. Some of the blemishes, however, are merely verbal. 'द्विजराजः शशधरः नक्षत्रेशः क्षपाकरः' इत्यमरः. गुरुदारमहण is a महापातक. Vide notes p. 160. It is to be noted that this passage up to युधिष्ठिरः &c. corresponds almost *verbatim* with a passage in the वासवदत्ता of सुयन्धु, where however there is no reference to मान्धाता, सौदास, मरुत्त, पाण्डु and द्रुप. Our humble opinion is that examples had already been collected in works that preceded सुयन्धु and बाण and that both derived their inspiration from them. If there is any borrowing between the two, then it is बाण that borrows. बाण adds to the list and also to the phraseology employed in the वासवदत्ता, as we shall show later on. Vide Hall's *Vāsavadattā* pp. 273-276 and pp. 337-340 of the Srirangam edition. सोम performed राजसूय and became conceited. He carried away तारा, the wife of बृहस्पति, and did not give her back though asked by Brahṃā to do so. He had a son from her named बुध. Vide विष्णुपुं. IV. 6. See 'सकलजगद्दीयमानबुधकर्णानन्दकारिणौ सोमसूर्यवंशवि' हर्ष. 4th उ० and notes thereon. दयिते...त was separated from Āyus, dear to him. आयुस् means 'life' also. आयुस् was the son of पुरुरवस् and उर्वशी. The com. gives the story alluded to here as follows:—'पुरुरवाः पूर्वा दिशं जेतुं गच्छन्केनाप्याहृतप्रभूतधनेन विप्रेण यश्चे निमग्नितो लोभाक्षिप्तस्तद्धनं जिहीर्षुस्तच्छापाव्रष्टः । तस्मिन्मृते स विप्रो नृपं विना

निवर्तते इति श्रुत्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति'. In the वासवदत्ता we have 'पुरुषा माक्षणधनरुष्ण्या विननाश.' नहुष...आसीत्—नहुष, desiring another's wife, became a great serpent. Note that मुजङ्ग also means 'a lewd or dissolute person'. नहुष was the eldest son of आयुः. When Indra ran away through fear of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods. In his vanity he cast lustful eyes on शची, the wife of इन्द्र. At the advice of वृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages. While coming in that way, he struck अगस्त्य, who was slow, with his foot urging him to greater speed with the words 'सर्वं सर्वं'. Then अगस्त्य cursed him to be a सर्व. *Vide* महाभारत वनपर्व Chapter 181. Compare रघु० 13 36. 'भूमेदमात्रेण पदान्मघोः प्रम्रेशया यो नहुषं चकार'. ययाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण. आदितं ब्राह्मण्याः पाणिग्रहणं येन—Who took the hand of a Brāhmana girl (i. e. married her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well). ययातु fell off from caste usages; perished (i. e. became prematurely old). A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna; but was forbidden to marry one of a higher वर्ण. Compare what ययाति himself says 'अविवाहा हि राजानो देवयानि पितुस्तव' आदि० 81. 18. ययाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages. Therefore he incurred sin. शुक्र was the preceptor of दृपद्वर्मा, king of the असुरस. The latter's daughter शर्मिष्ठा quarrelled with देवयानी and threw her in a well. ययाति, while hunting, found her there and took her out with his hand. दृपद्वर्मा, afraid of शुक्र's curse, wanted to please her. She demanded that his daughter शर्मिष्ठा should be her slave शुक्र, seeing that his daughter loved ययाति, consented to their marriage. Seeing शर्मिष्ठा in her service, he secretly married her also. When देवयानी complained to her father of ययाति's faithlessness he cursed him to be prematurely old. It will be seen from the above that marrying a ब्राह्मणी was not the cause of ययाति's premature old age, but that the latter was only an incident that occurred later on. वाण of course presses it in his service to find fault with ययाति. *Vide* महाभारत आदिपर्व chap. 78-83. Note 'तामघो ब्राह्मणी राजा विधाय नहुषा-

स्मजः । गृहीत्वा दक्षिणे पाणावुज्जहार ततोऽप्येतात् ॥ chap. 78. 22. 'सोमय
 'द्वामयत्—there are three senses; (1) he 'was horn a woman';
 (2) he became a woman; (3) he could think of nothing
 but women i. e. he was extremely lascivious. The last is the
 fault found in him. The first two are matters of mythology.
 See the following from विष्णुपुराण IV. 1. 8. ५: 'इष्टि च मित्रावरुणयोर्मनुः
 पुत्रकामश्चकार । तत्रापहृते होतुरपचारादिला नाम कन्या बभूव ॥ सैव मित्रावरुणप्रसा-
 दात्सुषुप्तो नाम मनोः पुत्रो भैरवासीत्युनश्चेश्वरकोपात् स्त्री सती सोमसुप्तोर्बुधसा-
 श्वमसमीपे बभ्राम ।' Vide also मार्कण्डेयपु० chap. 111. सुवृक्ष, when hunt-
 ing, trespassed upon a grove sacred to पार्वती who was promised
 by शिव that whoever trespassed on the spot where it was would
 become a female. सुवृक्ष then again became a female. See भागवत
 पुराण 9.1. जन्तु...निर्दृष्टता cruelty of killing living beings; cruelty in
 killing (his own son) जन्तु. सोमक had 100 wives and only one
 son in old age. The son जन्तु was once bitten by an ant and
 the whole royal family was very much distressed and therefore
 he wanted a hundred sons. 'धिगस्त्रिदैकपुत्रत्वमपुत्रत्वं वरं भवेत् ।' वनपर्व
 chap. 127. 12. He sacrificed his only son and after smelling the
 smoke of his fat his queens gave birth to a 100 sons. The
 com. gives the story "सोमकस्य राशो जन्तुनाम पत्नः पुत्रोऽभूत् । स च
 एकपुत्रत्वादपुत्रत्वं वरमिति जानन्नदिमः पुरोधसा अभ्यधावि 'यह्मपुत्राश्चेदिच्छति
 तदस्य सुतस्य वपया होमः क्रियताम् । ततो यावत्यो धूममाजिघ्रन्ति ताः पुत्रैर्युज्यन्ते'
 इति । स चापि श्यामपदाय तथा कारितवानिति ।" See वनपर्व chap. 127-
 128. मार्गणव्यसनेन—by his great liking for arrows (i. e. for
 fighting); by his vice of begging. रसातलमगात्—went to पाताल;
 perished. रसातल is one of the seven पाताल, अतल, वितल, सुतल,
 महीतल, रसातल, तलातल and पाताल. मान्धाता, son of मृदनाश्व, con-
 quered the earth and wanted to vanquish इन्द्र. Indra offered to hand
 over his kingdom when he would conquer the demon लवण.
 So मान्धाता attacked लवण, who had secured a शूल of miraculous
 powers from शिव. मान्धाता perished with all his army in the
 fight against लवण. Vide रामायण उत्तरकाण्ड chap. 67. The रामायण
 does not mention that the son and grandson of मान्धाता
 accompanied him in the fight. पुरुकुत्सः...करोत्—पुरुकुत्स, though
 practising penance, committed a bad deed on the daughter of
 मेकल (the suggestion being that he had intercourse with a
 कन्यका a maiden). मेकलकन्यका means the river नर्मदा. पुरुकुत्स
 was guilty of bad conduct while practising penance on the
 Narmadā. The com. says 'पुरुकुत्सः पुरा तपश्चरन्नर्मदायां स्नानं कुर्वन्का-
 मप्यह्मनामालोभ्य कामाविष्टो नीलिमुत्ससर्ज'. The वासुदेवा has 'पुरुकुत्सः

कुत्सित एवाभवत्' कुवल्याश्च —According to the मार्कण्डेयपुराण (chap 20 ff) the king ऋतुध्वज had secured a horse named कुवलय. He pursued a demon that had disturbed the sage गालव in his austerities and went to पाताल. After various incidents which need not be detailed here he married मन्दासा, daughter of नाग अश्वतर भुज ग्रहात् by resorting to the world of नाग (in पाताल) by associating with भुजङ्ग (rakes) अश्वतरकन्या means 'the daughter of a mule' न परिजहार did not omit. The com. gives the story differently 'कुवल्याशो राजा मृगयाक्रीडनप्रसङ्गेन घर्मातुरो मञ्जनरभसेन सरसीमवतीर्णो रसातलं प्रातोऽश्वतराभिधा नागकन्यामूढवानिति' The वासुदेवा has 'कुवल्याशो अश्वतरकन्यामपि जगाम' प्रथमपुरुषक the first man, foremost of bad men क is added according to 'कुत्सिते' पा ७ 3 74 कुत्सित पुरुष पुरुषक परि पृथिवीम् violated पृथिवी, humbled the earth पृथु was the first king. During his reign on account of a draught people were dying of hunger and the earth yielded nothing. People came to him. He took his bow, when the earth assumed the form of a cow and ran away. Then पृथु pursued her and got from her whatever he desired. Vide विष्णु० I 13 कृकलासमावे in being a chameleon (Marathi सरडा) वर्णसङ्कर —a combination of colours, confusion of castes (by intermarriage). It is well known that the chameleon changes the colours of its skin. वर्णसङ्कर was looked upon as sinful. Compare गीता I 42 'सङ्करो नरकायैव' नृग gave by mistake the cow belonging to one ब्राह्मण to another. The real owner and the donee had a dispute and came to the king's palace to get it settled. नृग, being absorbed in pleasures, did not see them for many days. They cursed him 'अधिना कार्यं सिद्धयर्थं यसात्त्व नैवि दर्शनम् । अद्भुतं सर्वभूतानां कृकलासो भविष्यति ॥' रामायण उत्तरकाण्ड Chap 53 18. The वासुदेवा says 'नृग कृकलासतामगमत्' सौदा क्षिति by सौदास the earth was not protected but (only) disturbed or agitated. नरक्षिता (goes with क्षिति) नरक्षिता (instru sing of नरक्षित) will also mean 'who killed human beings' (with सौदासेन). To protect the earth is the first duty of a king 'क्षत्रियस्य परो धर्मः प्रजानामेव पालनम्' मनु० 7 144. King सौदास also called कल्माषपाद, when tired by hunting asked a sage named शक्ति the eldest son of वसिष्ठ to make way for him on a road. When he did not move the king whipped him whereupon the sage cursed him to be a राक्षस subsisting on human flesh. नरान् क्षिणोति रति नरक्षित्. See महाभारत आदिपर्व chap 176 नलम्—the story of नल is well known अवशः अद्भुतदय यस्य who was not master of the

secret of managing dice. गृहीत्वा चाश्वहृदयं राजन्मात्रासुरिर्नृपः ॥ निषेधा-
धिपतेश्चापि दत्त्वाश्वहृदयं नृपः । वनपर्व Chap. 77. 18-19. अवशानि अक्षाणि
हृदयं च यस्य whose heart and senses were not under his control.
This is the fault found in him and also that कलि overcame him
(while हर्ष had controlled his senses and his reign was an era of
righteousness). दमयन्ती chose नल, though even gods like इन्द्र
had attended the स्वयंवर. कलि enraged at this entered the body
of नल. नल became addicted to gambling, lost his kingdom in
favour of his brother who was an expert in gambling, and had
to leave his country. After various vicissitudes, he learnt
अश्वहृदय from ऋतुपर्ण and regained his wife, kingdom &c. Vide
वनपर्व Chap. 53-77. The वासवदत्ता has 'नलः कलिनाभिभूतः.' मित्र
...गात्र had his mind disturbed in regard to the daughter
of मित्र; had a weakness for his friend's daughter. The last
is the fault found in him. One's friend's daughter should
be like one's own daughter. संवरण—सूर्य had a daughter
named तपती, who was married by king संवरण who was a devotee
of the sun. Vide आदिपर्व Chap. 171-173. इष्टः (प्रियः) रामः तस्य
उन्मादेन (intense love); इष्टा रामा (a handsome woman) तस्याः
उन्मादेन (by his mad love for). The latter is the fault found in
दशरथ. दशरथ died when राम left for the forest to keep his father's
promise given to कैकेयी. कार्तवीर्यः refers to सहस्रार्जुन. A king,
according to ancient ideas, should be गोमातृप्रतिपालक and not
पीडक. गो...पीडनेन also means 'by troubling a मातृ for a cow'.
कार्तवीर्य, a king of माहिष्मती on the नर्मदा, took away the calf of the
कामधेनु of जमदग्नि, father of परशुराम. परशुराम killed him. His son
killed जमदग्नि when परशुराम in revenge took the vow of destroying
the क्षत्रिय race. Vide वनपर्व chap. 115-117. इष्टं बहु सुवर्णं यस्य to
whom plenty of gold was dear. इष्टः बहुसुवर्णकः येन who performed
a sacrifice called बहुसुवर्णक (in which there was gold and nothing
else. i. e. in which the utensils were of gold and gold was
distributed like water). देवानां द्विजः बृहस्पतिः तस्य बहुमतः (liked);
देवानां द्विजानां च बहुमतः. The fault found in him is that he was not
देव...मतः (while हर्ष was देवद्विजबहुमत). Vide विष्णुपु० IV. 1. 'मरुत्तस्य
यथा यशस्तथा कस्याभवद्भुवि । सर्वं हिरण्यं यस्य यशवस्त्वतिशोभितम् ॥ अमाचदिन्द्रः
सोमेन दक्षिणाभिर्दिजातयः । मरुतः परिवेष्टारः सदस्याश्च दिवौकसः ॥ 18-19. The
verse मरुतः परिवेष्टारो मरुत्तस्या &c. is well-known to every Brāhmaṇa.
मरुत्त desiring to rival इन्द्र asked बृहस्पति to officiate at his sacri-
fice, but the latter refused. So he had it performed by बृहस्पति's
brother संवत्. बृहस्पति was very much pained at the prosperity

of मरुत्त. *Vide* chap. 8. 36. *Vide* महाभारत आश्वमेधिकपर्व chap. 6-10. For शन्ननु see above p. 153. अतिव्यसनात् through extreme attachment. विरुक्तो वाहिन्या separated from the river (Ganges); separated from his army. One who is separated from an army is left all alone (एकाकी). To cry because he was left alone does not become a great king. The वासवदत्ता has 'शन्ननुरतिव्यसनादने विललाप.' वन—means 'forest' (with पाण्डु) and 'water' (with मत्स्य). मदनरसेन आविष्टः overwhelmed by the passion of love; that has tasted the fruit of the मदन tree. For this story see आदिपर्व chap. 125. He had been cursed by sage किन्दम that he would die when he had intercourse with his wife. गुरु...हृदयः whose heart was despondent through fear (of the prowess) of his teacher (द्रोणाचार्य). गुरुभय also means 'great fear'. It does behove a king to give up truth through fear, however great it may be. When द्रोण made a terrible havoc in the Pandava hosts, a rumour spread that अश्वत्थामा (son of द्रोण) was killed. द्रोण who believed implicitly in the truthfulness of युधिष्ठिर asked him what the truth was. यु०, who knew that it was only an elephant named अश्वत्थामा that was killed, said 'हतः कुजरः,' the latter word being uttered in a very low tone. The old man heard only the first word, laid aside his weapon in grief, when धृष्टद्युम्न killed him. *Vide* द्रोणपर्व chap. 190.

Compare 'मुक्तशस्त्रं कलशपोनिमिव कृष्णवर्त्मप्रसूतिः' हर्ष० 6th उ०. The वासवदत्ता omits 'गुरु...हृदयः'. इत्य...कलङ्कम् thus there has been no king without (some) stain. अपगतः कलङ्कः यस्मात्. ऋते except (governs the ablative). तथाहि—Here follow several sentences in which वाण shows by द्रष्टृ words how हर्ष emulates the deeds of gods and heroes of old. चल...भृतः (1) by Indra, the moving mountains possessed of wings (पक्षः) were made steady, by Harsha who subdues armies, fickle kings, that had formed coalitions, were paralysed. In this sentence the king is shown as doing what इन्द्र did. For the cutting off of the wings of mountains, see p. 84. अत्र...कृता (1) By Brahmā (प्रजापति) the earth (क्षमा) was placed over the hood of the serpent (भोगिन्) शेष; by (हर्ष) the lord of the people, forgiveness was shown to the circle of the remaining kings. For शेष, see above p. 145 अत्र पुरु...कृता (1) Vishnu, having churned the ocean-king (viz. क्षीरसागर), made लक्ष्मी his own (wife); by (हर्ष) the best of men, glory was made his by vanquishing the king of सिन्धु. सिन्धु—country on the Sindhu river. There is a reference to the conquests of हर्ष

in this and some of the following sentences. बलिना...नांगः By Bali (king of असुर) the great serpent-(वासुकि) was let loose, who (वासुकि) had unloosened up his coils round the mountain (मन्दर); by the powerful Harsha, the great elephant (दर्पशत) was abandoned (in the forest), having loosened a king from the coils (of the trunk). वासुकि was the rope in the सागरमथन, while मन्दर mountain (भूमत्) was the churning handle, which must have had round it the coils of वासुकि. The churning was done both by gods and demons. Compare 'मन्दरमिव सुरा-सुररमसभ्रमितं वासुकिकपणशीघ्रेण' हर्षे ० 4th उ०. 'मोचितं भूमत्: वेष्टनं येन. As to the reference to हर्षे the com. says 'श्रीकुमारो नाम राजा किल दर्पशतेनोः पञ्चात्मदेन हस्तिना वेष्टितः ततः श्रीहर्षेणाकृष्य राज्ञं तस्मान्मोचितोऽस्ती दन्ती च रोषा-द्वेने परित्यक्त इति वार्ता.' देवे...कुमारः—by God, कार्तिकेय was crowned (as the commander-in-chief of the gods against the demon तारक); by the Lord (हर्षे), कुमार was crowned. This may refer to the fact that हर्षे crowned his own son in his life-time. We think, however, that the reference is rather to some other prince. It may be कुमारगुप्त, the elder of the two princes of Mālava, that were the companions of Harsha in his boyhood. Or कुमार may be the king of प्राग्ज्योतिष referred to in the 7th उच्छ्वास. स्वामि...शक्तिः by कार्तिकेय who felled the enemy with one stroke, his weapon (called शक्ति) was made famous; by the lord (हर्षे) who destroyed his enemies at one stroke, his prowess was made known. स्वामी is a name of कार्तिकेय. He wielded a weapon called शक्ति and killed the demon तारक. कार्तिकेय is also called शक्तिधर. नरसिंहेन...क्रमः—नरसिंह (Vishnu in his man-lion avatara) that killed his foe (हिरण्यकशिपु) with his own hand (not with weapons) manifested his valour; the best of men (हर्षे), who destroyed his enemies in person (not with the help of an army), showed his might. Perhaps the word विक्रम (which means 'a footstep') contains an allusion to the वामनावतार. परमेश...करः—the great शिव took the hand of (i. e. married) Durgā the daughter of Himālaya; by the great Lord (हर्षे) tribute (करः) was levied from the inaccessible (दुर्ग) Himālaya regions. According to Buhler this passage refers to Harsha's conquest of Nepal. लोक...विभक्तः by Brahmanā guardians of the world were appointed in the quarters and the treasures of the world were divided among the first-born (kings). 'हिरण्यगर्भो लोकेशः स्वयम्भूश्चतुराननः' इत्यमरः. For लोकपाल, see above p. 140. भुवनकोश means the whole universe or world. अग्रजन्तान् the kings like मनु and पृथु that

were first born. लोक...विमक्तः by the lord of the world (हर्ष), guardians of the people (great officers) were appointed in the regions and the treasure collected (by taxation) from the whole world was distributed among Brāhmanas. For this distribution, vide Intro. XL and notes p. 146. There is a third meaning suggested. लोकनाथ means बुद्ध. कोश is the Buddhist dictionary of वसुबन्धु. Compare 'शुक्लैरपि शक्यशासनकुशलैः कोशं समुपदिशद्भिः' हर्ष 8th and 5th para. महासमारम्भाः Great beginnings (with कृतयुग); great undertakings or efforts (with हर्ष). The propriety of प्रथम is this. According to Paninian accounts, the present is the 7th Manu called वैवस्वत. Fourteen Manus are equal to a day of ब्रह्मा, which latter again is equal to 1000 महायुग (constituted by the four युग, कृत, त्रेता, द्वापर and कलि). A day of ब्रह्मा is called कल्प. It will be seen therefore that numerous कृतयुग have passed away since the world began. In the first कृतयुग, however, very great beginnings had to be made as everything was new; the earth had to be made steady &c.; in the succeeding ones there were no such great beginnings. पूर्व...क्रमेण in the order of the lineage of his ancestors. सु...माणानाम् It is long since we entertained the desire to hear. अवस्कान्तमणयः magnets. नीरस-निष्ठुराणि—dry and hard (with लोहानि); without taste (appreciation) and harsh (with मनांसि). शुद्धकानाम् of insignificant (or mean) persons. स्वभावेन सरसानि (affectionate, appreciative) मृदूनि च. These two words are the opposite of नीरस and निष्ठुर. इतरेषाम् of those who are not शुद्धक. मार्गवो वंशः—we saw above (text p. 17 l. 29) that Bana's ancestor वत्स belonged to the मार्गववंश.

P. 41 ll. 5—18 बाणस्तु...यासीत्. न...हितम् you did not say what would be reasonable (or fit). The idea is that it does not stand to reason that a puny narrator like बाण could narrate the wondrous tale of Harsha's life. अघटमानः मनोरथः यसिन्. अघट...कल्पयामि I am of opinion that your curiosity cannot secure its object. शक्या...तृपः those who are eager to secure their object are generally wanting in the proper estimate as to what is possible and what is not possible. स्वार्थे हृद् येषां ते तृपः or स्वार्थाय तृष्यन्ति ते तृपः or तृपः may mean simply 'desires'. प्रियजनकथायाः श्रवणे रसः (passion, liking) तस्य रभसेन (excess) मोहिता. प्रविवेक—judgment. क-क Two कs show great disparity or incongruity between two things. परमाणोरिव परिमाणं यस्य the capacity of which is as small as

that of an atom. बहुहृदयम्—refers to Bāpa. For मद्रास्तम्भ, see above p. 102. परिमितेषु वर्णेषु वृत्तिः (वर्तनं, जीवनं) येषाम् that are produced by a small number of letters; that snhsist upon &c. The letters of the alphabet which go to make up words are very few. संख्यामतिगच्छन्ति numberless. वाचस्पतेः=बृहस्पतेः. अगोचरः=अविषयः. सरस्व...भारः even the goddess of speech will find this (narration of हृषेचरित) a very heavy burden. अविकलम् entire. एक...वयम् if your curiosity will be satisfied with a part, then I am ready. अधिगताः कतिपयाक्षरत्वाः तैः लघीयसी which is light by having acquired a few drops of letters. जिह्वा was originally जड (when बाण was a child), but later on it acquired agility. What is nimble can turn in any direction. किमन्यत्—what more (can be desired)? This is the best combination to induce a person to wax eloquent. परि...दिवसः the day is almost ended. पद्मालम्बमानाः कपिलकिरणाः एव जटाभारः तेन भास्वरः—(1) brilliant with the tawny rays, resembling matted hair, that hang down in the west (with पूषा); brilliant with matted hair hanging behind resembling the tawny rays of the evening sun (with रामः). भगवान् goes with रामः and पूषा. भार्गवो रामः—Rāma of the भृगु race viz. परशुराम. महाहृदे in the great lake. निमज्जति sinks; bathes. पूषा the sun. समन्त...हृदे—As to the extirpation of the क्षत्रिय by परशुराम, see 'परशुराममिव क्षत्रक्षयक्षीण-परशुपाशचिह्नितं' हृषे० 4th उ० and notes thereon. परशुराम accumulated the blood of the slaughtered क्षत्रिय in five lakes. 'त्रिःसप्तकृत्वा पृथिवीं कृत्वा निःक्षत्रियां प्रभुः। समन्तपञ्चके पञ्च चकार रुधिरहृदान्॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्बहः।' वनपर्व 117. 9-10; see also आदिपर्व 2. 3-5. Bāpa very frequently refers to the story of परशुराम. समन्तपञ्चक was in कुरुक्षेत्र. Compare 'जामदग्नेन च शम्भ्यन्मनुसिद्धिश्चिरासत्वरज्जुलायमानस्पर्शशीतलेषु क्षत्रियक्षतजहृदेष्वस्त्रायि' हृषे० 6th उ०. तथा...पचन्त they assented with the words 'let it be so'.

P. 41 ll. 19—32 अथ...गच्छत्. The first sentence is 'अथ...प्रदोषारम्भे...बन्धुभिश्च सार्धं तथैव गोष्ठया तस्यी (बाणः). मधुमदेन (by the intoxication of wine) पहविताः (reddish) मालवीकपोलाः तद्वत् कोमलः आतपः (glow) यस्य. मालवी a lady from Malva. मुकुलितेऽङ्घ्रि when the day had closed (lit. folded itself like a bud). कम...लम्बमाने when the sun hung down kissing darkness, being very red as though through the closing of the lotus plants. The idea is:—when the sun was about to set, the day lotuses closed their petals. The poet fancies that the sun, on finding that the कमलिनी did not respond to his feelings, became angry (red)

and began to kiss darkness instead (in revenge against the कमलिनीs) रवि तमसि when darkness came hurrying on in the sky following the track of the horses of the Sun, as though it (तम) were Yama's buffalo. The simple idea is that the east first became dark and that darkness gradually spread over the whole sky up to the western horizon. A buffalo is dark and Yama's buffalo must be particularly so गृह वल्कलेषु when the bark garments hanging from the roofs (घरल) of the huts (कुटीरक) of house ascetics were removed along with the patches (च्छेद) of the red smoglow. Ascetics may wander from place to place or may have a fixed abode. They had exposed the garments for drying and removed them at nightfall. The lingering red glow also vanished कले कल्मष (पाप) पुण्याति इति ऽमुष तस्मिन् पुण्याति loc sing of pr p of पुष् 9th con गगन object of पुण्याति कलि धूमे when the smoke issuing from the places where the sacred fire was kindled filled (lit nourished) the sky, the smoke that removed the sins of the Keli age. सनियमे that had undertaken the performance of some vow 'नियमस्तु स यत्कर्मनित्यमागन्तुसाधनम्' इत्यमर मौनव्रत अस्ति अस्य इति ऽव्रतिन् वि लोले restless because it was the time for amusing themselves (by moving about here and there) Just when the sun went down the house-wives had some time which they spent in strolling about. विकीर्यमाणा हरिता श्यामाकशालिपूरिका यासाम् before whom were spread green bundles of the hay of श्यामाक corn. दुग्धास्तु that had been milked कपिला a cow (from its tawny colour) वैतान sacrificial (from वितान) 'ऋतुविस्तारयोरस्त्री वितानम्' इत्यमर तनूनपात् = अग्नि (तनू देह न पातयति इति) पूटे विष्टरे (आसने) उपविष्टे कुष्णाग्निनेन जटिले looking hairy with antelope skin जटिन् ascetic wearing matted hair ब्रह्मासन अध्यास्ते इति ऽसिन् ब्रह्मासन means a posture of the body for profound meditation. It seems that ब्रह्मासन was a generic name applicable to any आसन, such as पद्मासन 'ध्यानयोगासने ब्रह्मासनम्' अमर (ब्रह्मण सम्बन्धि आसने ब्रह्मासनम् ध्यानस्य योग उपाय ध्यानमेव योग इति वा तस्यासनम्) Some define it as 'एकपादमुरी दत्त्वा तिष्ठद्दण्डकृतिर्भवेत्' तारध्वनिमि धावमाना अन्तेवासिन शिष्या यसिन् The meaning is that the disciples came running and clapping their hands (as boys would do) or that the disciples came running being called by the clapping of their preceptors hands अलस मतेन under the supervision (lit with the permission) of languid and old teachers of the Veda गलत ग्रन्थदण्डका तान् उद्दिशन्ति इति नर गलन्त ग्रन्थदण्डका यथा

तथा उद्विरति इति that recited (*lit.* omitted) disconnected lines (पृष्ठकः) of the text or that recited the texts in such a way at many lines were dropped (in the effort to recite). The *ea* seems to be this:—naughty and dull boys were called upon their wearied old teachers to perform सन्ध्यावन्दन either by repeating what the teacher would himself first pronounce or repeating what they had been taught before. In this process the careless boys omitted certain portions and loudly repeated the rest. The old and wearied preceptors did not seem to notice the lapses of the students. सन्ध्या...यति that alluded to the evening prayer. The reading समवधीरयति is in the same way better, meaning 'that treated with contempt the evening prayer.' बठरः dullard; compare 'मुनिनायोऽपि...कृपावानात्मानं रसत्वेभ्यः कतिहृत्यो न दत्तवान्' हर्ष ० 8th उ०. विटः sensualist, dandy. रका आख्या (name) यस्य (*adj.* of ज्योतिषि). समुन्न...खे (*lit.*) when in the sky (खे) emerged the lights called stars i. e., when the stars began to twinkle. तस्यै...तस्यै he stood in the same company (as before). नीतः प्रथमः यामः (ग्रहः) येन who passed the first part of the night. गणपतेः—गणपति was one of the four cousins of बाण mentioned above (text p. 39 l. 30). निमीलिता (closed) दृष्ट्ये (eyes) येषां अनुपजाता निद्रा येषाम्—They could not sleep (through expectant curiosity) though they closed their eyes. सूर्यो...लघुताम् that waited for the rise of the sun. कमलस्य also close their lids at night and wait for सूर्योदय when they bloom.

P. 41 l. 33—P. 42 l. 12 अथ...रेमे. तुर्ये चतुर्ये. प्रतिबुद्धः waking up. Verse 5. This is cited by the काव्यप्रकाश as an instance of the figure स्वभावोक्ति. For जाति or स्वभावोक्ति *vide* notes . 4. The principal sentence is तुरङ्गः श्मां (पृथ्वीं) खुरेण विलिखति paws, scratches). पश्चा...सार्ये having stretched his foot behind. त्रिक...मुचैः having lengthened out upwards his body that was stretched (to full length) by bending the lower part of the spine. 'पृष्ठवंशाधरे त्रिकम्' अमरः (पृष्ठारतोऽथ ऊर्ध्वोः सन्धौ त्रिसङ्घट्टस्त्रिकम्—तोर ०). विततं *adj.* of अङ्गम् or we may take it as an अव्ययीभाव. त्रैकस्य नत्वा विततं यथा स्यात्तथा. द्रागयति is a denominative verb from ध्रि. आस...रति with bent (आहुत) neck having rested his mouth on his chest. सर्प...धूम्य having tossed his mane grey with dust. तस्यः fodder. अनवरतं चलत् प्रोथं यस्य तत् अ...प्रोथं ०त्प्रोथं तुण्डं यस्य सः तुण्डः (nostril). 'घोणा तु प्रोथमस्त्रियाम्' अमरः. मन्दं शब्दापमानः gently neighing. शब्दं करोति इति शब्दापते, according to 'शब्दवै-कलहाभ्रकण्वमेधेभ्यः करणे' पा. 3. 1. 17. The metre is स्रग्धरा. Verse 6.

कुर्वन् (तुरङ्ग) — the object is कथराम् (neck) आमुन्न पृष्ठ यस्य
 मुखं कटि bringing his loins near his mouth आतिरक्षीन् curved
 sideways लोलेना केसरेण that (कोण) was struck with his
 restless and waving mane that dropped down particles of dew
 (तुद्दिन) केसर is that part of the mane which is on the forehead
 निद्रा कषायम् that was reddish through the itch after sleep (or
 through sleep and itch) वयति — the subject is तुरङ्ग and the
 object is कोणम् निविञ्चिता ओषधुक्ति येन that closed his shell like
 ears (with his mane) त्वद्गन्ति पद्माग्राणि तेषु लब्धा प्रतनुवुमका
 यस्मिन् (the corner of the eye) on the restless lashes of which
 stuck small particles of chaff सुरेण — is to be connected with
 कषति The metre is सङ्घरा शतय = वाथवा पूर्वो प्राय who
 understood their intention by the discussion that had already
 taken place. उदात्त allusion, reference

P 42 l 13—P 43 l 12 श्रूयताम् जनपद The principal
 sentence is अस्ति श्रीकण्ठो नाम जनपद पुण्य तीर्ण which was
 inhabited by the meritorious, as though it were the abode
 (आवास) of Indra descended upon the earth पुण्यकृत् also
 means 'gods' It was believed that those who accumulated
 merit by the performance of sacrifices went to Indra's heaven
 and returned to the earth when their merit was exhausted.
 Compare 'त्रैविद्या मा सोमपा पूतपापा यद्वैतिद्वा स्वर्गंति प्रापयन्ते । ते पुण्यमासाद्य
 सुरेन्द्रलोकमश्नन्ति दिव्यान् दिवि देवभोगान् ॥ ते स मुक्त्वा स्वर्गलोक विशाल क्षीणे
 पुण्ये मत्स्यलोकं विशन्ति' भगवद्गीता Chap IX. 20-21 असङ्कीर्णं वर्णानां
 व्यवहारसिद्धी (व्यवहार सिद्धिश्च) यस्मिन् where the practices and
 usages of the (four) Varnas were not confused कृतयुगसेव
 व्यवस्था यस्मिन् In कृतयुग there was no वर्णसङ्कर, nor was there any
 in the country of श्रीकण्ठ If we read कृतकृत, then we dissolve
 as कृता कृतयुगस्य व्यवस्था यस्मिन् सल क्षेत्र abounding as it did in
 land lotuses, its fields were broken by ploughs (हलम्) the
 points (पोत्र) of which uprooted lotus fibres and which caused a
 humming of bees, as though they (हल) sang the excellent (सार)
 qualities of the soil. सलकमल—distinguish them from water
 lotuses that are simply कमलस. पोत्रै उन्मूल्यमानानि मृणालानि येषां
 'मुखाग्रे कोडहलयो पोत्रन्' अमर उद्गीता मेदिन्या सारा गुणा ये
 There is a रूप on the word गुण (quality, string) The मृणालs are
 गुणस. The poet fancies that the hum of bees on the lotuses that
 were uprooted is a song declaring the fertility of the soil
 उद्दिश्यमानानि क्षेत्राणि यस्य क्षीरो न्तर that was dense with row
 of plantations (वाट-टम्) of Pundra sugarcane as though the

(rows) were watered by clouds that had drunk the waters of the milky ocean. पुण्ड्र is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean). It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. 1. 24 or the न्याय 'कारणगुणा हि कार्यगुणानारम्भते.' प्रति...सीमान्तः the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors. खलधानं threshing floor. धामन् n. place. The heaps were big like hills. The com. says 'खलधानधामभिः खलपालैः' i. e. it takes it to mean 'by the owners or watchmen of the threshing floors.' (खलधानं धाम येषाम्). This is not good. सम...भूमिः the ground of which was thickly covered (जटिलित) with beds of cumin seed (जीरकः) being watered by the pots of the water-wheel. क्षीर० says that, according to कौटिल्य, उद्गातन means 'घटीयन्न.' We must ascribe the same sense to उद्गात. 'उद्गातनं घटीयन्नम्' अमरः. उर्वरा...कृतः adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसंसाध्या' अमरः. For शालेय see p. 118. वरीदः is the comparative of उह. The idea is:—the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there. पाक...धितः that had stretches of wheat fields (गोधूमधामन्) variegated (किमीरित) by heaps of *Rājamañjari* beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of *mudga*. मुद्र is Marathi मूग. पाकेन विशराखः राजमायाः तेषां निकरः किमीरितानि तैः. The next clause is मद्दिप...विपिनः. मद्दिपपृष्ठे प्रतिष्ठिताः (mounted) गायन्तः गोपालाः तैः पालितानि तैः (*adj.* of गोधनैः). कीट...सृतैः (गोधनैः) that were followed by sparrows greedy (लम्पट) for the swarms of insects. The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c.) and were in their turn pursued by चटकाः. अवटुः (ग्रीवा) तस्यां घटिताः घण्टाः एव घट्यः तासां रटितेन रमणीयैः charming with the tinkling of jar-like bells bound round their necks. 'कम्बुग्रीवा विरेखा सावटुर्वाटा कुकाटिका' अमरः. अटङ्गिरटवी that wandered over the forest. हर...क्षरद्भिः that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of S'iva

and then distributed in many places (*viz* the cows) for fear of disease (*i.e.* indigestion) वाष्प . कृत्स्न that were fed on very tender grass. वाष्प कृत्स्न means 'grass that can be cut with tears' *i.e.* very soft and tender Note 'कृत्स्नैरधिकार्धवचने' पा 2 1 33 (स्तुतिनिन्दाफलकमर्धवादवचनमधिकार्धवचन तत्र कर्त्तरि करणे च तृतीया कृत्स्नै सह प्राग्वत् । वातच्छेप कृत्स्नम् । काकोपया नदी । सि कौ) कृत्स्न means potential participles 'गोधन स्याद्वात्रां व्रजे' अमर- भवलितानि विपिनानि यस्य The cows were white विविध देश the districts (उद्देश) of which were variegated with black antelopes in thousands, as though they were the eyes let fall (from heaven on earth) by Indra (शतमन्यु) blinded by the smoke of the offerings of various sacrifices. शत मन्यव क्रतव अस्य इति शतमन्यु Indra also has 1000 eyes, eyes are कृष्णशार (dark and variegated) The pupil is dark, while the corners of the eye are reddish and the other part is white, hence the word कृष्णशार For the 1000 eyes of इन्द्र पृष्टे 'सहस्रनेत्रदर्शनयोग्या जयतीमिव शची' हर्ष० 4th उ० and notes thereon धवल शोभित adorned with regions whitened with the pollen of *Ketal*: groves that scattered about white dust, as though they (regions) were the entrances of the city of *Siva* grey with the ashes sprinkled over the lord of प्रमथस प्रमथस are the attendants of शिव उद्दलनम् smearing the body with ashes शिव is represented as fond of this शाकवन्दलै रयामलितानि ग्रामाणां उपवण्टे (समीपे) काश्यपीपृष्ठानि यसिन् शाकवन्दलै with the shoots of vegetables, or 'with vegetables and plantains' काश्यपी—the earth, so called because परशुराम, after vanquishing the क्षत्रियस, made a gift of it to कश्यप 'क्षोणीज्या काश्यपी क्षिति' अमर करमपारीमि with rows of young camels Understand उपलक्षित after this, in accordance with the Sutra 'इत्यम्भूतलक्षणे' पा 2 3 21 For करम, mark the Sutra 'शृङ्खलमस्य वचन करमे' पा 5 2 79 (शृङ्खलव करम) The instrumentals from प्रस्फोटिते to अधिके qualify द्राक्षामण्डपे पीतुपल्लवे प्रस्फोटित येषु—where (the dust on the feet of travellers) was rubbed off with the tender leaves of the *Pila* tree For this use of प्रस्फोटित compare 'अधिकपादप्रस्फोटनधूलि धूसरैर्नवपल्लवैर्लाञ्छितच्छायायानाम् (अटवीप्रवेशप्रपाणां)' हर्ष० 7th उ० last para, 'विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिमलयलाञ्छिनोपवण्टे' कादम्बरी p 223 of P प्रस्फोटित may also mean 'pierced' The com says 'प्रस्फोटितैर्नीराजनीकृतै' कर्पुटे पीडितानि (squeezed) मातुलुङ्गीदलानि (citron leaves) तेषां रसेन उपलक्षितै besmeared मातुलुङ्गी is Marathi महाडुग खेष्टया विचिता कुङ्कुमकेसरा ते कृत्स्न पुष्पप्रकर येषु—where the saffron, filaments gathered at their pleasure (by the travellers) served

as the offering of flowers. प्रत्यग्राणां (fresh), फलानां रसः तस्य पानेन सुखसुताः पथिकाः येषु. वन...गृहेरिव—the poet fancies that the vine arbours under which the travellers rested were as though the winter-hostels where nectar was given by wood nymphs. The juice of the sweet grapes that the travellers eat is like nectar. The words from प्रस्फोटितैः to उपयिकैः suggest certain characteristics of a प्रपागृह (Marathi पाणपोई). The dust in a प्रपा may be cleared away with पल्लवः; it may be उपलिप्त with cowdung as green as मातुलुकीदलरस. Offerings of flowers (गुप्पप्रकरः) are made on the floor of प्रपा. Travellers take rest after drinking water (रसपान) there. द्राक्षामण्डपैः—is to be connected with विलो... गैमः. स्फुटन्ति (bursting open) फलानि यासाम्—adj. of दाडिमीनां. बीजलग्नः शुक्रचक्षुरागः यासाम्. The reddish grains of the pomegranate look like the red beaks of parrots. The poet fancies that the redness of beaks stuck to the seeds, when parrots pecked the फलः. समारूढं कपिकुलं तस्य कपोलैः सन्दिग्धमानानि कुतुमनि यासाम्. The flowers of the pomegranate trees looked like the cheeks of the monkeys that had climbed them, so that one had difficulty in distinguishing them. विलोमनीयाः उपनिर्गमाः यस्य the approaches to which (country of श्रीकण्ठ) were fascinating. वनपालैः पीयमानः नारिकेलरसावः (the wine of cocoanut juice) येषु—adj. of उपवनैः. पथिकलोकेन लुप्यमानाः (pillaged) पिण्डखर्जूराः (date trees) येषु adj. of उपवनैः. गोलाहलैर्लिखमानः मधुरामोदः (मधुरः आमोदः यस्य) पिण्डीरसः येषु. पिण्डी is a kind of palm tree. For गोलाहल, see p. 54. चक्षुभिः जर्जरिताः आरुकाः येषु. आरुकः a plant growing in the Himalay with cooling properties. वृत्तेः—adj. of वन्यैः. अर्जुन is a kind of tree. गोकुलानां अवतारेण कलपितं कूलकीलालं येषाम्—the water on the edges of which was rendered turbid by the descent of herds of kine. अश्वगः a traveller. शरण्य that afforded refuge. शरणे साधुः शरण्यः, according to 'तत्र साधुः' पा. 4. 4. 98. अरण्यधरावन्यैः forest pools. अवन्ध्यानि वनरन्ध्राणि यसिन् the hollows (or valleys) in the forests of which are not barren (on account of pools). करमेभ्यो हितः करमीयः; vide notes on शङ्खश्च and वत्सीय p. 94. उद्गाणां (camels) समूहः औशकम्, उरजाणां (rams) समूहः औरञ्जकम्, according to 'गोत्रोक्षोक्षोरभराजराजन्वराजपुत्रवत्समनुष्याजाम्बू' पा. 4. 2. 39 (एभ्यः समूहे बुद्ध्यात्). Vide औशक p. 166. कृतः सन्वाधः (crowd) यसिन्. In the next clause दिशि...चितः, the principal part is वदवानां...चितः full of the wandering droves of mares (वदवा). विलो...लब्धानाम् that were smeared with the juice of saffron plots that were crushed

(गुदित) by their rolling (विलोठन) on them समालम्ब्य 'smeared with unguents' For the rolling of horses on saffron spots, compare रघु 4 67 विनीताध्वप्रमास्तस्य सिन्धुतीरविचेष्टने । दुधुबुर्वाजिन स्कन्धाहमकुङ्कुमकेसरान् ॥' The poet fancies that the mares were smeared with saffron and wandered about (as अभिसारिकाs would do) for seducing the horses (seven) of the Sun उद्योपपुटे and उमुले are equivalent to उद्योपप्रोथ and उद्योमुले —with their up turned nostrils and mouths उदर पिबन्तीनाम्—the poet fancies that the mares turned up their noses because they wanted to take in the wind (प्रभञ्जन) for the purpose of producing speed in the young lying in their wombs वातहरिणीनामिव—This word has several senses वातहरिण is a very swift kind of deer The wind gods (Maruts) are supposed to be drawn by deer वृषदश्च is a synonym of वात The word may also suggest the sense 'that surpass the wind (in speed)' अनवरतानां क्रतूनां धूम तेन अन्धकार तसिन् प्रवृत्तै that were produced (kindled) in the darkness of the smoke of &c बाणै —fires हस्रs have white wings and hence the fires are fancied to be हस्रयूयs हस्रs move about in the dark (अन्धकार) resembling the smoke &c There is an apparent विरोध between अन्धकारप्रवृत्तै and धवलितमुद्यन What springs from darkness cannot whiten the world If we read गुणै for बाणै, then the meaning is similar By the performance of कृतुs, merit is produced पुण्य and यज्ञ are poetically said to be white सङ्गीत लोक with the vast resources (prosperity) of which the mortal world resounded as though with peacocks intoxicated by the sound of drums मुरज्ज a drum beaten in a concert Peacocks are overjoyed when it thunders They mistook मुरज्ज for thunder Another sense is suggested by सङ्गीत मत्तै—the wealth of the people was so vast that they were mad after singing &c शशि वृत्तै whose conduct was as pure (अवदात) as the rays of the moon (with virtuous men) that were round (वृत्त) and bright like the rays of the moon (with pearls) गुणिभि (with pearls) would also mean 'that were strung together प्रसाधित adorned पथिव शतै विलुप्यमानानि (pillaged) स्फीतानि (abundant) फलानि येषाम् (with trees), विलुप्यमानं स्फीत फल (येष्वर्थं येषाम्)—the guests obtained plenty of money in that country, which (money) was distributed by them among other travellers अमिगमनीय sought for (by all guests), inviting (with big trees) मृग कृत that was steadied (protected) by the headmen of villages (महत्तर) clad in garments of deer skin bearing the fragrance of musk, as

though they were the hills at the foot of the हिमालय. For मृगमद, see p. 51. मृग...दितैः (with ०पादेः) means 'covered with the hair of the deer scented with' &c. The musk-deer is found in the Himālaya range. महत्तरेः with ०पादेः means 'very large.' 'पादाः प्रत्यन्तपर्वताः' अमरः. महत्तर as the name of an officer occurs in numerous grants (compare I. A. vol. VIII p. 20 and vol. XII p. 25). The word occurs in the 7th उच्छ्वास also. प्रोद्दण्ड...तमैः on the lotuses of which with upraised stalks were seated the best of birds (with reservoirs of water); on the lotus of which with upraised stalk was seated Brahmā (with the navel of Vishnu). 'सहस्रपत्रं कमलम्' इत्यमरः. For नारायणनाभि, see notes pp. 20 and 28 above. For दिव्योत्तम as meaning ब्रह्मा, see 'दिव्यवरस्वेच्छागृहीतकोपो नाभिपद्म इव' हर्ष० 4th उ० first para. प्रोद्दण्ड...मण्डितः also conveys another sense. The best of Brāhmanas in thousands sat on thousands of leaves near the lakes in that country for performing सन्ध्यावन्दन &c. मथितः...क्षितिभिः where the ground (or earth) was washed with streams of churned milk (with महाघोषैः nud ०रम्भैः). मथितं also means 'buttermilk.' 'तत्र दध्निन्मथितं पादाम्बुधांस्तु निर्जलम्' अमरः. महाघोषः a big hamlet of cowherds. महान् घोषः (uproar). येषु (adj. of ०रम्भैः). At the time when the gods and demons began to churn there must have been a great uproar. पूरिताः the regions of which were filled (with जनपदः). The directions were filled with great uproar at the time of churning or the effort of churning satisfied the hopes (of the gods and demons). जनपदः a country.

P. 43 ll. 13—21. यत्र...द्वैवम्. यत्र...दृष्टयः where wrong doctrines faded away, as though washed by the water of the tears due to the smoke of the three fires. 'दक्षिणाग्निर्गार्हपत्याहवनीयी त्रयोऽग्नयः । अग्नित्रयमिदं ध्रेता' अमरः. As the people stuck to Vedic rites, heresies departing from the Veda ceased to exist. कुदृष्टयः also 'weak eyesight.' Weak eyesight may be cured by medicines applied to the eye, which cause the eye to drop tears. पच्य...दुरितानि sins were not seen (i. e. vanished) as though burnt by the fire of the bricks (इष्टका) that were being baked for constructing altars. As the people were virtuous, no sins were committed. The poet fancies that sins vanished because they were consumed &c. Explain the following उत्प्रेक्षा similarly. छिद्यमानं यूपाय दाहयेन सः ०दारुः परशुः तेन पादितः cleft. मल्ल...भीत इव as though washed by the streams of the clouds made up of the

smoke of sacrificial fires (शिखिन् *m.*). For clouds being formed of smoke, see notes p. 106. वर्णसङ्करः (a combination of colours) may be washed with water and then no colour would remain. सुरा...इव as though cut up by numerous chisels (टक्कः) for shaping (घट्टनं) the stones of the temples. 'टक्कः पापाणदारणः' अमरः. महा...द्रवाः calamities ran away, as though routed by the tumult of the making of महादान. महादान is a name of certain very magnificent gifts (16 in number), the first being तुलापुरुषदान. उपद्रवः a misfortune or national calamity (such as a famine). दीप्य...पिता इव as though heated by thousands of blazing kitchens in the great sacrifices. 'सत्रमाच्छादने यज्ञे' अमरः. वृष...प्रासिताः इव as though frightened by the sharp sound of the holy drums beaten at the marriages of bulls. On the eleventh day after the death of a person, a bull is let loose along with cows, which is called वृषोत्सर्गं or वृषविवाह. 'एकादशाहं प्रेतस्य यस्य चोत्सृज्यते वृषः । प्रेतलोकं परित्यज्य स्वर्गलोकं स गच्छति ॥' अपमृत्यवः untimely deaths. ब्रह्मघोष = वेदघोष. 'वेदस्तत्त्व तपो ब्रह्म' अमरः. ईतयः—Distress or calamity. ईतिस are usually said to be six. 'अतिवृष्टिरनावृष्टिर्मूषिकाः शूलमाः शुकाः । अत्यासन्नाश्च राजानः पडेता ईतयः स्मृताः ॥' क्षीर०. शूलमाः locusts. अत्यासन्नाः राजानः extreme proximity of kings (i. e. encampment of soldiers, whether hostile or friendly). धर्म... देवम् As the sole अधिकार (power) rested with धर्म, दुर्देव could not become a प्रभु (lord) in that country.

P. 43 ll. 22—31. तत्र...विशेषः. The principal sentence is तत्र च एवंविधे...स्वाण्वीश्वराख्यो जनपदविशेषः. नाना आरामाः (gardens) तेषां अभिरामः परिमलः तेन सुमगः (with विशेषः). नाना रामाः (beautiful women) अभिरामाः परिमलाश्च तैः सुमगः (with यौवनारम्भः). As youth is the most charming period of one's life, so the country was the most charming in the world. कुङ्कुम...शोभितः decked with many thousands of buffaloes reddened (पिञ्जरित) by crushing (i. e. rolling in) saffron (with country); decked with many thousands of crowned queens (महिषी) reddened with saffron unguents (with अन्तःपुरनिवेशः). अन्तः...धर्मस्य—As the अन्तःपुर is a spot loved by a king, where he moves about freely and confidently, so in that country धर्म reached its highest pitch. मरुता (वातेन) उद्व्यमानानि व्यञ्जनानि देशे शतैः धवलितः प्रान्ताः यस्य (with the country); मरुतु (देवेषु) उद्व्यमानानि (being waved) व्यञ्जनानि &c. In the country roamed चमरी deer the tails of which were shaken by the wind. In heaven (सुरराज्य) chowries are waved before gods. ज्वलन्तः मखशिखिनः तेषां सहस्रैः दीप्यमानाः दश दिग्गताः

यसिन्. As thousands of sacrifices were performed, a vast store of merit was accumulated. In कृतयुग also there was vast merit. So the country is fancied to be an encampment. In a camp also fires blaze forth at night. Or the reference may be to the fires in the नीराजन ceremony of the camp. *Vide* p. 34. The com. shows that कृतयुग also means 'king'. 'कृतं प्रति-समाहितं युगं द्रयं स्वपक्षपरपक्षरूपं येन स राजोच्यते.' पद्ममेव आसन्नं तस्मिन् स्थितः ब्रह्मर्षिः (ब्रह्मा चासौ ऋषिश्च) तस्य ध्यानेन आधीयमानः (brought about) सकलस्य अकुशलस्य (evil, calamity) प्रशमः यसिन् (with अवतारः); पद्मासन्नं आसन्नभेदः तस्मिन् स्थिताः ब्रह्मर्षयः तेषां ध्यानेन &c. Brahmas sit on the lotus in the navel of विष्णु. For ब्रह्मा warding off 'evil', compare 'त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण' (text) p. 4. 1. 20. In the country there were ब्रह्मर्षिः (saintly Brāhmanas) sitting in the *yogic* posture called पद्मासन. In this आसन the right foot is placed on the left thigh and the left foot on the right thigh; the toes are to be firmly held by the hands; the chin is to be on the heart and one has to look at the tip of the nose. 'ब्रह्मरूपरि दक्षिणे च चरणं संलग्न्य वामं तथा दक्षोरूपरि पश्चिमेन विभिना धृत्वा कराभ्यां दृढम् । अङ्गुष्ठौ हृदये निधाय चिबुकं नासाग्रमालोकयेदेतद्ब्रह्मर्षिभिना-शकारि यमिनां पद्मासनं प्रोच्यते ॥ दृढयोगप्रदीपिका. महावाहिनी great river; great army. विपक्ष...कुरुणाम् that was as though the enemy (i. e. the rival) of the country of उत्तरकुरु. An enemy (विपक्ष) has large armies. In the country described there were both large armies and large rivers. उत्तरकुरु is one of the four द्वीपः near मेरु (भीष्मपर्व 6. 13). The great river there is the Ganges. 'दक्षिणेन तु नीलस्य मेरोः पार्श्वे तथोत्तरे । उत्तराः कुरुवो राजन् पुण्याः सिद्धनिषेविताः' भीष्मपर्व 7. 2. If we read विक्षेपः the meaning is 'that throws off (into the background) i. e. surpasses.' वि...पुरस्व like the conqueror of the three cities i. e. like S'iva; that desired to conquer (i. e. that equalled in splendour) the three cities of the Asuras (with the country). For त्रिपुरदाह, see p. 113 above. ईश्वरः शिवः तस्य मार्गेणाः बाणाः सैः सन्तापः तस्य अनभिज्ञाः सकलजनाः यसिन्; ईश्वरस्य नृपस्य मार्गेण तस्य &c. The idea in the latter case is either that the people of that country did not know the harassment due to the exacting demands of the king or that they did not know how to solicit favours from the king. सुधारसेन (by *chunam* or whitewash) सिक्कानि धवलगृहाणि तेषां पद्म्या पाण्डुरः. The country had whitewashed houses and so resembled moonlight. In चन्द्रलोक there must be houses sprinkled with nectar (as the moon is full of सुधा). मनुमत्ताः (intoxicated by

drink) मत्तकाशिन्यः (handsome and fascinating women) तेषां भूषणरत्नेन भरितं भुवनं यस्मिन्. मत्तकाशिनी—मत्ता क्षीवा इव काशते भाति इति मत्तकाशिनी. The com. says that मत्तकाशिनी also means 'यक्षिणी'. यक्षs are the servants of कुबेर. नामाभिहारः carrying away the name (and depositing it in another place) i. e. a synonym. As there was the jingling of the ornaments of मत्तकाशिनीs, the country was a synonym of कुबेरनगर. स्याण्वीश्वरः—the modern Thanesar. जन...शेषः—श्रीकण्ठ was a large country of which स्याण्वीश्वर was a part.

P. 43 l. 32—P. 44 l. 6. यस्तपो...गृह्यत. The principal sentence is यः...अगृह्यत. We have to supply अगृह्यत in each clause. कामायतनम् abode of Cupid or the temple of Cupid. लासकैः=नटैः. यम...पुभिः—the country was so well guarded that enemies were as much afraid of it as of Death. For चिन्तामणि, see above p. 135. वीरक्षेत्रम् It was the home of heroes. गन्धर्वनगरम्—गन्धर्वs are the musicians of the gods. गायत्रेः by singers. विश्वकर्मा—is the architect of the gods and presides over all arts. विश्वानिभिः by artisans, by those skilled in the 64 arts. 'मोक्षे धीर्ज्ञानमन्वत्र विज्ञानं शिल्पशास्त्रयोः' अमरः. वैदेहकैः=वणिग्भिः. 'वैदेहकः सार्धवाहो नैगमो वाणिजो वणिक्' अमरः. द्यूत...वन्दिभिः—bards looked upon it as a gambling house. In a gambling house fortunes are made (and also lost) in a day. Bards were richly rewarded in that country. विट...दक्षैः by sharpwitted men (or crafty) it was looked upon as a club of clever voluptuaries. सुकृतपरिणामः as the fulfilment (ripening) of their good deeds. Travellers got there everything they desired. It is only through one's good deeds in former lives that one is so fortunate as to secure whatever one desires. असुरविवरम्—vide notes p. 90. वातिकैः—com. paraphrases as 'विवरव्यसनिभिराचार्यैः.' Probably there is a pun on the word वातिक which means 'mad' and 'those whose heads are turned by the thought of amassing money.' Mad men are confined in dark places. That country gave as much money to fortune-hunters as असुरविवर was supposed to yield. शा...भिः it was looked upon as a Buddhist monastery by those who wanted tranquility of mind. महोत्सवसमाजः concourse of people on a great festival. चारणैः wandering actors (देशान्तरभ्रमणाजीवति इति चारणः). वसुधारा stream of wealth. Munificent gifts were made to Brāhmanas in that country.

P. 44 ll. 7—11 यत्र च...प्रमदाः. In this paragraph, each adjective independently qualifies प्रमदाः. Further in each pair of

adjectives there is an apparent contradiction due to श्लेष. मातङ्गगामिन्यः possessing the gait of elephants; having sexual intercourse with chandālas. 'चण्डालहवमातङ्गदिवाकीर्तिजनङ्गमाः' अमरः. If they were मातङ्ग (in the 2nd sense), they could not be शीलवत्यः (of pure conduct). गौर्यः fair; Gauris (पार्वती). विभवरताः attached to pomp and luxury; attached to a place where no शिव existed. विवत्रः भवः यस्मात् तस्मिन् रताः. If they were पार्वती, they must be ववरत (and not विभवरत). 'इयामाः handsome; dark. इयामा is a handsome lady described as 'शीते सुखोष्णसर्वाङ्गी श्रीम्हे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री इयामेति कथ्यते ॥'. पद्मं decked with rubies; having the colour of (red) lotus. What is dark cannot be red. इयामाः also means 'nights' and पद्मरागिण्यः would mean 'loving lotuses.' Nights cannot love day lotuses. धवल... वदनाः whose faces are bright with white teeth; whose mouths are pure like those of pure Brāhmanas. मदि...सनाः whose breath is fragrant like wine; whose breath...with wine. If they drank wine, their mouths could not be pure. Wine-drinking was forbidden to all, particularly to Brāhmanas. Vide notes above p. 160. चन्द्र...वपुयः whose bodies are charming like the moon; whose bodies are (hard) like the चन्द्रकान्त stone. शिरीष is a very delicate flower. अ...गम्याः not to be approached by gallants; not to be approached by serpents. कञ्जुकिन्यः wearing a bodice; female serpents (lit. possessed of slough). कञ्जुकिन्यः also means 'lhidinous.' पृथु...श्रियः whose glory as wives spread far and wide (also 'whose beautiful hips are broad'); whose retinue of women is large. 'कलत्रं श्रेणिपार्वयोः' अमरः. दरिद्र...लिताः possessed of a slender waist; counted among the poor. लावण्यवत्यः possessed of beauty; possessed of salt. अप्रमत्ताः not rash or careless; not intoxicated. प्रसन्नः (clear) उज्ज्वलः रागः (colour) वासाम्; प्रसन्नावत् उज्ज्वलः रागः येषाम्. प्रसन्ना means 'wine.' Vide notes p. 143 on प्रसन्ना. अकौतुकाः that did not wear the marriage thread; that were free from (girlish) curiosity. For the meaning of कौतुक compare रघु० 8. 1 'अथ तस्य विवाहकौतुकं ललितं विव्रत एव पार्ष्विवः'. Being grown up (प्रीढ) they must once have worn the marriage thread.

P. 44 l. 12—24 यत्र च...परिजनाः. In this passage the poet describes that the women possessed naturally those things which they had added by way of decoration and so the latter were really superfluous. चक्षु...दामानि their very eyes are a natural wreath for the head, the garlands of lotus petals are

mere burden Their eyes were darker than the blue बुन्द्य
अहं विगह्यानि the images of their tresses reflected in their
(bright) cheeks were ear-ornaments unimpaired (in beauty)
the tender leaves of the *Tamala* (placed on the ear as ornament)
were superfluous Their tresses were darker and more glossy
than तमाल leaves दिव्यता talk about their husbands आत्मर
show, external appendage कपोला दीपा their (bright) cheeks
alone caused continuous light (आलोक), the jewelled lamps at
night were merely (for the sake of) pomp कुल जात्रिवा the veil
(जात्रिवा) was merely an appendage worn because it was the
custom of high born ladies to wear one वाद्य ताडनम् playing on
the lute was an external accomplishment (i.e. an accomplish-
ment for display) पद्माम perfumed powder Their smile was
bright like camphor and when they smiled their breath was
also fragrant like camphor 'पिष्टान् पद्मासक' अमर (पटो वासतेऽ
नेन) अपर.—The redness of their lips surpassed that of saffron
निर्गुण useless लावण्यकलङ्क a stain on their beauty The paste
of saffron only marred the beauty of their complexion. परि
हृता canes for striking in joke Their arms were fair and
slender like cane यौ बिन्दव drops of perspiration due to the
warmth of youth विदग्धा fine, artful विशाल रत्ना square
like broad crystal slabs रागिणान् of their lovers Construe
श्रोण्य दिशमसारणम् अनि वेदिवा the jewelled couches in their
houses were useless (for giving rest to their lovers) वनह
नरणाणि—bees hovered round their feet (that resembled red
lotuses) mistaking them to be lotuses and so looked like
sapphire anklets समुचि सहाया the proper (or usual) com-
panions of their strolls For Hamsas following the tinkling
anklets of ladies, see p 31 above ये जना attendants were but
the details of their prosperity

P 44 ll 25—32 तत्र च बभूव The principal sentence is
तत्र च राजा पुष्पभूतिरिति नाम्ना बभूव सह दधान—इदधनु possesses
all colours The king supported all (the four) castes As to
Indra's 1000 eyes, see above notes p 186 वक्ष्याणप्रकृतित्वे in being
by nature well disposed to all (with पुष्पभूति), in being the
source (प्रकृति) of gold (with मेरु) Meru is a mountain of
gold 'मेरु सुमेरुहेमाद्रि रत्नसानु मुरालय' अमर लक्ष्मीसमाकर्षणे in
drawing Glory or prosperity towards himself, in drawing out
लक्ष्मी (with मन्दर) For मन्दर see p 52 मर्यादायाम् in propriety
of conduct, in the boundary or shore The sea does not pass

beyond the shore. The king never transgressed the rules of decorum. शब्दप्रादुर्भावे in the diffusion of his fame or in the knowledge of grammar; in manifesting sound (with आकाश). According to the writers on Sanskrit logic, गन्ध, रस, रूप, स्पर्श and शब्द are respectively the special qualities of पृथिवी, अग्नि, तेजः, वायु and आकाश. आकाश is defined by them as 'शब्दगुणमाकाशम्'. कलासंग्रहे in the comprehension of the (64) arts; in the accumulation of the (16) digits (with शस्त्री). अकृत्रिमालापत्वे in employing speech that is not false; in having its words not created (composed) by anyone. According to the मीमांसक वेद is self-existent and eternal. It is अयौरूपेय. धरणिः the earth. लोक...करणे in steadying or supporting the people; in supporting (on its surface) the people (with धरणिः). सर्व...हरणे in removing the effects of *Rajas* in the case of all kings; in carrying away all the dust of the earth. The wind carries off the dust. रजः is one of the three Gunas of the सांख्य system, viz. सत्त्व, रजः and तमः. Its effects are काम, क्रोध &c. Compare 'काम एव क्रोध एव रजोगुणसमुद्भवः' गीता 3. 37. गुणभृति subdued all kings (पाथिब) and their passions. गुरुवचसि weighty or great in speech; Brihaspati in speech. It should be noted that the words from गुरु up to दश are adjectives as well as proper nouns. पृथुरसि wide in the chest. पृथु also was a famous king. Note the 2nd verse of the 4th उच्छ्वास and vide the notes thereon. विशालो मनसि comprehensive in intellect. The com. says that विशाल was also the name of a बोधिसत्त्व. विशाल was also a son of इक्ष्वाकु and founder of the city विशाला. जनकस्तपसि—ho performed various austerities. जनक, king of मिथिला, was famous for his holiness and spiritual knowledge. सुयात्रः whose expedition (or invasion) is grand. सुयात्र seems to be the name of a king. सुमन्त्रः whose policy is good; सुमन्त्र was the charioteer of दशरथ. शोभनः मन्त्रः यस्य. Works on politics lay down that a king should keep his line of policy secret till it bears fruit. Compare 'मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे' ह्यं 4th उ० and notes thereon. बुधः wise; Mercury (the son of the Moon). अर्जुनः white; the hero अर्जुन. भीष्मः terrific; the great warrior भीष्म. निषधः is the name of a mountain and also of a king, who was father of नल. निषधः hard, solid. शत्रुघ्नः who killed his enemies; the brother of Rāma. शूरः brave; a king of the यादव, who was grand-father of कृष्ण. शूर...क्रमणे in vanquishing brave armies; in occupying the country of शूरोन (i. e. मथुरा). दश...मैत्रि vigilant or clever in discharging his duty to his subjects. दश is a well-known

प्रापति *vide* notes p 18 The प्रापतिs were entrusted with the task of creating all sorts of beings. सवादि०—It will be noticed that in this passage famous primordial kings like पृथु are associated with the limbs and qualities of the *linga* पुष्पभूति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend *vide* notes p 176 इति therefore स्पष्टमान इव as if vying with (पृथु) महिषी crowned queen she buffalo निस्तर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्ट (a/l of भक्ति) untought भुवनमृति (a/l of भवे) who upholds the worlds भूतभावेन who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे=शिवे 'जमहरो भवो' अमर अदृष्ट रूपभञ्जस्य (शिवस्य) पूजाविधि येन अजरम् free from old age never aging अमरगुरुम् venerated by the gods अपरिमिताना गणाना पतिम् the lord of innumerable attendants called गणस अचलदुहितु=पावती एने कृता चरणयो नति यस्य The student will notice that all the letters from अजम् to एनतिम् are short when the सन्धि rules are observed पशुपति=शिवम् प्रपन्न devoted भर्तु प्रकृतय the dispositions of dependents follow the mind of their master खण्डपरशु=शिव वयु अस्य पुण्यदिपयेषु वायव in his holy country winds blew एगर्भ and the two following words qualify वायव होमालवाले (अग्निकुण्डे) विलीयमान (melting) बहल गुग्गुलु तस्य गन्ध गर्भं येषाम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 105 खण्ड धारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीरखण्ड, *vide* notes p 114 विन्व हिन that carried along petals from the wreaths of *Bilva* leaves शिव चित्तै proper in the worship of शिव उपायन a present (made personally) प्राभृतम् a present (sent with a messenger or servant) प्रकर्षेण आराधनार्थं आभ्रियते देवयते स पादोपनीविन his dependents वरदोहता that were made to pay tribute (from वरद one who pays tribute) तवाह for instance कैलास इषै with huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of कैलास the tips of whose horns were decked with golden figure work For पत्रलता, see notes on पत्रभङ्ग p 24 Mr R R Kale takes चवुप to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition सध्यावलिर्नृपै bulls that were intended to be let loose as offerings in the evening worship of शिव खण्डकलश pitchers (for holding milk) for bathing (the image of शिव) अष्टमानन vessels useful in worship 'मूढये

पूजाविधावर्धः' - अमरः. पुष्पपट्टैः cloths on which there were ornamental flowers woven in (with threads). मणि...प्रदीपैः lamps on jewelled sticks (stands). नक्षसूत्रं = यज्ञोपवीतम्. महा... कोपैः cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems. 'मुखयुक्ताः कोपाः मुखकोपाः ये. लिङ्गोपरि दीयन्ते' सं०. अन्तः पुराण्यपि...तस्य अभिलषितमन्वदन्तं his queens also complied with his desire. स्वयमारब्धं बालेयतण्डुलकण्टनं येः that themselves threshed the rice used for making oblations (to शिव). बलये हिताः बालेयाः तण्डुलाः, according to 'छदिस्फुभिर्वलेर्द्वं' पा. ५. 1. 13. देवगृहस्य उपलेपनं (plastering with cowdung) तेन लोहिततराणि करकिसलयानि येषाम्. Their hands were already red; but the manual labour, to which the queens were not accustomed, made their palms redder. कुसुमप्रघने (in making wreaths) व्यग्रः समस्तः परिजनः येषाम्. परममाहेश्वरः a great devotee of शिव. हर्ष himself is called परममाहेश्वर; *vide* Intro. p. XXIX footnote. शुश्राव—the object is महाशैवम्. अपर... मयनम्—For the destruction of दक्ष's sacrifice *vide* notes p. 87. According to the मागवतपुराण (4th स्कन्ध 5th chap.) शिव produced from his जटा a terrific being called वीरभद्र that destroyed दक्ष's sacrifice. भैरव was the name of the S'aiva ascetic and भैरव is also one of the terrific forms of शिव. So the author says 'अपरमिव...मयनम्'. दक्षिणात् (from दक्षिणा with the affix ल्यक्), according to 'दक्षिणा पश्चात्पुरस्तत्त्वक्' पा. 4. 2. 98 (दक्षिणेत्याजन्तमव्ययम्). बहु...लोकम् who covered the world with thousands of good qualities, as though with pupils, that became far-famed by the mastery of various sciences. Read शीलसंवादाः. उप...वादाः Resemblance in character draws a person, though unseen, to one's heart (i. e. affection for him springs up even without seeing him). कपर्दिन्—कपर्दः जटाजूटः विषते अस्य इति कपर्दी शिवः. आच...दर्शनम् he desired even in his wishes to see him by all means. The emphasis lies on the word मनोरथैः. If we want to see a person, we may use a chariot (रथ) for that purpose. He employed even मनोरथ for that purpose.

P. 45 l. 24—P. 46 l. 11. अथ...पुण्डरीकाणि. पर्यस्ते scattered about, fading. वासरे the day, the sun. नचिराच—the sentence here is नचिराच...मस्करिणमद्राक्षीत् (p. 46 l. 5). All the words in the accusative singular from प्रतिश्रुतं qualify मस्करिणम्. आजानुमुजम् whose arms reached his knees. Arms reaching the knees were looked upon as a sign of greatness. भैक्ष...लक्ष्यमाणम् though emaciated (क्षाम) by living on alms, he appeared to be fat (पीवर) on account of his limbs having stout bones. भैक्षम्—भिक्षायां समूहो भैक्षम्, according to 'भिक्षादिभ्योऽण्' पा. 4. 2. 38. पृथु

उत्तमाङ्ग (शिर) यस्य If we read पृथुतमाङ्गम्, then dissolve as
 पृथुतम अङ्ग (शरीर) यस्य उत्तुङ्गेन वलिमङ्गेन स्पृष्टं ललाट यस्य—whose
 forehead was undulating with prominent folds of wrinkles
 'स्पृष्टं तु नतोन्नतम्' क्षीरस्वामी निर्मास गण्टकूपक यस्य गण्टकूपक is the
 hollow beneath the eye and above the cheek मधु क्षुम् whose
 eyes were round and brown like drops of honey ई घोणम्
 whose nose (घोणा) was slightly curved अतिप्रलम्ब एक कर्णपाश
 (प्रशस्त वण) यस्य one of whose ears hung down very much अलायु
 पङ्क्तिम् the row of whose teeth was prominent and formidable (विकृत)
 like the seeds of bottle gourd These seeds are white and long
 तुरगानूकवत् रथा अपरलेखा यस्य whose lip was loose like the अनूक of
 a horse According to the com अनूक is the lower lip of a
 horse अनूक वम् means 'backbone or spine' रुन्वेन चितुकेन
 आयनतर रूपन (मुख) यस्य whose mouth looked elongated on account
 of a hanging chin कापाय rod For योगपट्टक, see p 26 above
 विरचित वैकक्षक यस्य For वैकक्षक see p 26 हृदयमध्ये निबद्ध ग्रथि
 (knot) यस्य धातुरसारणेन red because dyed with red chalk *vide*
 notes p 161 for धातु रागेणेव कृतेन—the poet fancies that the red
 piece of cloth was राग (passion redness) which he had cut into
 pieces The ascetic had uprooted passions (राग) which sway the
 human heart (हृदय) and had as though tied into a knot on the chest
 the pieces of passion as red garment कर्पट a ragged garment कृत
 उत्तरासङ्ग यस्य उत्तरासङ्ग upper garment (उत्तरे ऊर्ध्वाङ्गे आसज्यते
 उत्तरासङ्ग) पुन मूलेन—this and the following instrumentals
 qualify योगभारकेण What a योगभारक means is not quite clear
 It seems to have been something like an 'hold all,' a bag tied
 to a pole C and T render it as 'yoko pole' पुनरुक्त च्चेष्टनं तेन
 निश्चल मूल यस्य the root of which was made firm with fasten-
 ings (ग्रन्थ) of hair tied over and over again The bag was
 tied to the pole by hair ropes बद्ध मृत्परिशोधनाय वशत्वच तित्त
 यस्मिन् on which was tied a sieve (तित्त) of bamboo bark
 for straining earth 'चालनी तित्त पुमान्' अमर कौपीनेन
 सनाथ शिखर यस्य कौपीनम्—loincloth (from कूप) according to
 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (वृषपतनमर्हन्ति कौपीन पाप
 तत्साधनवात्तद्द्रोष्यत्वासुररूपलिङ्गमपि । तत्सम्बन्धात्तदाच्छादनमपि । सि यौ)
 सर्जूर वपालके whose alms bowl was placed inside a box (समुद्रक)
 made of date leaves दारव कमण्डलुना that had his water pot placed
 on a stool of three sticks inserted into the corners of three
 wooden planks दारव from दार Three planks were joined together
 to make a triangular base In their corners a stick was fixed

बहिरुपपादितं ० स्थानं यस्मिन् outside which a place was found for his slippers (of wood). स्थूलेन दशासूत्रेण नियन्त्रिता पुस्तिकापुलिका यस्मिन्—that had his bundle of manuscripts tied by a stout rope made of the hems of garments. अध्यासितः रेकन्धः यस्य. इतरकरेण (दक्षिणेन करेण) गृहीतं वेत्रासनं (caneseat) येन. मस्करिणम्—*vide* notes p. 91. This clause gives a vivid and picturesque description of an ascetic and reminds us of modern *Gosavis* and *Sādhus*. उपगतम् when he came near. नगरस्य समीपे उपनगरम् (अव्ययोभाव). शून्यायतने in a deserted house or temple. उपनिन्ये presented. बहूलेन आलोकेन लिप्तं अन्तःपुरं वैः. राजतानि made of silver.

P. 46 ll. 12—23 नरपति...वाटिकाम्. प्रिय...कातरः afraid to go contrary to the request or love of a person dear to him. दक्षिण्यमनुरुध्यमानः following the dictates of courtesy. ग्रहण...समर्थः not able to get free from the (charge of) mean-mindedness if he accepted them. दोल्यमानेन—vacillating. The king was afraid that if he refused the present, he would offend the ascetic for whom he had high regard; but the king also felt that if he being a king accepted from a poor mendicant a gift, that would be an act deserving to be censured by the people. अति...निम्नः yielding to his own extreme goodness. सर्व...हेतुः the cause of the production of all rewards (goes with भक्तिः). शिव...फलानि It is our devotion to शिव that yields rewards that could not (otherwise) have been secured even in desires. येन since. समुच्छ्रितं श्वेतातपत्रं यस्य whose white umbrella was held high over him. समुद्व्यमानं (being waved) धवलं चामरयुगलं यस्य. The white umbrella and two chowries were indispensable insignia of royalty in ancient India. Compare 'अदेयमासीत् त्रयमेव मूढैः दक्षिणं चित्रमुमे च चामरे' *सु०* 3. 16. राजपुत्रैः nobles. अन्तरं distance. अस्मि...स्थित्यं another pupil coming towards (the king). He was other than the one that had come before with the five silver lotuses. अस्म...क्षेत्रेण to the north of this dilapidated temple of the Mātris. The Mātris are eight (or seven, according to others) divinities said to be the attendants of शिव. 'माक्षी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कीमारी चर्ममुण्डा च कालसरूपिणीति च ॥'. *vide* 'साक्षाज्जातमातृदेवता इव बहुवालकन्याकुला ननृतुर्बुद्धपात्र्यः' *हर्ष०* 4th c. and notes thereon. For उत्तरेण, *vide* notes p. 168.

P. 46 l. 24—P. 48 l. 3 अथ महतः...मकरोत्. The first sentence is अथ...भगवन्तं...भैरवाचार्यं ददर्श (p. 47 l. 32). महतः...मध्ये in the midst of a large crowd of pilgrims. कार्ष्णिक is derived from कर्षट् with the affix टङ् (कर्षट् चरति). स्वातम्—this and the following

adjectives in the accusative singular qualify भैरवाचार्यं below
 दत्ता अष्टपुष्पिका येन For अष्टपुष्पिका, *vide* notes p 46 पुष्पाणामङ्क
 मष्टपुष्पिका अनुष्ठित अन्निकार्यं येन कृत भस्मरेखापरिहारेण परिवर यम्
 that was surrounded by a circle of ashes परिहार a tract
 of common land round a village, hence, here 'a tract or
 circle' Compare 'धनु शत परिहारो ग्रामस्य स्वात्ममतन' मनु० ९ 237
 The com says 'परिहारोऽत्र मयादा' हरितेन गोमयेन उपलिप्तं तत्र तमिन्
 वितते (spread) कृष्ण मयसन्तम् under the guise (निम्न) of
 wrapping himself in a dark woollen blanket, he as though was
 practising residence (आवास) in the darkness of *patala* in the
 apprehension that he might have to enter into an *Asura* cavern
 For असुरविवर, *vide* notes p 90 *Patala* is the haunt of demons
 and sinners is supposed to be dark An असुरविवर must also be
 very dark if our explanation of it be correct He did not want
 to enter असुरविवर, but the poet fancies that he was familiarising
 himself with darkness because he feared that he might one day
 have to do so उन्मिषता निम्नन्तम् who covered his disciples with the
 flashing lustre of his body as twiny as lightning as though
 with red arsenic paste purchased by the sale of human flesh
 मन शिला is red and therefore would be like the glow of his
 body मन शिला costs money and so the question arises how the
 poor ascetic got it The words मदा क्रीतेन explain this They
 suggest that भैरवाचार्य was a शक्त, had offered human flesh to
 शक्ति and the पिशाच and thereby secured super human power
 Compare 'अपरत्र प्रवासनरपन्तिकुमारवक्रियमाणमहागामविक्रयप्रक्रमम्' ह्य० 4th
 उ० 7th para The शक्तस्य say 'अष्टम्या रुधिरमोर्भेमहामासे सुगन्धिभिः ।
 पूजयेद्भुजातीयैर्वल्गिभिर्मोर्चनं शिवार०' नदी सिद्धान् with his hair tied
 in a lump so as to peep upwards from a portion of which that
 was matted hung down the round globes of conch shell and
 his rosary beads, he seemed to be imprisoning the Buddhas
 conceited by the pride of knowledge and roaming overhead
 (in the sky) नदीरुप एव देश तस्मात् रुन्धमाना द्वाष्टाणां शतानां च
 गुटिका यस्मिन् प्रशस्ता शिखा शिखापाश The शिखा was long (like
 a cord) and ऊर्ध्वमद् hence the उत्प्रेक्षा 'वधन्तवि &c' For सिद्ध,
 see above p 83 The poet wants to suggest that he had secured
 superhuman powers (सिद्धि) which enabled him even to impris-
 on the सिद्ध धवला वनिषये शिरोरक्षा (hair) यस्मिन् (a / of यदना)
 यवमा ज्ञानम् in age he had passed beyond 55 years तस्मिन्
 शीयमाणः नदीरुपः हेरा यस्य the line of the hair on the
 front part of his head was faint owing to baldness We

expect खलत्वं (from खलति) for खलित्. 'शङ्खो निधी ललाटास्मि' अमरः. लोमशः (hairy) कर्णशङ्कुलिप्रदेशः (the outer part of the ear) यस्य. तिरश्चा...जनयन्तम् with his slanting forehead, mark, made with ashes, he led one to think that it was the white line of his skull-bone burst by the heat of the burnt *guggulu* repeatedly held over his head. It is better to read शिरोविधृत with some MSS. For ललाटिका, see p. 44. For the burning of *guggulu* in the temple of शिव and on the head, *vide* notes p. 105. Bones are white. The line of white ashes on the forehead is fancied to be the skull bone split up by heat. सहज...विभ्राणम् who had as though a single, long (आयामिनी) and unbroken (निरन्तरा) brow by the meeting together of his brows, as the part between the brows was contracted by the natural folds of the wrinkles on his forehead, the brow being tawny in colour. भ्रूद्वैः सङ्कोचितः कूर्चभागः यस्याः. 'कूर्चमस्त्री भ्रुवोर्मध्यम्' अमरः. वध्रुः भाः यस्याः. Between the brows there is ordinarily a part of the head. But as his forehead was deeply wrinkled, the two brows presented a continuous line. निरन्तराम् leaving no intervening space. ईषत् काचवत् काचरा कर्नीनिका यस्य the pupil of which was greenish like glass. रक्तापाङ्गाभ्यां निर्गतः अंशुप्रतानः यस्य from the red corners of which shot forth rays. मध्ये धवला भाः यस्य तेन भ्राता. These three qualify युगलेन. इन्द्रायुधेनेव—The rainbow also presents red and green colours and so his eyes are fancied to be इन्द्रायुध. Then there are two more उत्प्रेक्षाः. लोचन...लिखन्तम्—the idea is:—when he cast glances all round from his eyes that were white, red (in the corners) and greenish-yellow (in the pupil), he seemed to draw all round a large circle tinged with various colours. A मण्डल is drawn on the ground in worshipping a deity. Compare 'कुङ्कुमपङ्क्तानुलिप्ते मण्डलके...रक्तकमलपण्डेनार्च्यं ददौ' हर्ष ० 4th उ०, 4th para. सित...क्षिपन्तम् he seemed to scatter in all directions an oblation to शिव variegated with rows of white, yellow and red flags (or marks). That flags were used in the worship of शिव we see from the 2nd उ० 'सुरभिकुसुमधूपगन्धध्वजवलिक्विलेपनप्रदीपकवहुलां विधाय पूजाम्' (text p. 25). If we take पत्राका as meaning 'mark' (in a secondary sense), then there is a reference to an oblation of rice (which is white) smeared with red powder and yellow turmeric. Such oblations are even now placed where four roads meet. तार्क्ष्यतुण्टकोटियत् कुञ्जा अग्रघोणा (घोणायाः अग्रं or rather अग्रं चासौ घोणा च) यस्य the tip of whose nose was curved

explained as कृत्तदन्त) Rigveda IV. 30. 24. अखिल...मालामिव—The beads of the rosary looked like the pots for throwing up (उदञ्चन) the water (रस) in a well and the string of the rosary like the rope on which the pots are placed at intervals. He revolved the rosary in his right hand. A water-wheel also is turned with the right hand. अखिलस्य रसस्य कृपात् उदञ्चनं तदर्थं घटीयन्माला. The रुद्राक्षमाला also threw out all pleasures (रस) from his heart (which was concentrated solely on शिव). आ (ईषत्) पिङ्गलानि अग्राणि यस्य. कूर्चकलपेन by his thick beard. संमार्ज...निकरम्—the idea is:—a कूर्च (brush, peacock's feathers) is used in sweeping off a heap (निकरः) of dust (रजः); his beard that rubbed his chest is fancied as sweeping off रजः (passion) contained in the heart. रजः is one of the three Gopas according to the सांख्यस. It is रजोगुण that gives rise to काम and क्रोध and leads a person into sin. 'सत्त्वं लघु प्रकाशकमिष्टमुपहृम्भकं चलं च रजः । गुरु वरणकमेव तमः' सांख्यकारिका; 'अथ येन प्रयुक्तोऽयं पापं चरति पूरुषः । अनिच्छन्नपि वाष्पं य वलादिव नियोजितः ॥ काम एव क्रोध एव रजोगुणसमुद्भवः' गीता chap. 3. 36-37. निश्चितं full of (adj. of) ०देसं). ध्यान...दधानम्—the idea is:—By meditation he had acquired the illumination (ज्योतिः) of knowledge. Light (ज्योतिः) such as that of fire or the sun burns; what is burnt up becomes dark. The dark hair on his chest is fancied to be the effect of ज्योतिः which illumines his heart. ईपरप्रशिथिलेन धलिबलयेन बध्यमानं तुन्दं (उदरं) यस्य. उपचीयमानः (protuberant) स्फिक्कांसपिण्डकः यस्य. स्फिक् f. buttocks, hips. 'स्त्रियां स्फिक्ची, कटिप्रोथी' अमरः. पाण्डुरेण पवित्रेण कौमेण (linen cloth) आवृत्तं कौपीनं (private parts) यस्य. For कौपीन see above notes p. 198. सा...मण्डलितेन that was passed round (his body) while he sat in a dignified पर्यङ्क posture. When a person sits on his hams with legs cross-wise and a piece of cloth is firmly tied round his knees, loins and back, it is called पर्यङ्कबन्ध (Marathi जेठा' मारुन वस्त्रेण). वाण's description leaves no doubt about the meaning of पर्यङ्कबन्ध. But महिनाथ commenting on the words 'पर्यङ्कबन्ध-स्त्रिपूर्वकायम्' (कुमारसम्भव 3. 45) explains it as वीरासन and quotes two definitions of the latter, which do not agree with our explanation. Vide महिनाथ's comment. अमृतफेनवत् श्वेता रुक् (कान्तिः) यस्य (with योगपटकेन); ०फेनेन श्वेता रुक् यस्य (with वासुकिना). For योगपटक, see p. 26. For वासुकि being the rope in churning; vide p. 52. वासुकि must have been sprinkled with the foam of अमृत as it came out of the churned ocean. अप्रतिहतः (irresistible) अनेकमध्यानां प्रभावः तेन आविर्भूतः तेन. The poet fancies that the योगपटक encircling

his body was वासुकि manifesting itself through the irresistible might of the ascetic's incantations and then performing a प्रदक्षिणा round him. Even now it is believed that a मात्रिक can call out a serpent from its hiding place by the power of मन्त्र. The suggested meaning is that, as वासुकि is the king of serpents, the ascetic must have been a great magician indeed. Compare for the conceit 'सुधापनधवलेन तप प्रभावपुण्डलीकृतेन गङ्गास्रोतसेन योगपट्टेन विरचितवैद्यका' (text p 3 ll 29-30 above) अग्नितामसवत् सुवुमार तल यस्य जर्जरन्त तलम्—the idea is—the bright rays of his reddish soles spread on the surface (तल) of the earth (रसा). The poet fancies that he crushed the earth (with the rays) in his passion or zeal (रस) for bringing out the great treasures (supposed to be lying in the earth). The person who is believed to be able to see treasures hidden in the earth is called (in Marathi) पायाळु तोयेन धारित अत एव शुचि तेन (applies to both युगलेन and मिथुनेन) हस गतेन as though they were two हस that had come there in order to become familiar with the pilgrimage to holy places on the Ganges. He had often been to the holy Ganges and would again go there. Therefore हस (in the form of the wooden slippers) never left his feet. In the next clause the principal part is वैद्यकेन विशाखिकादण्डेन सततपार्श्ववर्तिना विराजमानम्—who had constantly at his side a bamboo विशाखिका staff. What विशाखिका means is not quite clear. Probably it is a staff the upper part of which branches off into two and forms a loop. Compare 'विशाखिकाशिखरनिखरुनालिकेरीफलवत्फलमयधौतोपानघुगोपताम्' वादम्बरी p 133 of P. The commentators of the वादम्बरी explain it variously as 'विशाखिका भूमिमुदयर्थमाद्रियमाणा लोहयष्टिरूपा शिखरभेदो वा,' 'विशाखिका खट्वाडुश, विशाखिका विशाखा सा तरोरवयवान्तरम्' शिखरे निखरति (imbedded) कुन्ना (curved) कालायसकण्टका (iron hooks) यस्य. Even now people in the Konkan use a staff that has a few iron hooks fixed at the top, which rattle when a man walks and frighten away reptiles. कण्टकेन applies to कुन्नेन also. An अड्डुश (goad) also has an iron barb imbedded in it. सब कुन्नेनैव as though it were a goad for driving away Ganesa who causes obstacles in the mastery of all the lores. It should be remembered that an elephant is controlled by a goad and that गणेश has the head of an elephant. विनायक is called विघ्नराज (he controls as well as causes obstacles). विनायक also presides over learning. The suggestion is—the ascetic had mastered

all विद्या; he had the goad-like staff always with him by way of a threat to गणेश if the latter wanted to cause any obstacle. वाण often uses विनायक for श्रेय. Compare 'अयमश्वसहचरो विनायकः' हर्ष० Sth ८०; 'अश्वमूर्तयो महाविनायकाभिष्टिताः' कादम्बरी p. 287 of P. The words सर्वे० would also mean 'with a goad that drives away the chief (विनायक) obstacles &c.' or 'with a goad that subdues (विनायक) and drives away the obstacles &c.' कुमारब्रह्मचारिणम् who had observed the vow of celibacy all his life from boyhood (i. e. he was a नैष्ठिकब्रह्मचारी 'a perpetual student' and not उपकुर्वाण). क्रुशः (thin i. e. restrained) क्रोधः यस्य. अक्रुशः (not thin i. e. great) अनुरोधः (complying with another's request, kindness) यस्य. 'अनुरोधोऽनुवर्तनम्' अमरः. अदीना (not wretched i. e. noble) प्रकृतिः (nature) तया शोभितम्. अदीन...शोभितम् (with महानगर 'capital') means 'adorned by noble ministers &c. or rich guilds'. प्रकृति means 'the constituent elements of a kingdom' or 'guilds of citizens.' 'स्वाम्यमात्यमुहकोदराद्गुणवानि च । राज्याङ्गानि प्रकृतयः पौराणां श्रेणयोऽपि च ॥' अमरः. क्षीर० quotes काल as "यत्कालः 'अमात्याश्च पौराश्च सद्भिः प्रकृतयः स्मृताः.'" There is another sense possible. प्रकृति means 'the base' or 'the original accent of a word.' Each word (whether single or compounded with another word) has generally only one उदात्त accent. If a word be compounded with another, it may lose its accent and take the accent for the whole compound as determined by the rules. There is a rule that 'when नगर is the second member of a समास, the first letter of the first member has the उदात्त accent, except when the first word is महत् or नवन्.' 'अमहन्नवन्नगरेऽनुदीचाम्' पा. 6. 2. 89. In महानगर, the first word is महत्; therefore नगर retains its original accent (प्रकृतिस्वर) and the first letter has not the उदात्त accent. Thus in महानगर the प्रकृति (स्वर) is अदीन (not low-pitched; but is high-pitched, as उदात्त is). 'उच्चैरुदात्तः' and 'नीचैरनुदात्तः' पा. 1. 2. 29-30. कल्प...च्छायम्—०राशिवन् सुकुमारा छाया (कान्तिः) यस्य (with भैरवाचार्य); ०राशिभिः सुकुमारा छाया (shade) यस्य (with मेरु). मेरु is shaded with the delicate leaves of the trees of paradise. ०रजसा पवित्रितं शिरः (head, top) यस्य. On the top of कैलास dwells शिव. Ho had bowed his head at the feet of the image of शिव. मा...यातन् followed by a crowd (गणः) of S'aivas (with भैरवाचार्य); peopled with the attendants (गणाः) of शिव. महेश्वरस्य इमे माहेश्वराः गणाः (प्रमथाः). 'सङ्घाते प्रमथे गणः' अमरः. सहस्रे प्रक्षालितं शरीरं येन; ०मेघ प्रक्षालितं शरीरं यस्य (with जलनिधि). The ascetic had bathed in numerous rivers. Numerous rivers

fall into the ocean बहु शुचिम् pure by residing in many holy spots (with भैरवाचार्य), pure with many holy तीर्थ situated on it (with प्रवाहम्) धाम place, dwelling तीर्थ तथ्यस्य the sacred place of truth कुशलस्य of welfare or prosperity पूतता holiness, शालेय शालीनताया the ricefield of modesty For शालेय, see p 116 and for शालीन p 57 स्थान सिते abode of all propriety or decorum आधार धृते support of steadiness आवर mine. निरुतन वीतुकस्य the house of admiration All admired him भारान रामणीयकस्य the garden of loveliness प्रासाद प्रसादस्य the palace of good-will (towards all) अगार गौरवस्य house of respect All respected him समान सौम्यस्य the conference of goodness सम्भव सद्भावस्य the source of amiability बाल कले the death of Kāl. He nullified the effects of Kāl the age of sin and discord. विरूपाक्षः = शिवम् दक्षि चान् he got up, as the ocean rises up on seeing the moon At moonrise, the waters of the ocean begin to rise in a tide प्रथमत उत्थित शिष्यलोक यस्य प्रत्युज्जगाम went forward to receive समर्पित श्रीपत्नीपायन येन who gave him the present of Bilva fruit 'विरचे शान्तिव्यशैक्षणी माहुरश्री फलवर्षि' अमर The विल्व tree is sacred to शिव बहुकृपात् समुद्रीय मान (omitted) गङ्गाप्रवाह तस्य हाद (roar) तद्वत् गम्भीरया For Jāhnu see p 84

P 48 ll 3-15 नरपति भजत मीला विलायमाण धवनिमा यस्य the whiteness of which increased through the joy he felt प्रत्यर्प वनानि—When he bowed, he cast glances from the whites of his eyes These resembled the silver lotuses that भैरवाचार्य had sent The poet fancies that he returned in the form of his glances the lotuses that he had received The only difference was that he returned many (as he cast many glances) while he had received only five हस्त प्रकाशयन् with his crest jewel dangling about on his forehead and having its rays shooting up he as though manifested the favour of Śiva by the appearance of a third eye उदना अश्व यस्य शिव has a third eye on the forehead The red jewel dangling on the forehead of the ling, when he bowed to भैरव, is fancied to be the third eye that appeared (उद्गम) just at that moment शिव favoured the king so much that he made him त्रिनेत्र like himself आवर्जित (bent down) कणपद्म तस्मात् पलायमाना मधुकरा यस्य When he bent down to bow, the bees ran away from his ear ornament of flowers शिवसेवया समुमूलिता अनेपपापत्वा ते सुच्यमान The dark bees look like sins (which are supposed to

be dark). दूरावनतः bending very low. अभिनवम्—his bow is called अभिनव (a new or unique one), because it is accompanied by all the wonderful results described above. शार्दूल...दर्शयत्—the ascetic desired the king to be seated on his own tiger skin. To seat a person on one's आसन is a mark of great respect and friendship. It shows that the person so treated is at least the equal, if not the superior, of the person so treating. उपदर्शितः प्रथमः (humility) येन. मत्तर्हस्य कलः गद्गदः स्वरः तेन सुभगा (with नदीम्); तद्वत् सुभगा (with वाचम्). मधुरसमयीम् full of sweetness (with वाचम्); full of sweet water (with नदीम्). प्रवर्तयन् making flow; uttering. नार्हसि...कर्तुम् you will please not ill-treat me on account of the misdeeds of other kings. His meaning is:—Other kings might not have reverence for holy ascetics like you and might sit on the seat occupied by you. But I cannot occupy that seat honouring you as I do; and I do not like such formal treatment from you. अशेष...गुरुः that the teacher (your reverence) so deals with me is the fault of the character of that wretched Lakshmi (royalty) that is looked up to by all kings or is the ill-natured-ness of Inere. All kings care too much for लक्ष्मी and become wicked through wealth. You think that I am also one of those kings and would take umbrage if you did not offer me your own seat. The usual meaning of उपेक्षित is 'neglected, slighted.' But that meaning does not suit the context. अभूनि...चाराणाम् this person (i. e. I) is not a fit subject for ceremonious behaviour (उपचारः). अल...मया enough of great restraint (i. e. formality). मनोरथशिष्यः a pupil in wishes (i. e. I desired to be your disciple). नोद्ध्वनमर्हति does not deserve to be trodden. परिजनेन उपनीते (brought). वाससि on a garment. अनतिक्रमणीय irresistible. अनुवर्तमानः acceding to, complying with.

P. 48 ll. 16—31 आसीने...मगात्. राजकेन सह सराजके (*adj.* of परिजने). अर्घ्यम् respectful offering of flowers, water &c. अर्घः पूजाविधिः तदर्थं द्रव्यं अर्घ्यम्. 'पादार्घ्यां च' पा. 5. 4. 25 (यत्). नृपमाधुर्येण हृतं (captivated) अन्तःकरणं यस्य. शशि...मलाः pure like the rays of the moon (with दशनदीपितीः); pure with the rays of the moon (with समक्तीः). शिवभक्तीः (*accu. plu.* of समक्ती)—if one were to worship शिव, then one's devotion would be illumined by the light of the moon that is on the head of शिव. अति...गौरवम् your very modesty declares the greatness (vast extent) of your qualities. The more the virtues that a man possesses, the

more modest does he become, as he comes to know of his defects. It is only those that are shallow that become puffed up. गौरव also means 'weight'. What is heavy makes the carrier bend down. सकल मसि you are a fit receptacle for all prosperity. विभ पक्ष्य your conduct (or undertakings) is quite in keeping with your greatness. जन्मन सेयेषु since my birth I never cast my eyes on wealth (i.e. I never paid any regard to it). स्वापतेय wealth from स्वपत्ति, according to '१२५तिथिवसतिस्वपतेर्देव' पा ४ ४ १०४ (पवि साधु पायेयम्। स्वापतेय धनम्। ति कौ) यत् मस्ति since I possess this poor body not sold for money that is the fuel to the fire of all sins. He says that he is master of his own body, poor though it be. All persons sell their bodies to others for amassing money. As fuel feeds fire, so money feeds sins. So be never cared for money. क is added to शरीर to indicate that he does not care much even for that body. कुत्सित शरीर शरीरकम् दुर्ग क्षराणि I have a few ill understood syllables of knowledge. Thus he speaks in great humility. भट्टारक *adj* venerable *m* god पुण्यकणिका particle of merit अन्—out of the things enumerated (by him) *viz* body, प्राणा, विद्या and पुण्य प्र ग्राह्याणि to be captivated by a few virtues (with मनासि), to be bound by a fine (प्रतनु) thread (with कुसुमानि). The comparison shows that the minds of the good are tender like flowers. विद्वत्समता highly thought of by the learned (with साधव), approved by the learned (with श्रद्धा) श्रवमाणा अपि even when merely heard (though not actually seen) साधव the good, grammatically pure (with words) सुषीरे विवरम् fame makes a hole (i.e. an impression) in a mind even though it be very steady. A hole (विवर) cannot be easily made on what is firm. विशत कल्दग्निना I, who was being borne away by the currents while with foam of curiosity that entered my heart, am now brought back by your auspicious self with your virtues. The idea is—so long not having seen you, my heart overflowed with curiosity to see you, but now that I see you, you occupy my heart and not mere curiosity about you. A stream he comes white with foam गुणगण is white like foam. A person who is borne away by a flood is brought back by ropes (गुणगण). If we omit सुखयति, then this passage becomes involved and difficult to explain. Then we must stop at कुर्वति and take विवर with विशत अनु प्रणयिन. In the case of the bodies &c of the Good, though they be dear to them, friends are the masters.

i. e. friends can dispose of the bodies of the good just as they like, though the good may love their bodies. Here अनुरक्त has to be taken in an unusual sense. It is not शरीर that is अनुरक्त. It is the good that are अनुरक्त so far as their शरीर is concerned. So अनुरक्त means 'प्रिय' here. The com. seems to read 'अनुक्तेष्वपि.' This is a better reading. The meaning then is 'friends are the masters of the bodies &c. of the good, even though it be not declared in so many words.' अने...गुरुणा on this my coming here I am placed in an enviable position by the teacher. He means:—the mere fact that on my arrival here I was treated so well by you has given me great pleasure and has raised me to an exalted position.

P. 48 l. 32—P. 49 l. 20 अन्य...कृपाणम्, तस्मै...निवेदितवान् the king placed himself, his harem, his servants, and his treasury at his disposal. Mark this use of the word निवेदितवान्. निवेद्यु to offer, to present. आत्मनिवेदन is the last stage in नवविधा भक्ति. 'श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् । अर्चनं वन्दनं दास्यं सख्यमारम-निवेदनम् ॥ इति पुंसार्पिता विष्णौ भक्तिश्चेन्नवलक्षणा ॥' भागवतपु० 7. 5. 23-24. For two कृ, see above notes p. 180. धनो...स्वित्ता high-mindedness surely withers away, like a creeper, by the heat of wealth. अहं is used here in the sense of 'excessively' or 'surely.' खयो...तेजस्विता The brilliance that we possess is like that of fire-flies, scorching no one else. अ...तापिन् not causing harm to others (with भैर०); not setting on fire any other thing (with खद्योत). Fireflies have a centre of light in their bodies, but it does not burn anyone. भैरवाचार्य says he prefers to have the तेजस्विता of moneyless asceticism, which has no power to hurt others and which is purely spiritual; while the तेजस्विता of wealth has great potentialities for evil. राजनं = पाशं. भूतेः = ऐश्वर्यस्य. तेनैव क्रमेण as before, as was his wont. श्वेत...वृत्त wrapped in a white piece of cloth. मल्लराक्षसः the ghost of a wicked मल्ल, who, when living, used to commit sins such as carrying away the wives of others and the property of Brāhmanas. 'परस्य योषितं हत्वा मल्लस्यमपहृत्य च । अरण्ये निर्जले देशे भवति मल्लराक्षसः ॥' याज्ञ० 3. 212. अपहृतं कर्पदावच्छादनं यस्य (adj. of परिवारात्) from which the covering of cloth was removed. परिवारः sheath. आचकर्प—the object is कृपाणम् (l. 20). शर...नीतम् as though it were the autumnal sky turned into a solid mass. The author indulges here into many उद्देश्याः to convey the clearness, brightness and ableness of the sword. पिण्ड also means 'steel.' 'लोहो-

वीक्षणं पिण्डं कालायमायसी' अमर The *com* explains 'पिण्ड' as 'शस्त्रम्' (weapon) and quotes the above words of Amara in support. The sky is clear and bright like a sword in autumn कालिदी जलम् as though it were the stream of the Jumna with the water benumbed (i.e. not allowed to flow). The waters of the Jumna are dark and hence the उदयश्वा नन्दक गतम् as though *Kalya* irritated by *Krishna* had assumed the form of a sword for conquering (i.e. surpassing) *Nandaka* (the sword of Vishnu). For नन्दक, see p. 88 and for कालिय p. 143. The serpent कालिय was dark. लोक तितम् as though it were a piece of cloud at the time of *Pralaya* fallen from the sky manifesting a heavy down-pour of water for the destruction of the world. प्रवाशित धाराणा आसार येन 'धारासम्पात आमार' अमर प्रवाशित धाराया सार (बल) येन that manifests the strength of its edge (with the sword). Or we may dissolve as प्रवदित धारा एव आसार येन. We speak of the 'water' of the edge of a sword काल time dark. A कल्प is a period of 1000 महायुग and equal to 4320000000 human years. It is equal to a day of ब्रह्मा, the night being also of the same duration. At the end of one कल्प the whole universe is dissolved and merges in the supreme spirit and remains there for one कल्प and is then again produced. Note भगवद्गीता ८ 17-18. At the time of कल्पांत or प्रलय, it was believed that the 49 winds began to blow, the twelve suns rose and dark clouds called पुष्कर and आवतक enveloped the sky. Compare 'महाप्रलयेषु प्रलयपयोदा प्रलयदुर्दिना भकारितदशदिश द्वावयति भुवनात्तराणि' कादम्बरी p. 125 of P. The sword also manifests its धारासार for destroying people इदममान विष्णु दत्तमण्डल दक्षिण इदं हिंसाया as though it were the laugh of destruction showing a terrible circle of teeth. In laughing one shows one's teeth हिंसा (killing beings) if personified, must have terrible teeth. The sword was bright like a laugh (but of हिंसा, because it killed). The sword also had terrible दन्त (indentations) हरि ग्रहम् as though it were the stout arm of Hari holding fast मुष्टि कृत इदं मुष्टिग्रह येन that tightly clenched the fist (with बाहुदण्ड) कृत इदं मुष्टिग्रह यस्य the hilt of which was firmly held (with वृषणम्), also 'that firmly seized the demon मुष्टि' मुष्टिक was a demon killed by वलराम who is supposed to be an incarnation of Vishnu. Compare 'केशव धृतहलधररूप जय नगदीश हरे' गीतगोविंद. For मुष्टिक see भागवतपु० 10 44 24 सकल भूमेण capable of destroying the lives of all the worlds. This applies both to the sword and to कालवट कालक

is dark. *Vide* p. 2. कृतान्त...घटितम् as though manufactured of steel heated by the fire of the wrath of Yama. It was not ordinary fire that heated the steel going to make up the sword. In order to make it most destructive, it was heated in the fire of Yama's wrath. अति...कणन्तम्—A very irritable (तीक्ष्ण) man may fly into a rage even when merely touched by the wind. A very irritable person is popularly said to be one who quarrels with the wind. The sword having a very fine blade sounded when the wind blew upon it. मणि...पाटयन्तम् under the guise of its reflection falling on the jewelled pavement (कुट्टिमः-मम्) of the hall, it (sword) as though cleft itself in two. 'कुट्टिमोऽस्त्री निबद्धा भूः' अरि...धारम् the edge of which looked indented (करालित) with the rays (shooting from it) as though they (rays) were hair sticking to it at the time of cutting off enemies' heads. कराल means दन्तुर. The rays look like so many दन्त of the sword. 'करालो दन्तुरे तुङ्गे' अमरः. करालिता (uneven, jagged) धारा यस्य. सुदु...दिवसम् that as if cut into pieces daylight that was crushed by overspreading (धुरित) it with the circle of its radiance flickering again and again like flashes (उन्मेषः) of lightning. ज्वरितः आतपः यस्य (adj. of दिवसम्). The flashing light of the sword blade spread through and through over daylight and thus seemed to cleave it asunder into portions. Remove the comma after अतपम्. कदा...रात्रेः a glance as though of the night of destruction. रात्रि is dark and so the sword is said to be its कदाधु. काल also means 'dark'. This and the following clauses are intended to convey the terrific aspect of the sword. उत्पल is a blue lotus. Hence the sword is said to be the ear lotus of Death. ओङ्कारमिव—The syllable om precedes the study of the Veda. It is a mystic syllable credited with supernatural powers and is symbolical of Brahma itself. So the sword was the essence or centre of cruelty. Compare 'सत्यस्य शनैः शनैरोङ्कारमिव कुर्वाणे' ह्ये० 4th उ० and the notes thereon. Note 'एकाक्षरं परं ब्रह्म' मनु० 2.83. अलङ्का...कारस्य—It was an ornament to arrogance i. e. whoever had the sword could afford to be arrogant. कुलमित्रं family friend i. e. friend of long standing. देहं दर्पस्य—it was pride incarnate. अपत्यं मृत्योः—it possessed the qualities of Death, as a child is endowed with the qualities of its parent. आग...लक्ष्याः it was the way by which लक्ष्मी came i. e. it helped in securing wealth (and kingdom). निर्ग...कीर्तेः—it was the way by which fame went out into the world i. e. the sword would enable one to do heroic deeds whereby one's fame would spread in the world.

P. 49 ll 21—26 अवति मेदिनीम् आयुध लिङ्गनिव he seemed, under the guiso of his reflection, as though embracing it out of affection for it (or out of his love for weapons of all kinds) The king was reflected in the bright sword blade. The poet fancies that the king embraced it out of love for it. पर विदग्धमपि though it is ill mannered (or proud) enough to scorn accepting another's property The words may also mean 'ignorant of the humiliation in accepting another's property' But as here the emphasis is laid upon the word व्यतिक्रम, so अवज्ञा also must be understood in the sense of 'disregarding' सुम्नद्रिष्ये in your case वचन रितुम् to commit (to be guilty of) the crime of disregarding your words (request) The words referred to are 'भवद्भुजयोर्व्यो गृह्यमान' साधयाम् is used in the sense of 'गच्छाम्,' which latter is not used, as it was believed to be an inauspicious word indicating 'perishing' प्रकृत्वा रागी by nature loving the heroic temper

P 49 l 27—P 50 l 10 अथ इति उपहरे in secret उपहर a lonely place उपग्रहेण यथा स्वात्तया सोपग्रहम् in a conciliatory tone, with a request स्वार्था भव्यानाम् The dispositions of the good are careless of their own interests but vigilant in obliging others For मध्य, compare the first verse of the 8th उच्छ्वासम् 'देवेनापि नियते भव्यानां पूषसेवैव' भवादृशा वार to such as you the sight of suppliants is a great festival requests (preferred by the needy) are a means of giving pleasure, acceptance of gifts (by others) is an obligation The idea is that great persons like पुष्पभूति are pleased (आराधय) when requests are made to them great persons feel obliged when the gifts they offer are accepted by others भैरवाचार्य wants the king's help in a perilous undertaking and so makes this highly flattering introduction भूमि धीयसे you are the centre of all men's hopes therefore you are addressed (by me) He means that all men hope to fulfil their desires through your help महाकालहृदय नाम यस्य महाकाल is शिव As to the wonderful power ascribed to mantras, vide pp 54-55 वृष्णा स्रग्वरानुलेपा यसिन् (adj of आकल्पेन)—in which the garland garment and ointments were all dark. आकल्प decoration, equipment कल्पकथितेन as declared in the ritualistic works (of the Sāṃya sect) 'इतिकर्तव्यकलापोपदेशको ग्रन्थ कल्प' स० अपकोट्या by muttering (the mantra) a crore of times पूर्व वृत्ता कृतपूर्वा, वृत्तपूर्वा सेवा येन म ंसेव वेतालसाधन अवसाने (अते) तस्य सिद्धि complete attainment of that mantra ends with

so subduing of a goblin. वेतालः ghost occupying a dead body. त्वं...कर्मणे you are quite a match for that deed (i. e. you will be able to achieve this). अलं in the sense of 'being sufficient for a thing or able to do a thing' governs the dative. 'नमः—स्वस्तिस्वाहास्वधाऽलंबपद्मयोगाच्च' पा. 2. 3. 16 (अलमिति पर्याप्त्यर्थग्रहणम् । देवेभ्यो हरिरलम् । सि. कौ.). गृहीतः भरः येन त्ववि...भरे when you undertake the responsibility. भवन्तमुपतिष्ठते who waits upon you (who brought the silver lotuses). The Ātmanepada is in accordance with the वार्तिक 'उपादेवपूजासद्वृत्तिकरणमित्रकरणपथिविति वाच्यम्' (on 'उपान्मत्रकरणे' पा. 1. 3. 25). द्राविडः inhabitant of the द्रविड country. द्रविड was roughly between the कृष्णा and the कावेरी. Its capital was काञ्ची. यदि...मन्यसे If you approve. दिङ्मागः दिग्गजः तस्य हस्तवद् दीर्घः. गृहीतः अट्टहासः येन. नीयतामयं निद्रा...बाहुः let this arm (of yours) be made a holt of one of the quarters for one night i. e. you must guard one of the (four) quarters on one night (that I shall appoint). The student will find that the king and the three others mentioned here guarded the four quarters while भैरवाचार्यं was engaged in grim rites. कृतं वचः येन—when he had finished his words. अन्ध...प्रकाशः (delighted) like one in darkness that sees a light. प्राप्तः उपकारस्य अवकाशः (opportunity) येन—The king had been obliged by the ascetic who had made him a present of the sword called अट्टहास and of several silver lotuses. The king desired to oblige the ascetic in return. And this was the first opportunity he found to do so. अनेन...वेमि I look upon myself as accepted by you (as yours) by this task (निदेशः) which is shared by me in common with your pupils. कृतः परिग्रहः (स्वीकारः) वस्य. निदेशः order; appointed task. व्याहृतं utterance. सङ्केतः an appointment; a place of meeting. अस्तिपक्ष dark fortnight. The 14th day of the dark fortnight (particularly of माघ) is sacred to शिव. इयत्तां वेलायां at this hour or at such an hour.

P. 50 ll. 11-23. अथाति...तमुद्देशम्. शैवेन...दीक्षितः being initiated into the S'aiva ritual. नियमवान्—observing a fast (or other rules of a दीक्षा). कृतः अधिवासः यस्य—on which purificatory ceremonies were performed. अधिवासः or अधिवासनम् application of scents and perfumes 'संस्कारो गन्धमाल्याद्यैर्धः स्यात्तदधिवासनम्' अमरः. But बाण immediately afterwards says 'समाहित...पूजम्.' So अधिवास must be taken in the sense of 'preliminary consecration of an object of worship with suitable mantras before the commencement of a sacrifice.' 'अधिवासो नियमदिवसादाद्येऽहनि यथाशास्त्रं विधिना

मन्त्रन्यासादि' स० सम्पादिता गंध.. मात्वादिना पूजा यस्य The next sentence is ततः परिणते दिवसे एकाकी नगराजिरगात् परिणते दिवसे when the day came to a close केनापि दिक्षु when the regions put on a rosy hue as though someone had made offerings of blood for the purpose of securing success in his undertaking कृत रुधिरवलि विधानं यासु. The natural redness of the regions in the evening is fancied to be due to the offerings of blood रुधिर . दीधितिषु when the rays of the sun hung down as though they were the tongues of goblins greedy (लम्पट) for the offering of blood Blood is scattered about to propitiate वेतालाः लम्बमानासु applies to 'tongues' also, as they also loll out when greedy रुधिर लम्पटासु may apply to the rays of the sun 'That are greedy (i.e. that fall upon) for red offerings' (smeared with red powder) Such offerings are placed on roads in the evening नरेन्द्रा सवितरि when the sun, that resorted to the west, as though himself desired to do duty as a guardian of the quarters out of affection for the king The king had been asked to guard one direction The sun set in the west The poet fancies that the sun, seeing that his friend (the king) was to be दिवपाल, himself wanted to be दिवपाल and so resorted to the west गृहीता अपरदिश (west) येन, गृहीता अपरा (another, other than the one the king would accept) दिक्षु येन यातुधानी = राक्षसी The long and dark shadows of trees looked like demons पाताल . मण्डलेषु—It was believed that demons infested पाताल, stalked abroad at night and caused obstacles to यज्ञ पाताल is also supposed to be a region of darkness पाताल—this applies both to दानवेषु and मण्डलेषु नभसि गणे when the clusters of stars formed groups in the sky, as though they desired to witness the terrible rite On कृष्णचतुर्दशी the night is very dark and so the clusters of stars appear very clear Sight-seers gather together in small groups रौद्र कर्म may also mean 'rite of which the देवता is रुद्र (i.e. शिव)' विगाढा dense deep विगाढाया दृढ्यान् in the depth of night i.e. when the night had advanced a great deal सुप्ता जना यसिन् (adj. of निशीथे) निशब्दस्तिमिते noiseless and motionless निशीथे at midnight 'अर्धरात्रिनिशीथौ द्वौ' अमर वञ्चयित्वा deceiving i.e. eluding वागवरे स्फुरन् त्सर (hilt) यस्य (adj. of राजा) उत्खान drawn विसर्जिता यष्टि by the spreading radiance of the sword, his whole body was concealed as in a blue silken robe for fear that he might be seen. The king wanted to go unobserved The dark hue of his sword

surrounded his body as in a dark robe and effected his object. अनादिष्टा अपि although not ordered by him. पृष्ठतः...कर्णन् in the shape of the rows (*lit.* braids) of bees pursuing him on account of the fragrance (of his body) he dragged behind him by the hair success in the rite. The dark bees resemble the dark braid of a woman. The bees came behind him. The poet fancies that he seized by the hair कर्मसिद्धि and dragged her behind him (made her follow him), the suggestion being that it was a foregone conclusion that the undertaking was to be successful. उद्देशः spot.

P. 50 l. 24—P. 51 l. 6. अथ...भूमिम्. The first sentence is अथ प्रत्युज्जमुस्ते त्रयः...दीदिम...स्वामिनः (p. 51 l. 1) निवेदितवन्तश्चात्मानम्. द्रोणि...सौप्तिके like the son of द्रोण (i. e. अश्वत्थामा), कृप and कृतवर्मन् in the night attack. सुप्तेषु भवं सौप्तिकम्. The reference is to the सौप्तिकपर्व of the महाभारत. While कृप and कृतवर्मा lay under a न्यग्रोध tree at night towards the close of the great war, अश्वत्थामा saw an owl killing crows at night when they were asleep in their nests. This suggested to him a night attack on the Pāṇḍava camp. कृप and कृतवर्मा followed him. अश्वत्थामा entered into the camp and stationed the other two at the door. He killed almost all and those that ran towards the door were killed by कृप and कृतवर्मा. सज्जताः wearing armour. गृहीतः विकटः (frightful, gaudy) वैशः वैः. क्रियमाणः मन्त्रैः शिखावन्धः येषाम्. कुसुम...चरणैः—bees hovered over the flowers they wore in their top-knot and hummed. The poet fancies that the humming was the reciting of *mantras* and the dark bees were themselves the knot of their hair that was being tied to the accompaniment of mystic *mantras* (in order that they may come unscathed out of the perilous undertaking). उष्णीष...मूर्धभिः on their heads they wore turban wraps that were tied in a knot in the form of a large *svastika* on the middle part of their forehead, as though they wore sectarian marks (on the forehead). ललाटमध्ये घटितः (formed) विकटः स्वस्तिकाग्रन्थिः वैः. We rather expect स्वस्तिकग्रन्थीन्. स्वस्तिक is a mystical figure and so the author indulges in the उद्देशा 'महामुद्रावधानिव.' The *svastika*-like knot of the turban on the forehead seemed to be some mystic मुद्रा on the forehead. For another meaning of मुद्रा (which also may be applicable here) see p. 46. The figure of स्वस्तिक due to wrapping of the turban looks like the intertwining of the hands and figures practised in worship. 'अन्योन्यप्रयिताहुष्टा प्रसारितपराहुली । महामुद्रेयमुदिता परमीक्षणे बुधैः ॥'. एकत्रयविवरे विवृतं

(spread, stretching) विमल दत्तपत्र (ear ring) तस्य प्रनालोकलेपेन धवन्ति यपोर येवाम् (adj of मुखे) आपिबन्त — governs अन्धकारम् as its object निशा रंया from the desire to thin the (numbers of) goblins निशानराणां अपचय (reducing) शवर्षा इदं शवरम् If they swallowed up the darkness of night, the goblins would vanish अचष्टाचष्टया ग्ना by the very clear brilliance गो रूपा अनोक्त as though with *gorochanā* (yellow pigment) over which *mantias* were muttered For गोरोचना *vide* notes on रोचना p 114 स्व. खिडान् brandishing sharp swords in which their images were reflected, they seemed to make offerings of human beings for the success of their undertaking The images reflected in the bright sword blade are fancied to be human beings killed by the sword blade for ensuring success निखिडस्य अश्व तेषां सन्तानेन सीमन्ति तिमिर यस्या (adj of त्रियामाम्) निखिडान् पादयन्त — the idea is — by the rays of their swords they (being three) parted (सीमन्ति) the darkness of night into three parts The poet fancies that they cut up the night into three parts in order to guard their several regions Read खण्डे for खण्डे सार्धं ध्वजन्त with their shields that had crescents on them and had flashing on them star like silver knobs, which (shields) looked like pieces of night sheered (निहृत्त) by the sharp edge of their swords they seemed to create another night all of a sudden In a night there is generally the moon, on that particular night there could be no moon as it was कृष्णचतुर्दशी Their shields had bright crescent shaped figures कलधौत gold or silver 'कलधौत रूप्यहेम्नो' अमर ष्वलि एव तरल तारागण येवाम् Stars twinkle in the night on the shields there were star like silver patches The shields were dark For these three reasons the poet fancies them to be pieces of night They walked in a line holding their dark shields, and so the author fancies that they created another night For बुद्बुद (a sphere or knob) compare 'परिणतवराट्पयन्ति बुद्बुदार्धचन्द्रखण्डखचित (ध्वज)' काद० p 224 बाधनशृङ्खलाबलापेन निधमित (fastened) निविड (thick or close fitting) निष्प्रवाणि (new unbleached cloth) येवाम् 'अनाहत निष्प्रवाणि' अमर (छद क्षालन भोगश्च आहनन तद्रहितमनाहतम् क्षीर०) 'निष्प्रवाणिश्च' पा 2 2 160 (कवभावोऽत्र निपात्यते । प्रवाणी तन्नुवाय-शलाका । निर्गता प्रवाणी अस्य निष्प्रवाणि पट । समाप्तवान नव इत्यर्थे । सि कौ) बद्धा असिधेनु ये that had daggers fixed (in their waist belt) निवे त्मानम् they announced themselves तान्—this and the following adjectives in the accus sing (f) qualify अभूमि बलि

दिग्भागतया the regions being filled with the smoke of *guggulu* and incense that was overspread with the light of the lamps (that were lit in worship). विश्विष्य...निशामिव—the idea is:—white mustard was being scattered in all directions for protection from evil spirits. The poet fancies that the smoke of गुग्गुलु and घृत् looking glossy on account of वलिदीप was really the night running away, having its darkness half burnt by the mustard seeds. One whose limbs are half burnt runs away (not one who is completely burnt). For white mustard, see p. 114. समुपकल्पितानि (got ready) सर्वाणि उपकरणानि यस्याम्. साधनभूमिः place of accomplishing an object by magic i. e. cemetery.

P. 51 ll. 7—22 तस्यां च...कृतवान्. The first sentence is तस्यां च...भैरवाचार्यमपश्यत् (l. 18). कुमु...धवलेन as white as the pollen of कुमुद (white night lotus). दीप्ततरः तेजःप्रसरः यस्य whose radiance was very much aglow. Remove the comma after प्रसरम्. पृथु...सवितारम् like the sun in autumn surrounded by a broad halo (परिवेशः). In शरद्, the sun's disc is clear and not clouded (as it often is in summer). भैरवाचार्य looked like the sun and the circle of ashes like the halo. मध्य...मन्दरम्—भैरवाचार्य looked like the मन्दर mountain and the circle of ashes like the whirlpool of the milky ocean. For मन्दर see the churning handle, vide p. 52. रक्तानि स्रक् अश्वरं आभरणानि च यस्य (adj. of शवस्य). उत्तानशयस्य lying on its back. जातः जातवेदाः अग्निः यस्मिन् (adj. of मुखकुहरे). प्रारब्धं अग्निकार्यं येन. भैरवाचार्य sat on the chest of a corpse and offered oblations to fire kindled (by magic power) in the mouth of the corpse. कृष्णः अङ्गरागः (unguents) यस्य. कृष्णः प्रतिसरः (amulet) यस्य. 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे !...आरक्षे करसूत्रे च' मेदिनी. कृष्ण...नयन्तम् under the guise of the oblation of black sesame, he seemed as though annihilating the defiled atoms that were the cause of his being born a man, with the desire of becoming a विद्याधर. The black sesame are fancied to be the atoms that go to make up the human body. They are supposed to be कलुषित (defiled) as compared with the constituents of the body of विद्याधर. The त्रिलो being कृष्ण, the atoms are said to be कालुष्यपरमाणुः. आहृति...दीपितिभिः with the rays of his nails that were scattered about when he offered the oblations, he seemed to cleanse the fire that was polluted by contact with the mouth of a corpse. The bright rays resemble water used for cleansing. धूमेन आलोहितः (slightly red) तेन. क्षतजं blood.

The glances of his red eyes are fancied to be offerings of blood ईष्य विवृण (open) अधरपुट तेन प्रवृत्तानि सितानि दशनशिखराणि यमिन् (*ady* of मुखेन) दृश्य पद्मिना इव—the white tips of his teeth are fancied to be the lines of the syllables of the *mantras* he was muttering होम यवाः—the lamps that were lighted near him were reflected in the perspiration due to his efforts in offering oblations The poet fancies that he burnt his body with those lamps to ensure success बहुयुगेन consisting of many threads (with ब्रह्मयज्ञेन), of great efficacy (with विद्याराजेन) विद्याराज is a particular *mantra* बहुयुगेन may also mean 'repeated many times' (with विद्याराजेन) There is another sense suggested ब्रह्मयज्ञ is the work of वादरायण dealing with the Vedānta philosophy ब्रह्मविद्या is the king of विद्या (विद्याराज) Compare गीता १२ 'राजविद्या राजगुह्यं पवित्रमिदमुत्तमम्' शातक्रन्वीमाशान् the quarter of Indra (i.e. the east) For the guardians of the eight quarters, see p. 140 ईश्वरीम् the north presided over by बुधैः प्राचेनसीम् west presided over by प्रचेतसः (i.e. वरुण) वैष्णवम् the quarter marked with the constellation of निशङ्कु i.e. the south निशङ्कु was father of हरिश्चन्द्र He wished to go to heaven with his mortal body He went to his family priest वसिष्ठ who declared it to be impossible He then went to वसिष्ठ's sons who also rejected his proposal निशङ्कु then went to विश्वामित्र who raised him towards heaven, when Indra refused to admit him and made him fall headlong Then विश्वामित्र called upon him to stay where he was and created new worlds, नक्षत्राः &c The gods intervened and made विश्वामित्र's creations as eternal as those of ब्रह्मा and निशङ्कु blazed forth as a constellation *Fide* रामायण बालकाण्ड 57-60 Compare 'निशङ्कोरिवोमयलोकम्रष्टस्य नक्षत्रैर्दिवमवानिशरसस्तिष्ठत' हर्ष० 7th उ०, 'सुरलोकमारोहत्तस्त्रिशङ्कोरिव कुपितशतम खड्गहारनिपतिता राजलक्ष्मी' कादम्बरी p. 8 of P The author avoids the use of the words दक्षिणा दिक्षम्, as they are inauspicious.

P 51 l 23—P 52 l 14 एव पातयत् दिक्पाल चार्यैः while शैरो fearlessly performed his terrific work, being inside the cage of the arms of the four guardians of the quarters (viz. the king and the three others) अति कौणपेषु when the demons causing obstacles, after making much noise for a long time and after having found that their efforts (to frighten the guardians and cause obstacles) proved futile, became quiet (i.e. vanished) 'राक्षस कौणपः कथ्यात्' अमर (कुणपमत्ति कौणप) गल समये when mid-night had just passed मण्डल रेण not far to the north of the

circle (of ashes in which भैर० was sitting). प्रलय...दीर्घत the earth was rent open, as though exhibiting a chasm of the jaws of the Great Boar at the time of *pralaya*. For प्रलय see above p. 210. The demon हिरण्याक्ष, on the strength of a boon from Bramhā, became insolent and carried the earth into the ocean. Vishnu assumed the form of a hoar and brought it up. See भागवतपुराण 3rd स्कन्ध chap. 13-19. Compare 'येन प्रलयवराहघोणाभिघातभीता भूतधात्री... सागरमवतीर्णा' कादम्बरी p. 124 of P; 'वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना । केशव धृतसङ्कररूप जय जगदीश हरे ॥' गीतगोविन्द. The next sentence is सहसैव...तस्मात् विवरात्...कुवलयदयामलः पुरुष उज्जगाम (p. 52 l. 6). आशावारणैः (दिग्गजैः) उत्क्षिप्तः (tossed up, uprooted). आ...स्तम्भः इव as though he were the iron post for tying elephants. 'आलानं दन्धस्तम्भे' अमरः. The post is fixed in the earth. As the पुरुष was dark-coloured, formidable and suddenly rose up from the earth, he is fancied to be आ...स्तम्भ. महावराह इव धीवरं स्कन्धपीठं यस्य (adj. of पुरुषः) whose square shoulders were stout like those of the Great Boar. नर...द्भूतः—By the contact of महावराह with the earth at the time of raising it up out of the ocean, a demon was born of the earth, named नरक. He was very powerful and deprived अहम् of his umbrella, took away the ear-rings of अदिति. 'यदाहमुद्धृता नाथ स्वया सकरमूर्तिना । त्वत्स्पर्श-सम्भवः पुत्रस्तदायं मयजायत ॥' विष्णुपुराण 5. 59. 23. The पुरुष also rose from the bowels (गर्भात्) of the earth. Compare 'पुरा महावराह-सम्पर्कसम्भृतगर्भया भगवत्या भुवा नरको नाम स्रुनुरसावि रसातले' हर्य० 7th उ०. बलि...पातालम् he seemed to be the demon Bali rising up after cleaving asunder *Pātāla*. When Bali became very powerful, Vishnu assumed the form of a Brāhmaṇa boy and begged of him land measuring his three steps. Then Vishnu assumed a universal form, covered heaven and earth in two steps and placed the third on Bali's head and sent him down to पाताल where he is supposed to reign even now, as he is one of the seven चिरजीविन्स. Vide भागवतपुराण 8th स्कन्ध chap. 20-23. Note 'तावत्सु-तलमध्यास्तां विश्वकर्मविनिर्मितम्' chap. 22. 32. उपरि उवलितः रत्नप्रदीप यस्य. Remove the comma after अग्रदीपः. As his body and hair were dark, he is said to be a mansion of sapphire. As he had a brilliant मालती wreath on his head we have the words उपरि... दीपः. Jewelled lamps are lighted in palaces. शिन्ध...मौलिः the top (मौलिः) of whose head was charming with glossy, dark, thick and curling hair. उन्मीलन्ती (gleaming) मालतीमुण्डमाला यस्य. गद्गदः... मदेन by his gurgling (faltering) voice and his naturally red

eye, he seemed as though drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice. 'मत्ते शीणोक्तक्षीया' अमर. वरगद गलदाम यस्य whose necklace dangled about his throat. For व added to बहुव्रीहि compounds, *vide* p. 12 वर पद्मयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters. वृग्मस्य श्व आमा ययो वृग्म frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now साद्र देश with the irregularly made marks of moist (साद्र) sandal paste, he seemed to be a part of the autumnal sky, variegated (शारित) with pieces of very white clouds. 'अविद्यमाना व्यवस्था येन ते अव्यवस्था सासवा ते' For सासव, see p. 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद्. शारद (शरद इदं) आकाशं तस्य श्वदेश. For चण्डातक, see above p. 69 क्षामतरीरुन बुद्धि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though supported from behind by शेष. The idea is—over his चण्डातक, he had firmly tied his waist with the coils of a long white piece of cotton cloth which he used at the time of taking exercise. A portion of that cloth remained, which he allowed to reach the ground behind him. Being white it resembled the serpent शेष that is also white. शेष also is धरणीतलम् : i.e. it supports the earth. 'फाली कक्ष्यावध' स० 'फाल पुंसि महादेवे कालिन्दीभेदनेपि च । जीव सीरोपकरणे त्रिषु कार्पासवाससि ॥' मेदिनी शिरो स्थूलौ ऊरुदण्डौ यस्य भूमि पदानि he planted his steps slowly as though he feared that the earth would break (if he walked faster). निभर गुरु heavy with great pride. A शैल (mountain) also is heavy (गुरु) मुहुमुहु दाङ्कारै by the terrible and twanging slapping (with his hand) of his left arm that was doubled (द्विगुणित) on his chest and of his right thigh, put forward slantingly and thus appearing to be coiled up. दाङ्कार is an onomatopoeic word. It is better to read चण्डास्कोष्म. The पुरुष smote loudly his left arm doubled on his chest and his right thigh with his hand. This is a characteristic action for wrestlers and is a sort of

challenge. कर्म...कुर्वन्—The noise made by the slapping was so terrific that it seemed as though the पुरुष sent down निर्घात for hindering the rite on which भै० was embarked and as though depriving the mortal world of one organ (i. e. of the sense of hearing). The noise of the आस्फोटन was deafening. निर्घातः 'noise of contending winds in the sky; a whirlwind.' 'पवनः पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घातः स च पापो दीप्तविहगरुतः ॥' बृहत्संहिता 39. 1. कुवलय is a blue lotus. नर...भारत्या in a voice as terrific as the echo (निर्घोषः) of the roar of the Man-lion. This is a reference to the 5th incarnation of Vishnu when the latter tore off with his nails the chest of हिरण्यकशिपु. विद्या...कामुक confident lover of विद्याधरी. This is said in derision भैर० wanted to be a विद्याधर and believed that he would become one by the successful performance of the rite he was engaged in. The emphasis is on the word अद्वा, the idea being 'you are sure that you would be a विद्याधर, but I shall show that your belief is worthless.' किम्...रूपसि Is this pride due to (the possession of) a little knowledge or the arrogance due to being helped by friends that without making an offering to this person (i. e. myself) you desire success (in this rite) like a fool? एतावता कालेन during all this time. क्षेत्राधिपतिः lord or tutelary deity of a place. अस्त्र...देशस्य (to be connected with पतिः) of this country that is styled (श्रीकण्ठ) after me. लब्धः व्यपदेशः (नाम) येन. नागोद्गम्—even now the belief in the existence of guardian नाग presiding over various places is very common. अग्नि...गगने what power have the planets to move in the sky against my will? Even the planets cannot act against his wishes. What of भै० who wanted to go to heaven as विद्याधर? भूनाथो...क्रियते Though a king, he is no king and is wretched since he is made a tool by vile S'aivas like you. 'निहीनोऽपसदो जाल्मः' अमरः. The word अपसद is generally used at the end of compounds as a term of abuse. The contrast is between भूनाथः and अनाथः (no king; helpless in the hands of भै०). सहस्रे...फलम् now receive along with this bad king the fruit of the bad conduct of a bad snake-charmer. नरेन्द्र means 'a snake-doctor.' भैरवाचार्य was a bad नरेन्द्र in that he did not propitiate the नाग. A and C read दुर्नरेन्द्रेण दुर्नयस्य, but the reading in the text is preferable, as it is more in keeping with Bāṇa's style. नरेन्द्र—compare 'आविष्टा इव नरेन्द्रवृन्दपरिवृताः' हर्ष० 4th उ० and notes thereon; compare also 'महाशीविष इव दुर्नरेन्द्राभिभवरोपितः' हर्ष० 6th उ०. प्रकोष्ठप्रहारैः by the strokes of his forearms. स...रुपाणाम् together with their armours and swords.

eye, he seemed as though drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice 'मत्ते शीण्डोत्कक्षीया' अमर वल्ग्व गलदाम यस्य whose necklaco dangled about his throat. For व added to बहुव्रीहि compounds, vide p 12 वर पद्मयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters = वृग्मस्य इव आभा ययो वृग्म frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now साद्र देश with the irregularly made marks of moist (साद्र) sandal paste, he seemed to be a part of the autumnal sky variegated (शारित) with pieces of very white clouds 'अविद्यमाना व्यवसा येषु ते अव्यवसाया सासका ते' For सासक, see p 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद्. शारद (शरद इद) आकाश तस्य एकदेश. For चण्णतक, see above p 69 क्षामतरीकृत कुक्षि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though

my arm has not been taught to strike the unarmed. It is better to take अनादृततरं outside the quotation marks. Connect अनादृततरम् (with great unconcern or disdain) with अभिधाय. आस्फोटयामास he slapped (his arm and thigh). निरायुधम्—object of जेतुम्. चर्मफलकेन सह स...फलकम् (*adj.* of अस्तिम्) together with the shield. अर्धो...कक्ष्याम् above his cloak he girt up his loins for a fight with fists. अर्धोरुक is the same as चण्डातक. 'अर्धोरुकं वरसीर्णा स्याच्चण्डातकमंशुकम्' अमरः (ऊर्वोरर्धोच्छादकमंशुकमर्धोरुकं—क्षीर०). कक्ष्या girdle, waist. निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयोः रुधिरं तस्य शीकरेण सिच्यमानौ. The furious slapping of their arms caused blood to come out of them. शब्द...भुवनम्—the incessant slapping of their arms filled the world with the sound. उच्चछान drew out (of the sheath). अपश्य...वीतम् the king saw inside the wreath his sacred thread. For वैकशुक, see p. 26. It is worn like the यज्ञोपवीत and hence the king did not notice it before. उपसंहतः (stopped) शस्त्रव्यापारः येन. दुर्विनीत impudent. अस्ति...मिदम् you possess this seed (*i. e.* means) which (safely) carries you over your bad deeds. विभ्रम्भन् *adv.* confidently. The यज्ञोपवीत showed that the नाग was a ब्राह्मण. A ब्राह्मण was never to be killed, however great his offence might be. ब्रह्महत्या was a महापातक; *vide* p. 160 above. Hence the king laid aside his weapon. घ्राणावलेपिनम् smearing his nose (*i. e.* overpowering it).

P. 53 ll. 3-28. अथ...इति. The first sentence is अथ...अदृष्टासस्य गध्ये...स्फुरन्ती...स्त्रियमपश्यत् (l. 20). तदि...स्फुरन्तीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud. प्रमया...यामाम् that as though swallowed up the night by her radiance. तामरसं (red lotus) हस्ते यस्याः. The woman of whom the king had a vision was लक्ष्मी. So she was तामरसहस्ता. कोमला...कर्पन्तीम् that drew the webs of the glow of her delicate toes, as though they were the coral creepers on the seaside sticking to her feet. Her toes were red like coral. कर...विभ्रतीम्—पद्म closes its petals in moonlight. Her toe-nails were bright like moonlight. Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon cut into pieces (*viz.* her toe-nails). To explain (as C and T and Mr. Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy. गुल्फा...गताम् as her anklets lay about her ankles (गुल्फः) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links. कटकं a link. सिद्धा निविड

P 52 l 15—P 53 l 2 अथापूर्वं दृष्टिम् अपू श्रवणात् on hearing the unprecedented insult This was the first time that the king heard such insulting language अविद्यमान शस्त्रघ्न येषाम् (adj of अययै) अक्षस्त्र वमद्भिः that (limbs) though unwounded (then), as though vomitted under the guise of the sweat due to wrath the dark water of sword edges drunk in many battles The idea is —He was sorely pained at heart by the insulting words of the नाग, though he was not physically wounded Sweat due to fury appeared on his body The poet fancies that the sweat was the water of the sword edges (of his enemies) which had struck him in former battles अवय कुवद्भिः with his limbs that under the guise of horripilation, made him light for battle by shooting out an array of arrow points His body had रोमान्न due to rage The hair looked like arrow points The poet fancies that the hair were arrowheads planted in his body in former battles but now taken out in order to make his body fit for combat प्रतिबिम्बित तारागण यस्मिन् (adj of अट्टहासेन) स्पष्ट दृष्टा ध्वला दत्तमाला यथा स्वात्तथा अवगया in contempt हस्ता इव—The stars reflected in the blade looked like white teeth seen when one laughs वक्ष्यमान सत्त्वस्य (courage spirit) अवष्टम्भ (pride majesty) यस्य The three clauses वमद्भिः, कुवद्भिः and हस्ता इव are to be connected with वक्ष्यमान These three indicated the greatness of his courage in spite of the fact that his three companions had been brought to the ground in no time परिवरवधे विभ्रमेण भ्रमित कर तस्य नखानां किरणचक्रवालेन एव दिश— the idea is —the king girded up his loins as a preparation for the impending fight The rays of his hand gracefully girding up spread round The poet fancies that the circle of rays was a charmed circle which the king drew for imprisoning the नाग and preventing it from running in the ten directions (which the king thought the नाग would do) For परिवरवध, see text p 4 l 6 and notes thereon नागदमनाय मत्रै मण्डलवध तेन The com says 'मण्डल गारुडशस्त्रप्रसिद्धमैन्द्रादिकम्' 'कुण्डली गूढपाचक्षु अवा काकोदर फणी' अमर (काकसेव उदरमस्य) The king addressed the नाग as काक out of contempt It is only a crow that asks for a वलि (as the नाग did above) Further the word is in contrast with the word राजहस below राजहसे swan like king, a राजहस A crow is a nonentity before राजहस अमी भाषिते what is the use of these harsh words? अय न भवसि you will be no more I shall kill you अगृहीता हेति (weapon) ये अगृही हर्तुम्

my arm has not been taught to strike the unarmed. It is better to take अनादृततरं outside the quotation marks. Connect अनादृततरम् (with great unconcern or disdain) with अभिधाय. आस्फोटयामास he slapped (his arm and thigh). निरायुधम्—object of जेतुम्. चर्मफलकेन सह स...फलकम् (*adj.* of असिम्) together with the shield. अर्धो...कक्ष्याम् above his cloak he girt up his loins for a fight with fists. अर्धोरुक is the same as चण्डातक. 'अर्धोरुकं वरलीणां स्वाचण्डातकमंशुकम्' अमरः (ऊर्वोरर्धाच्छादकमंशुकमर्धोरुकं—क्षीरं). कक्ष्या girdle, waist. निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयोः रुधिरं तस्य शीकरेण सिच्यमानौ. The furious slapping of their arms caused blood to come out of them. शब्द...भुवनम्—the incessant slapping of their arms filled the world with the sound. उच्चखान drew out (of the sheath). अपश्य...वीतम् the king saw inside the wreath his sacred thread. For वैकक्षक, see p. 26. It is worn like the यशोपवीत and hence the king did not notice it before. उपसंहृतः (stopped) शस्त्रव्यापारः येन. दुर्विनीत impudent. अस्ति...मिदम् you possess this seed (*i. e.* means) which (safely) carries you over your bad deeds. विश्रव्यम् *adv.* confidently. The यशोपवीत showed that the नाग was a मातङ्ग. A मातङ्ग was never to be killed, however great his offence might be. महाहला was a महापातक; *vide* p. 160 above. Hence the king laid aside his weapon. घ्राणावलेपितम् smearing his nose (*i. e.* overpowering it).

P. 53 ll. 3-28. अथ...इति. The first sentence is अथ...अट्टहासस्य मध्ये...स्फुरन्ती...स्त्रियमपश्यत् (l. 20). तडि...स्फुरन्तीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud. प्रमया...यामाम् that as though swallowed up the night by her radiance. तामरसं (red lotus) इस्ते यस्याः. The woman of whom the king had a vision was लक्ष्मी. So she was तामरसदस्ता. कोमला...कर्पन्तीम् that drew the webs of the glow of her delicate toes, as though they were the coral creepers on the seaside sticking to her feet. Her toes were red like coral. कर...विभ्रतीम्—पद्म closes its petals in moonlight. Her toe-nails were bright like moonlight. Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon out into pieces (*viz.* her toe-nails). To explain (as O and T and Mr. Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy. गुल्फा...गताम् as her anklets lay about her ankles (गुल्फः) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links. कटकं a link. सिता निविड

वटकावलि यसिर् तत् अवलि वन्धन तस्मात् The anklet appeared to be the single link remaining on her ankle after she had hurst asunder the chain with which she was imprisoned बहु शोभितात् ornamented with various flowers and birds (painted on or woven into the texture of the garment) On the waters of the ocean also are birds and flowers (offered by people in worship) एव तस्मात् over which there were slight folds worked up by the breeze (with अशुवात्), that had slight ripples caused by the wind (with अस्रितात्) अशु रन्दीम् coming out (into view) from under her garment, as though from the water of the ocean The garment was fine and bright like sea water उदधि मथ्यान् under the disguise of the three folds of skin (on her waist), her waist was as though embraced by the Ganges out of love for her because she was born of the ocean The Ganges is represented as the queen of the ocean. It is called त्रिपथगा because it flows in heaven, on the earth and in पाताल. Three folds of skin are a sign of beauty among women लक्ष्मी sprang out of the ocean at the time of churning The poet fancies that the three folds of लक्ष्मी are the Ganges clasping her waist because she was the daughter of her husband, the ocean Remove the comma after मण्डलाम् दृश्यमानौ दिङ्मागकुम्भौ यस्याम् (adj of कुकुभम्) She with her swelling bosom looked like the quarter with the prominent frontal bones of its guardian elephant मदलस्य (समद) देवावत &c The pearls of the necklace she wore appeared like the spray from the trunk of देवावत when in rut देवावत is white and her bosom also was fair The necklace was brilliant (तार) like the stars in autumn धवल वीज्यमानाम्—the rays of the necklace as it heaved up and down with her soft breathing resembled white chowries मदान्ध गन्धेभ (गन्धगज) तस्य कुम्भस्य आस्फालनेन सक्तात् सिन्दूर यस्य. It is to be noted that the woman described here is लक्ष्मी In India an elephant was the symbol of prosperity (लक्ष्मी) So लक्ष्मी is represented as riding an elephant Red lead is applied to the temples of elephants by way of decoration The poet fancies that the hands of लक्ष्मी (that were naturally red) became red because red lead was transferred to them when she rubbed the temple of her elephant For गन्धेभ, compare 'गन्धाराधिपगन्धद्विपकूटपाक' हर्ष 4th उ० 2nd para and notes thereon The com says 'सीहं स्तिष्ठेन यातीति मदाधेत्वायुक्तम् ! इतिवादित्वाहस्या एवमुक्तम्' हरशिखण्डे इड तस्य द्वितीयखण्डेन इव हर आत्मानम्—the idea is—her brill

ant (*lit.* shedding moonlight) ear-ornament looked like the second piece of the moon on the top-knot of शिव turned into a ring. शिव has the crescent of the moon on his head. The remaining portion (the other half) of the moon was as though bent into a ring and made her ear-ornament. For a similar conceit, *vide* text p. 9 l. 21. कौस्तुभ...कूटाम्—the shoots of अशोक on her ear resembled the cluster of the rays of the कौस्तुभ gem. महता...ललाटाम् on whose forehead was present a large *tilaka* of elephant's ichor, as though it were the round shadow of an invisible umbrella. Her तिलक was large, round and dark (as ichor is dark). The shadow of an umbrella would be round and dark. An umbrella is a sign of sovereignty (राजलक्ष्मी). So लक्ष्मी must be accompanied by it, though it may not be actually visible. आपाद...सीमन्ताच्च from the soles of her feet to the parting line of her hair. यशस् is white. धरणि...नीभिः kissing (*i. e.* touching) the ground (with मालाभिः); flowing over the earth (with सरिद्रिः). सागराभिष्ठाभिः (सागरमभितिष्ठन्तीति ताभिः) that repose in the ocean. Rivers fall into the ocean. The long wreaths she wore were rivers that wafted her into the ocean from which she sprang at the time of churning. मृगाल...चक्षुषाम् with her limbs delicate like lotus fibres she declared her birth in a lotus without words. अनक्षरम्—अविद्यमानानि अक्षराणि यथा स्युः (अव्ययीभाव). लक्ष्मी is represented as rising from an expanded lotus. Compare 'चक्षुषा शिक्षयन्तमिव लक्ष्मीलामोत्तानितमुत्सानि पद्मजवनानि दिनयम्' हर्ष० 4th ७०. असंभ्रान्तः not agitated. कस्यासि whose (wife) art thou? स्त्री...मवन्तीव as though overpowering him with a boldness (or dignity) at variance with her sex. नारायणस्य उरः एव स्थली तस्यां लीलवा विहारे हरिणीम्—लक्ष्मी is represented as reclining on the chest of Vishnu. Compare 'यास्य वशसि नरकजितो लक्ष्मीरिव ललास' हर्ष० 4th ७० 3rd para. A female deer also wanders at will on sylvan spots. पृथु...पताकाम् the banner of the families of the kings of old such as पृथु, भरत and मगीरथ. As a पताका is very prominent, so लक्ष्मी was very prominent in the families of these kings. A पताका (pennon) flutters from a वंश (bamboo pole). सुभटानां मुखाः एव जयस्तम्भाः तेषु विलासशालमञ्जिका—the idea is:—लक्ष्मी loves great heroes. In ancient India triumphal columns were often erected to proclaim the victories won by great kings. C and T call attention to the Mandasor stone pillar which has an inscription of Yas'odharman (*vide* C. I. I. Vol III p. 142). A शालमञ्जिका (doll, female

figure) is carved on stone pillars रण हसीम् the female flamingo spoilt (दुर्लभित) by the yearning (दोहद) for playing on the ripples of the rivers of blood in battles लक्ष्मी cannot be had without bloodshed A राणहसी plays on the ripples of rivers सित गिडनीम् the female peacock in the forest (पण्ड-ण्टम्) of white umbrellas of kings A peacock dwells in thickets White umbrellas are insignia of royalty So लक्ष्मी may be said to dwell in them 'अज्ञादिकदम्बे पण्डमखियाम्' अमर अति सिंहीम् the lioness that sportively wanders in the forest of the edges of very sharp weapons असि कमलिनीम्—the idea is—A lotus plant grows in water, so लक्ष्मी grows on the water of swords' edges (i.e. it is the sharpest sword that wins लक्ष्मी) अप रसेन I am captivated by this your love (रस) for bravery A fluid or stream (रस) may carry away a person

P 53 l 29—P 54 l 6 वीराणा वभूव वीराणा कारा
In the case of heroes conferring of obligations on others is never wearisome: & heroes love to confer numerous obligations on others पुनरुक्त repeated superfluous hence 'wearisome' प्रीततर हृदय यस्या She was pleased to see that the king cared more for the success of भैरवाचार्य's undertaking than for any personal gain विस्तीर्य भूपालम्—the idea is—with an eye dilated through pleasure she looked at the king The white of her eye was like the waters of क्षीरसागर The poet fancies that the king was bathed in क्षीरसागर poured (पर्यस्त) over his head At the time of coronation (अभिषेक), a king's head is bathed with holy water सत्त्वोत्कर्षेण by the excess of courage or spirit सूर्याचद्रमसो—for the lengthening of सूय in this द्रन्द compound, note the Sutra 'देवताद्देव' पा 6 3 26 (इहोत्तरपद परे आनहः मित्रावरुणौ । सि कौ) Two वज्रs, that of the sun and the moon, were already well known लक्ष्मी promises him that he would be the founder of a third वज्र as famous as the other two अविच्छिन्नस्य unbroken उपचीयमाना (growing) वृद्धि यस्य पुत्रीनि सुमगानि (handsome) सत्वत्यागधैर्यशौण्डानि पुरुषप्रकाण्डानि तत्प्रायस्य—mostly consisting of eminent men fond of truthfulness liberality and courage प्रकाण्ड at the end of compounds means 'pre eminent' 'मत्तलिकामर्चनिकाप्रकाण्डमुद्धतहन्त्री । प्रशस्तवाचशान्यमूनि' अमर हरिश्चद्र—the story of हरिश्चद्र and his persecution by विश्वामित्र are well known Vide मार्कण्डेयु० chap 78 for details हरिश्चद्र was lord of all the earth except वाग्दी, which was under the protection of शिव himself Hence the words सर्वदीवाता मोक्षा

मान्धाता was a great चक्रवर्ती and was desirous of conquering heaven after he had conquered the earth. Compare 'मान्धाता किलैवंविधे...हनि भजे जन्म । अर्वाचतोऽसिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपरः' हर्ष० 4th उ० and *vide* notes thereon. यस्यायं... चामरम् over whom this hand (of mine) will itself wave the cbowrie, abandoning the lotus. लक्ष्मी says she will throw away the lotus in her hand and hold a cbowrie in it for waving it over that great king. तिरोबभूव became invisible.

P. 54 ll. 6-16. भूमि...चक्षे. देव्या...वचसा—लक्ष्मी had said 'एवमस्तु' when the king solicited her to crown the undertaking of भै० with success. कर्मणा...पादितेन because the rite was properly performed (to its finish). सद्य एव at once. केयूरी wearing an armlet. मेखली with a girdle. मुद्ररी with a mallet or club. तक्ष्मी—with a sword. विद्याधरः always carry swords. Compare 'अनिहिता विद्याधराः' above (text p. 18. l. 23). अदूर...स्थाः the ambitions of indolent and weak-minded people never soar high. फल्गु चेतः येयान्. 'असारं फल्गु' अमरः. फल्गु unsubstantial, worthless, feeble. सतां...कृतयः but the favours of the good are naturally far-reaching. स्वप्नेऽप्यसम्भाविता not imagined even in dreams. दक्षिणाम् gift. सम्प...याति a man light by nature goes up (becomes puffed up) like a balance even after obtaining a particle of prosperity. In the case of a delicate balance, the equilibrium is disturbed even by a particle. स्वदीयेः...कृतस्य that is already made an instrument by your qualities. He says:—my heart is already captivated by your qualities. There is also another sense suggested. Threads (गुणः) are employed in binding a thing. लब्धः आत्मलभः येन. त्वत्त...लभस्य that has obtained its present position through you. He says that he owes his विद्याधरत्वं to the king and to no one else. भै० wanted to do some good turn to the king out of gratitude. निर्ल...त्मानम् this my foolish heart is shameless in that I desire to keep myself in your memory by serving you in accomplishing some small affair of yours. प्रत्यु...ष्टमाः the dignity of the hearts of the wise is inaccessible to (the receiving of a) favour in return i. e. the wise never receive something in return for what they have done for others. प्रत्याचक्षे he refused. (the offer of भै०).

P. 54 ll. 17-23 तथोक्त...चिवेश. कुवलय...स्ताविना as though it were a grove of blue lotuses dropping the spray of dew (अवदयायः). The pupil of his eye resembled कुवलय and the

bright tears dew drops मवीनि सदृशम् if I say 'I am going', that would not be suitable to the affection I bear to you. The roots या and गम् were inauspicious and would not be used by a person parting from his friend. In these and the following clauses, मैत्रवाचार्य puts forward various sentences and dismisses each of them as not suited to adequately express his sentiments when parting from his friend, the king त्वदीया रुक्न्. If I say 'my life is at thy disposal,' that is merely superfluous. His meaning is 'without my saying so, my life is already at your service, so those words need not be uttered' गृह्यता वरणम् 'take this wretched body' would be to keep things distinct (which are not so). You and I are one. Therefore what is mine is already yours. To ask you to receive my body would be to make a distinction (व्यतिरेक) between you and me which does not exist. तिल रूपम् 'I am purchased by you bit by bit' would not be appropriate to your obligations. Your obligations are so many and so great, that even if I were cut up into small particles the number of those particles would be too small as compared with them. बान्ध करणमिव 'you are my kinsman' would be placing you at a distance. One is not necessarily very friendly and affectionate to one's kinsman. स्वयि प्रत्यक्षम् 'my heart remains with you' cannot be directly perceived. I cannot show by प्रत्यक्षप्रमाण (by the testimony of the eye) that my heart is bound to yours. त्व अद्वैयम् 'this my success (or attainment of superhuman power) that causes separation from you is a veritable torment (कारणा)' cannot be believed. As I inspired to be विचाधर and worked hard to secure my object, no one will believe me if I say that my सिद्धि is a torment to me. 'कारणा तु यातना तीव्रवेदना' अमर निष्का वाद 'your kindness was disinterested is a mere repetition (or praise). निष्कारण would also mean 'without any merit in me (to deserve such kindness)'. He means — if I say 'निष्का वार,' I do not say anything new, it is your nature to do kind deeds without any merit in those whom you so benefit. So my words will repeat what already exists and I may be looked upon as simply praising you. Vedic sentences are divided into विधि and अर्थवाद. A विधि is that which lays down a rule or injunction or a religious commandment such as स्वर्गकामो ज्योति शोमेन यजेत. An अर्थवाद is a sentence which recommends a विधि, which illustrates it, praises those that followed the विधि and

points out the evils of not following a विधि. अनुवाद is one of the three kinds of अर्थवादः. अनुवाद is explained as 'सिद्धस्य उपन्यासः' or as 'विधिविहितस्य अनुवचनमनुवादः.' सर्वथा...या 'I should be remembered' sounds as a command. He says—'you are so great that it would be presumptuous on my part to command you.' सर्वथा...जनः At all events this person (i. e. I), remorseless in pursuing his own selfish purpose, should be kept in mind in talking about ungrateful persons and in narrating the accounts of bad men. He requests the king to remember him at least among ungrateful and bad men. वेगेन छिन्नः हारः तस्मात् उच्छलितः (shaken, tossed about) मुक्ताफलनिकरः तेन ताडितः तारागणः यसिन् (adj. of चतुर्लम्) or we may take it as an adverb (ताडितः तारागणः यथा सात्तथा). As he rose up with violent speed, his necklace was rent asunder and he struck the stars with the falling pearls. सीमन्तितः (parted) ग्रहग्रामः ग्रहसमूहः येन. As the white line parts the hair of women so he parted the planets while going through them. ग्राहितः विनयः येन who was taught modesty. श्रीकण्ठः had been humbled by the king. कर्तव्येषु...ग्राह्यः अयं जनः I should be favoured with a command whenever necessary.

P. 54 l. 20—P. 55 l. 12 नरपति...करोत्. The principal sentence is नरपतिः...नगरं विवेक्ष. क्षीण...क्षयायान् when the night had almost run out. प्रवातुमारम्भे (connect with वनानिले) began to blow. प्रबुध्य...सुरभौ fragrant with the exhalations of the opening lotus plants; fragrant like the breaths of waking handsome women. कमलिनी = पद्मिनी. Writers on erotics divide women into four classes पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी, the first being the best. परिहासेन खेदिनि इव. अवश्यायसीकरेण सह साव० (बहुव्रीहि). वन...शीकरे—the idea is:—the wind was charged with the dew of dawn; the poet fancies that the wind was a lover who was covered with sweat (in the form of dew drops) at the joke of removing the shawls from the bosoms of forest nymphs. परिमलेन आकृष्टाः मधुकृतः (मधुकराः) येन. कुमुद...वाहिनि that brought sleep to moon-lotuses. At the advent of morn कुमुदः close their petals. निशा...जडे chilled by the end of night; void of the warmth (of love) on account of the old age of Night. तुषारलेशिनि having particles of frost or snow. विरहेण विधुरं (helpless) चक्रवाकचक्रं तस्य निःश्वसिनीः सन्तापितायाम् इव. विरह...त्रियामायाम्—the idea is:—चक्रवाक pairs are separated at night. Throughout the night they heaved hot sighs. The poet fancies that the night was scorched by those 'hot' and entered the western ocean to allay the heat. On...

heated enters into water. As a matter of fact there is a glow of light in the east at dawn, while the west is still dark. Hence the words 'अपरजलः.' For चक्रवाक, *vide* notes pp. 67, 97. साक्षा... नर्त्तिनीषु when the lotus plants began to open (their eyes) as though curious to see Lakshmi that was bodily present लक्ष्मीः had showed herself to the king. As night was drawing to a close, the lotuses began to open. The poet fancies that they were envious to see the bodily presence of लक्ष्मी. उन्निद्राः पक्षिः यसिन् (adj.-of कानने) the birds in which awoke from sleep क्षरन्नि...कानने when the forests, the creepers in which were made to dance by a soft breeze, dropped down a mass of particles of frost as though it were a heap of flowers. Both flowers and particles of frost are bright. मृदुपवनेन लासिताः रुनाः यसिन्. कमल...कुमुदेषु when the closing *kumudas* (night lotuses) inside which were imprisoned buzzing bees hummed forth, as though they were auspicious conches (blown) to awaken the glory of day lotuses. Kings and great persons are aroused from sleep in the morning by the blowing of conches, by the lays of bards &c. अन्तरेद्धाः ध्वनन्तः मधुराः येषु. कुमुदः began to close in the morning and the bees were confined in them and made a noise inside. This noise is fancied to be the blowing of a conch. उन्निद्राणाः (getting up from their beds) रविरध्वाजिनः सैः निःसृष्टैः. प्रोथपवनैः the breaths of their nostrils. प्रोत्सार्य...तारकामु when the stars, the buds of the creeper of Night, clustered together in the west, as though they were driven away (by the breaths of the sun's horses). श्यामा (रात्रिः) एव एता तस्याः कलिकासु or श्यामालता प्रियङ्गुलता तस्याः कलिकासु. The stars were like buds. In the east no stars were visible on account of the glow of day-break. The poet fancies that on the breaths of the sun's horses, stars were wafted towards the west and there clustered together. वारुण्यां ककुभि—वरुण is the lord of the west. मन्दानिलेन लुलितानि (shaken) कुमुमानि तेषां धूत्या विच्छुम्बिते (inlaid, covered). मन्दानिल .. मण्डले—the constellation of the Great Bear looked grey in the light of morn. The poet fancies that it looked grey being covered with pollen &c. मन्दर...श्रविणि—मन्दर is a mountain to the east of Meru. *Vide* notes above p. 43. The Sun, the Moon and the stars were supposed to revolve round Meru. Compare भागवत-पुराण 5. 22. 'यथा कुलालचक्रेण भ्रमता सह भ्रमता तदाश्रयाणां पिपीलिकादीनां गतिरन्यैव प्रदेशान्तरेष्वप्युपलभ्यमानत्वादेवं नक्षत्रराशिभिरपलक्षितेन कालचक्रेण ध्रुवं मेरुं च प्रदक्षिणेन परिधावता सह &c.' सुर...मृगे when the starry

deer sank (towards the west) as though it were the fallen goad of the elephant of the gods (i. e. of देरावत्). The reference is to the constellation of मृगशीर्ष, particularly to the three stars (constituting the belt of Orion) that look like a dart. Those dart-like stars seemed to be the goad of देरावत् fallen from the rider's hand. नाग...मलीमसानि (adj. of अद्धानि) soiled by the incident (व्यतिकरः) of the fight with the Nāga. शुचिनि adj. of व्यसि. आत्म...करोत् pleased all the three with bath, food and clothing that did not differ from his own. आत्मशरीरात् अनन्तरं (अविषमानं अन्तरं विशेषः यस्य) खान...च्छादनादि तेन. He gave them the same food that he partook of, the same rich clothing that he wore &c. The com. explains differently. The king made them bathe, take food &c. before himself and then took his bath, food &c. 'आत्मशरीरमनन्तरं यस्य तादृशेन खानभोजनाच्छादिना । तेषु कृत्वा पश्चादात्मनः करोतीत्यर्थः' सं०. C and T translate 'with nungents, food and clothing immediately after his own person.'

P. 55 ll. 13-17 कतिप्रय...जग्मतुरिति. परिमाद् refers to टीटिम. शौर्यानुरक्तौ devoted to the king on account of his bravery. सम्पादितः मनोरथात् अतिरिक्तः विभवः ययोः on whom was bestowed wealth exceeding even their desires. सुम...मण्डलाग्री who drew out their swords in the midst of the guard of warriors. They were allowed, on account of their rank and devotion to the king, to walk with drawn swords in the midst of the king's guard or in the midst of the king's warlike courtiers. 'कौक्षेयको मण्डलाग्रः करवालः कृपाणवत्' अमरः (मण्डलाकृति अग्रमस्य). समर... युज्यमानौ they occupied the foremost rank in battle. अन्तरान्तरा now and then. राज्ञा समादिष्टौ when ordered by the king. शैशवस्तान्तान् the incidents of their boyhood.

Uchchhvāsa IV.

For a brief analysis of the contents of the first three Uchchhvāsas, see Intro. pp. II-IV and p. XLIII. In the third Uchchhvāsa Bāṇa narrated how Puṣhpabhūti, king of Sthānvis'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a Śaiva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P. 57. Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). योग may also mean 'alliance'. In these two respects they are distinguishable from others who become पति. Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रह) the great become the masters (पति) of the world by their mere name i. e. their very name is sufficient to bring to them the devoted allegiance of the world and they have not to employ tricks and to exact taxes as ordinary kings have to do.

Verse 2 Construe विपुलेऽपि नृपवंशे सकल...कृत् पृथुप्रतिमः एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमः एक एव दन्त इव. सकल...कृत् One who strikes terror in (the heart of) all kings. पृथुप्रतिमः—resembling the (ancient king) Prithu. Prithu was the son of वैत. Formerly mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकल...कृत् (as महीभृत् means 'mountain' also). See विष्णुपुराण I. 13 'तत उत्सारयामास शैलान् शत-सहस्रशः । धनुष्कोट्या तदा वैन्यस्तेन शैला विवर्णिताः' ॥ 82. Compare कादम्बरी (p. 5 of P.) 'वैन्य इव त्वापकोटिसमुत्सारितसकलारातिकुलाचलः'. गणाधिप is the god गणेश, one of whose names is एकदन्त. 'समुत्तथैकदन्तश्च कपिलो गजकर्णकः । लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ धूम्रकेतुर्गणाध्यक्षो भालचन्द्रो गजाननः ॥' गणेशपुराण I chap. 92. पृथुः प्रतिमा यस्य (with दन्त) the size of which is great. प्रतिमा also means 'the part of elephant's head between the tusks.' How Ganes'a

एकदन्त is explained by the ब्रह्मवैवर्तपुराण The story is — एकदा रहसि स्थितयो पावतीपरमेश्वरयोद्धारपादत्वमद्भीकृतं गगाननेन । एतस्मिन्नन्तरे परशुराम शिव द्रष्टुमागत । शिवदर्शनोत्सुकस्यातर्पिणमिषोद्धाररोधे कृते गणपतिना सह तस्य तुमुल युद्धमभवत् । परशुरामक्षितेन परशुना च गगाननस्य एको दन्तो भग्नः ।

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchihvāsa

अथ राजवशः The principal sentence is अथ तस्मात् पुष्पभूते राजवशं निर्जयाम् There are five dependent clauses containing comparisons It is to be noted that all the words in these five clauses except the उपमानपदs apply also to राजवश and पुष्पभूति (according to their respective cases) द्विज क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahma, (springs) from विष्णु (पुण्डरीकेक्षण) द्विजवरेण ब्रह्मणा स्वेच्छया गृहीत कोप (कर्णिका) यस्य (स नाभिपत्र) 'वा पुति पद्म नलिनम्' इत्यमर In the Puranas Brahma is represented as being born in a lotus which springs from the navel of विष्णु Being स्वयम्भू, his birth must be said to be due to his own will राजवश also was द्विज कोप (द्विजवरे माक्ष्मणश्रेष्ठे स्वेच्छया गृहीत कोप यस्य) The kings of पुष्पभूति's line allowed learned Brahmanas to take from their treasury as much as they liked. पुष्पभूति was पुण्डरीकेक्षण (कमलनयन) Dr Buhler (F I vol I p 68) says that पुष्पभूति must have been the name of the king (after the constellation of पुष्य) and that the Miss make little distinction between य and प लक्ष्मी रत्नाकरात् as the series of (14) jewels chief (पुर सर) of which was लक्ष्मी, (sprang) from the ocean लक्ष्मी पुर सरा यस्य This refers to the churning of the ocean for which see विष्णुपुराण I 9 and रामायण I 44 राजवश was favoured by लक्ष्मी (prosperity) and पुष्पभूति was रत्नाकर (रत्नानां आकर mine of jewels : e possessed of all the best things in the world) गुरु स्थानात् as the assembly of planets mostly consisting of Jupiter (गुरु), Mercury (बुध), Venus (शुक्र), the moon (चन्द्रावत्) the sun (तेजस्विन्) and Mars (भूतन्दन) comes up from the mount in the east गुरु प्राय (with राजवश) means 'mostly consisting of princes (भूतन्दन) who were teachers wise men poets artists (चन्द्रावत्), and brave According to ancient Hindu astronomy there were nine ग्रहs (including the sun) उदयस्थानात्—the sun the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरि But for शेष, the word उदयस्थान is used here कला 'digits of the moon' the 64 arts such as

painting, 'dancing &c.' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध०. महा...प्रमावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर). By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate. When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth at the command of their enraged father. The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर. राजवंश was महा...योग्यः (fit to bear the great responsibility of protecting the world): पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभावः यस्य). The reading सगर-प्रमावात् is not good as it cannot be well construed with सागरः and also with तस्मात्. दुर्जय...शरात् as the हरिवंश which comprised Vishṇu (दुर्जय) and Balarāma (sprang) from शर. दुर्जयः बलश्च तान्यां सनाधः. दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13. 149. 96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रमः). शर was a descendant of यदु and grandfather of कृष्ण. राजवंशः दुर्जयेन बलेन सैन्येन सनाधः. पुष्पभूति was bravo (शर).

P. 57 ll. 8-13 यसा...राजानः. The principal sentence is यसात् अजायन्त राजानः. Syntax requires that यसात् must be taken with राजवंशः. But it would be better to take it with पुष्पभूतेः, if the sense of what follows be carefully considered. Here again there are numerous dependent clauses containing comparisons. अविनष्ट ...मुखात् As the creation of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, is produced in the beginning of the Kṛita age. अविनष्टः (सकलः) धर्मः तेन भवलाः. According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म. In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale. 'चतुष्पात्सकलो धर्मः सत्त्वं चैव कृते युगे । नाधर्मोनाममः कश्चिन्मनुष्यान्प्रति वर्तते ॥ इतरेष्वामाद्वर्मः पादशस्त्वबरोपितः । चौरिकानृतमायाभिर्धर्मं धापेति पादशः ॥' मनु० I. 81-82. The kings (राजानः) were also rendered glorious by the fact that in their regime धर्म was never on the wane. कृतं संरुहं मुखं यस्य (goes with यसात्). प्रभापेन (by light; by valour) आक्रान्तं भुवनं वै. वेजोनिपेः (from the sun; from the राजवंश that was the centre of bravery). विग्रहेण व्याप्तानि दिशुस्तानि वैः that covered the quarters with their bodies (with गिरयः); that filled the world with their battles (with राजानः).

भूभ्रमणात् from ब्रह्मा who is the creator of mountains (with गिरय), from that which is the source of kings Mountains had at first wings and they went where they pleased The reading भूभ्रमणात् would mean 'from the best of mountains (हिमालय), from the best of kings' The latter meaning is unsuitable if we take यसात् as referring to राजवश धर क्षमा capable of hearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'कमठकुलाचलदिग्गजफणिपतिविभृतापि चलति वसुधे यन्' भर्तृहरि On the birth of the दिग्गजस from ब्रह्मर, the हस्त्यायुर्वेद of पालकाप्य tells us 'सूर्यस्याण्डकपाले द्वे समानीय प्रजापति । हस्ताभ्या परिगृह्यादौ सप्त सामान्यगायत ॥ गायत्री ब्रह्मणस्तस्य समुपना मतङ्गना ।' chap I 218-219 (Anand. ed) ब्रह्मकरात् from that which produces ब्रह्म : i.e. learning (with यसात्) 'वेदमस्तत् तपो ब्रह्म' इत्यमर पातुम् to drink (with जलधरा), to protect (with राजान) घनागम वर्षाकाल तसात् घन (दृढ) आगम (sacred knowledge) यस्य or यसिन् (with यसात्) इच्छा यिन applies to both तस्य and राजान कल्पवृक्ष was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातव । सन्तान कल्पवृक्षश्च पुष्टि वा हरिचन्दनम् ॥' नदनात् from the garden of Indra, from that which gladdened सब धरात् as the various forms in the universe having for their substrata all the hoings spring from Hari सबभूतानि आश्रया येषाम् (with प्रकारा), सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषां प्रकारा श्रीधरात् (with यसात्) that was possessed of prosperity

P 57 l 14—P 58 l 9 तेषु सम्पदा तेषु—supply राजसु उदपादि (to be connected with प्रमाकरवधनो राज) 3rd sing Aorist of पद् with उद् हूण केसरी a very lion to the deer in the form of the Hunas हूणा एव हरिणा तेषा कसरी Hunas—This is a name given to several peoples—(1) the Huns who invaded the Roman Empire between 372-453 A D and were most formidable under Attila (2) the White Huns or Ephthalites who troubled Persia from 420 to 557 A D they are probably the सितहूण mentioned by ब्राह्मिहिर (बृहत्संहिता 11 61) (3) the Hunas who invaded India about the same period See the Mandasor stone inscription of यशोधर्मन् (C I III p 146) and the Bhitari stone pillar inscription of रुन्दगुप्त (C I III p 54) of whom it is said 'हृषीर्षस्य समागतस्य समरे दोर्भ्या धरा कम्पिता' गुजरप्रजागर—who caused loss of sleep (through fear) to the Gurjara king (i.e. king of Bhinmal in Rajputana) गांधाराधिप

एव गन्धद्विपः तस्य कूटपाकलः. 'गन्धार was the country round modern Kandahar. 'गन्धद्विपः an elephant of the best type. यस्य गन्धं समाप्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥. कूटपाकलः is a fever which attacks elephants. The reading in the text is better than 'कूटहस्तिज्वरः पाकलः.' The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them. See अध्याय 9, which is styled पाकलाध्याय. कूट is one of the varieties and it is the deadliest of all. पालकाप्यं says that it is called कूट because it kills elephants at once. 'तत्र गजस्वाभीक्षणशो रुक्षाग्रपवसकवलकुवलतिक्तकटुकपायलधुविषम-रुक्षवह्न्यभोजनाद्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिलः । तदात्मकश्च कूटः । कूटो नामाशुघातनम् आशुघातनाद् द्विरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोकः । यथा हि हन्यात्कूटेन गृगशावं वनेचरः । तथा बातात्मको नागं हन्ति वै कूटपाकलः ॥' The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly.' This does not bring out the force and terror of the king's attack upon his enemies. Every fever (पाकल) is not equally dangerous to elephants. Compare 'अचिरेण वैकृतविवर्तदारुणः कलभं कठोर इव कूटपाकलः ॥' (मालतीमाधव I). लट...चरः who steals (i. e. removes, renders nugatory) the skill of the king of Lāṭa (country about Broach i. e. Southern Gujerat). C and T translate 'a looter to the lawlessness of the Lāts.' This does not seem to be correct. मालवलक्ष्मीः एव लता तस्याः परशुः. मालव is modern Malva. प्रथितं (well-known) अपरनाम यस्य. The author means to say that प्रमाकरवर्धन had conquered the Huns, the Gurjaras &c. See Introduction. यो...धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याद्भ्यः (constituent elements of a state), as if it were dirt. Wealth is absolutely necessary for the smooth working of the national machinery. One who bathes removes the dirt (मल m. n.) from his body (अङ्ग). In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brāhmanas. राज्याद्भ्यानि सप्त 'स्नाम्यमालसुहृत्कोशराशुर्गवलानि च । राज्याद्भ्यानि' इत्यमरः. यः...जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth. To hold grass in the mouth is a sign of defeat and abject submission. Note the Marathi proverb 'दांती तृण धरुन.' It is only the chickenhearted that will cling to life and save it at the cost of self-respect. When the king's enemies submitted to

him in battle, he felt ashamed at *their* object submission to save life, which to the brave is as तृण कातरबलमेन goes with both तृणेन and जीवितेन करे धृत धातु अस्ति तस्मिन् प्रतिबिम्बितेन समितिषु सहायेन that (reflection of self) was his (only) companion in battles प्रधनेषु in battles The idea is this—When the king fought with his enemies, he bent his bow for discharging arrows In his bright sword blade appeared the reflection of the king bending his bow It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle) Further he was pained by the fact that his bow bent before his foes (though only for killing them) यो खिद्यत there seems to be a pun, giving two opposite senses यो मानी (proud) मानसेन अखिद्यत (was troubled by mind : & by the high soaring desires of his mind), यो मानी मानसे न अखिद्यत—who proud as he was, was never troubled in mind (by difficulties) अन्तर्गता अपरिमिता रिपव एव शल्यानि शङ्खवश्च ते कीलिताम् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire लक्ष्मी is said to be चञ्चल But in his case it was निश्चल : & never left him What is nailed becomes fixed His sovereignty extended over many kings—his enemies whom he had subdued, so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल The reading in the text seems better than अन्तर्गताम् Nails are inside, so the subdued kings were inside his empire C and T take अन्तर्गत to mean 'dead (with foes)' We may also explain differently In fighting with his enemies arrow heads entered his body and as if helped to hold fast राज लक्ष्मी as nails would do अन्तर्गता अपरिमिता रिपूणां शल्यशङ्खव ते कीलिताम् यश्च बहुधा who, by the broad (पृथु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut the earth in many parts in all directions for the benefit of his servants, (roads) by which (& in making which) the river banks, pits, trees with luxuriant branches, clumps of grass, nnt hills and forests were levelled up समीकृतानि सरित्तटा अवटा, निटपानामटवी (समूह) तथा युक्ता तरव, तृणानां शुभा (समूहा), वल्मीकगिरय, गहनानि (वनानि) च ये (एषे) The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers Rivers, banks, clumps of trees and grass, and hills and forests—these serve as boundaries

to demarcate one province from another. But these were all removed by his armies. There remained only the broad roads that separated the several provinces which the king apportioned among his own servants. See मनु० 8. 246-47 'सीमावृक्षंश्च कुर्वति न्यग्रोधाश्वत्थकिंशुकान् । गुल्मान्नेणुंश्च विविधान्दमीवहीसलानि च । शरान् कुञ्जक-गुल्मांश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II. 151 'नयेयुरेते सीमानं सला-झारतुपद्मैः । सेतुचल्मीकनिम्नास्त्रिचैलावैस्पलक्षिताम् ॥'. अलम्बं युद्धस्य दोहर्दयेन whose longing or thirst for battle was not gratified. यं चा... प्रतापः the idea is—his prowess was so great that nobody dared oppose him; the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 58 यस्य च...प्रतापः—the principal sentence is यस्य प्रतापः निहत...पुरेषु पद्म...मयो मूर्तं द्वाद्वयत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him. निहताः प्रतिसामन्ताः तेषां अन्तःपुराणि तेषु. By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they heaved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्तं. The word क्षमा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अप्, तेजः, वायु and आकाश. क्षमा also means 'patience'. The women had to suffer. यस्य...लक्ष्मीः—The idea is—The best of his servants that were near him (i. e. high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जाती जाती यदुत्कृष्टं तद्रत्नमभिधीयते.' यस्य...भवत् Here the words भूति, सिद्धि, वंश, उक्ति, कर have double meanings, प्रतापः असिखिव तेन; also प्रतापसदृशः अग्निः तेन. Dissolve शीर्षोष्मणा and असिधाराजलेन similarly. यस्य प्रता...भूतिः अमवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess; fire produces भूति (ashes). Explain the following similarly. शीर्षोष्मणा सिद्धिः he attained his objects

by the heat of his bravery सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat) अति वृद्धि his family (वंश) prospered by the water of his sword—blade वज्र (bamboo) when watered grows शस्त्र रीक्ति his manliness (पुरुषकार) was proclaimed by the mouths of the wounds received by him from weapons उक्ति (utterance) can be made only by the mouth (मुख) धनु गृहीति—he levied tribute by the scar made by the string of his bow : he fought his enemies with the bow, vanquished them and took tribute from them By constantly wielding the bow his hand (वर) became hard and had scars, : e क्षिप (corn) seized his hand यश्च मन्वत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival शत्रु निषिद्धर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute) अवस्तु वृद्धिम् a sudden attack as an auspicious event वसुधारा—a stream of wealth निरन्तरे कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts The king performed numerous sacrifices, in each of which a यूप was required There was thus a thick row of यूपः In the कृतयुग also, people performed many sacrifices Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life दिव्य कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away Kali (being the age of sin and vice) is contemplated as dark, smoke is also dark As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country ससुधै plastered with chunam, possessed of सुधा (nectar) इन्द्रं which is the abode of the gods has सुधा सुगन्धः शिखरेषु उड्डयमानैः (that were being tossed to and fro) The fluttering banners on the spires of temples resemble the leaves (पत्रव) of trees shaken by the wind धर्म is contemplated as white वह्नि ग्रामे—the idea is—the king erected, when he performed sacrifices, outside the villages, large (विकट) समामण्डपः सत्रमण्डपः, प्रपाम० and प्राग्वक्षमण्डपः It seemed as if the ग्रामः had given birth to them We take मण्डप with each of the four सभा is the hall where the sacrificer, the priests and other learned men meet सत्र is the room where food is distributed to all मया (Marathi पाणपोई) where water is given to travellers &c

प्राग्वंश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer. 'प्राग्वंशो प्राग्विर्न-हात्' on which क्षीरस्वामी remarks 'प्राग्वंशः पत्नीशालाख्योऽग्निशालायाः प्राग्वो भागः'. काञ्चनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु. विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils. मेरु is said to be the mountain of gold. 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः' इत्यमरः. द्विजेभ्यो दीयमानैः.

P. 58 ll. 10—30. तस्य च...ललाप्त. The principal sentence is तस्य च यशोमती नाम महादेवी प्राणानां...भूमिरभूत्. All the genitives from शङ्करस्य (l. 10) to महामुनेः (l. 14) apply to the king also and all the nominatives in those clauses apply to यशोमती also. जन्मा...शङ्करस्य as पार्वती, who was called सती in her former life, was to S'iva. The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness). जन्मान्तरेऽपि this suggests that the queen as a पतिव्रता was his wife even in his former birth. The word सती may also suggest (as the com. points out) that यशोमती was fair while पार्वती was द्युमां. दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव. She went uninvited, but being greatly insulted, threw herself into the fire and perished. S'iva when he heard of this destroyed Daksha's sacrifice. सती was afterwards born as पार्वती. Compare कुमार-संभव I. 21. 'अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे ॥'. वाग refers often to the story of दक्ष. See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचन्द्रमयोपसेवितन्दम्बकाम' (महाश्वेताम्). गृहीतं परस्य (विष्णोः) हृदयं वधुः यथा—who rests on the bosom of विष्णु. Compare कादम्बरी 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रमाः श्यामलितामिव श्रियम्' (p. 10-11 of P). The king was लोकगुरु (i. e. to be honoured by the world) and the queen was गृ...या (who had captivated the heart of the king). हृदय here means अन्तःकरण and पर means 'the last.' There are four अन्तःकरण of which चित्त is the last. गृहीतं परं हृदयं (चित्तं) यथा. 'मनोबुद्धिरहङ्कार-चित्तं करणमान्तरम्.' The reading गृहीतहृदया seems to be due to an effort to make good sense. वाग perhaps intended to suggest another sense also (by putting the word पर) viz. Lakshmi transfers her affections to many kings. स्फुरन्ती तरला तारका यस्याः the star of which is brilliant and twinkling (with रोहिणी); the pupil (तारका) of whose eye was bright and unsteady (with

यशोमती) रोहिणी is said in mythology to be the special favour
 ito of the moon out of his 27 wives (the नक्षत्रs) The king
 also was बलावन् (well versed in the arts) सर्वं प्रजापते—
 ब्रह्मा desired to create all the beings and then they were pro-
 duced So the बुद्धि (thought) of ब्रह्मा is सर्वानजननी The
 king was the lord of his subjects and the queen was like a
 mother to all her people महा नायकस्य—The Gauges springs
 from the family of the great mountain (हिमालय) and is looked
 upon as the queen of the ocean (the lord of rivers) The
 king was the lord of वाहिनी (an army) and यशोमती was born
 in the family of great kings मान तुरा clever in following
 (the राजहस) to the मानस lake The मानस lake is said to be the
 native place of swans, where they are said to flock at the be-
 ginning of the monsoon The king was a राजहस (a swan
 among kings & the best), while यशोमती was clever in acting
 according to the wishes of the king सकल धर्मस्य—त्रयी means
 वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद) सकललोकैर् अर्चिता चरणा यस्य—
 (the three Vedas) the various schools of which are honoured
 by the people The words चरण and शाखा are sometimes used
 as synonyms, sometimes चरण means 'शाखाव्येष्ट' & those who
 study a particular शाखा of the Veda, an ideal succession of
 teachers and pupils This latter is the sense here धर्म is defin-
 ed in the पूर्वमीमांसा as 'चोदनादक्षणोऽर्था धर्म' There is an insepar-
 able relation between धर्म and the three Vedas which lay down
 the injunctions to be followed by men The king was धर्म in
 carnate and यशोमती was सकल चरणा (सकललोकेन वदितौ चरणौ यस्या)
 दिवा महामुने—The great sage is वसिष्ठ here whose wife is अरुन्धती
 अमुक्ता पार्श्वे स्थिति यया—who always remains by his side The
 star of अरुन्धती is always seen by the side of वसिष्ठ in the constel-
 ation of the Great Bear अरुन्धती is regarded by the Indians as
 the type of conjugal fidelity and constancy and is pointed out
 to the bride by the bridegroom in marriage ceremonies Note
 the high praise put by भवभूति in the mouth of जनक as regards
 अरुन्धती 'यया पूतमन्यो निधिरसि पवित्रस्य महस' उत्तरराम० IV The king
 was महामुनि (a राजर्षि) and the queen never left his side day and
 night इसमयी प्रेम्णि (literally) in her gait she was mostly a
 swan, in her tones a cuckoo, in love for her husband a ruddy
 goose (चक्रवाक) & she had the gait of न हस, the sweet high-
 pitched tone of a cuckoo &c परपुष्ट=कोकिल (also called परपुष्ट)
 It was believed that cuckoos place their eggs in the nest of

crows and thus have their young ones looked after by others. 'प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्रिजैः परमृताः खलु पोषयन्ति ॥' शाकुन्तल V. The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of blinding love. Even though separated merely by a lotus leaf it cries for its mate. मय is affixed in the sense of प्राचुर्य or विकार. 'तत्प्रकृतवचने मयद्' पा. 5. 4. 21 and 'मयदैतयोर्मापायामभयच्छादनयोः' पा. 4. 3. 143. प्रावृष्म...विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine. She naturally possessed those विलास which wine imparts to those that have tasted it. निधि...प्रसादेषु in the collection of wealth she was a treasure, in (bestowing) favours she was a stream of wealth. कोपसंग्रह (1) amassing a rich treasure; (2) having a calix (with कमल). फलदानेषु—the queen gave what was desired by suppliants; flowers give rise to fruits. सन्ध्या—people perform adoration (called सन्ध्यावन्दन) in the morning and evening; the queen was honoured by all people. चन्द्र...धरत्वे the moon and the queen had no ऊषसम् (hent, pride of wealth). दर्पण...ग्रहणेषु a mirror takes in (i. e. reflects) every being; she drew (i. e. influenced by her goodness) all beings. सामुद्र...ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry. समुद्र is supposed to be the author of the सामुद्रिकशास्त्र. परमा...व्याप्तिषु—The supreme spirit pervades everything; the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया तत्तमिदं सर्वं जगद्व्यक्तमूर्तिना.' स्मृति...वृत्तिषु Smritis, like that of मनु, lay down what is pure (वृत्ति); her thoughts (वृत्ति) were pure or holy. अमृत...तृप्यसु she was full of अमृत (nectar, water) to the thirsty. निर्वृत्तिः bliss, happiness. वेतस...गुरुषु toward her elders, she was a वेतस (i. e. she was humble). वेतस is a symbol of humility. It bends when a flood sweeps down upon it. गोत्र...विलासिनाम् she was the prosperity of the family of elegant gestures i. e. in her one could find the acme of fine gestures and dalliances. प्राय...श्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She was typical of womanhood purged of all frailties by penance. आज्ञा...ध्वजस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms. व्युत्थान...रूपस्य she was as if the post-concentration consciousness of beauty. The idea is:—रूप had as if been in a समाधि (i. e. had given up moving about in the world);

then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance). For the meaning of व्युत्थान, note योगसूत्र III 36 'ते समाभाउपसर्गा व्युत्थाने सिद्धय' on which व्यासभाष्य says 'ते प्रतिमादयः समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीवत्वाद्। व्युत्थितचित्तस्योत्पद्यमाना सिद्धयः' C and T render the words as 'the Lureka of loveliness' दिष्ट रते she was as if the ovation of passion दिष्टम् means 'fortune' (good or bad), here, good fortune वृद्धि means congratulation, compare the use of the root वृष् in 'दिष्ट्वा पुत्रमुत्पदशनेन भवान् वर्धते' मनो जीयकस्य she was the attainment of the desires of beauty Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the person of the queen वयो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B also make good sense सर्ग सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति दीवनस्य she was as if the majesty of youth 'प्रभादेपि चायति' इत्यमर अनन्य वैदग्ध्यस्य she was the cloudless rain of intelligence Rain full requires clouds, hence rain without clouds is looked upon as an extraordinary thing, a wonder Her intelligence was wonderful अयश लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर Compare 'येन श्रियः सश्रयदोषरूढ स्वभावलोलेत्ययशः प्रमृष्टम्' खण्ड VI 41 यदा चादित्रस्य she was the fulness of the fame of chastity C and T translate 'goodness' bloom of beauty,' which is not correct सौमान्य पते she was Brahma's creation of the atoms of beauty The idea seems to be this—By creating her, Brahma created the परमाणु of beauty, when ever he wants to create another lovely form he would draw upon her beauty (the परमाणु) According to the Vaisesika philosophy, from atoms the whole world is produced शम शान्तिरिव the quietude of quiescence शम is restraint of passions or of the mind. The idea is that even शम would derive शान्ति from her Explain the remaining clauses similarly आभिजात्यम् (अभिजातस्य भावः) high birth सयम restraint धैर्यम्—steadiness (of mind) विव्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of हर्ष's

mother was यशोमती and not यशोवती. See Introduction. प्राणानां भूमिः she was the centre of the life of the king, she was the very life of the king. विश्रामस्य भूमिः—the king confided everything to her. धर्मस्य भूमिः she was the source of the righteousness of the king. A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रजासम्पत्तिः प्रयोजनं दारसंग्रहस्य.' No वज्र could be performed without her. See तैत्तिरीय ब्राह्मण III. 3. 3. 1 'अयञ्चो वा एष योऽपह्लीकः'. The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्थ भार्या मनुष्यस्य भार्या श्रेष्ठतमः सखा । भार्या मूलं त्रिवर्गस्य भार्या मूलं तरिष्यतः ॥' आदिपर्व 74. 40. O and T render 'the centre of all creatures' love, confidence, duty and felicity'. This is not correct. अस्य—राज्ञः प्रभाकरवर्धनस्य. नरकजितः (1) of the conqueror of the demon नरक (i. e. of विष्णु); (2) of the vanquisher of Hell. The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishnu. कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राज्ञोत्तिष; see विष्णुपुराण V. 29.

P. 58 l. 31—P. 59 l. 4 निसर्गत...हृदयम्. उदये...कृतः at the rise of the sun (दिनकृत्). धवलेन कर्पटेन (piece of cloth) प्रावृत्त शिरः यस्य. प्रावृत्तः with his face towards the east. कुङ्कुम...मण्डलके in a circle that was smeared with saffron paste. O and T translate 'kneeling eastward upon the ground in a circle.' This is wrong. The king did not kneel in a circle. He had drawn up a circle with saffron paste on to which he put his offerings. पद्मराग—ruhy (which is red in colour). स्व...ददी he offered worship (अर्चा) with a bunch (एण्ड m. n.) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun. सूर्ये अनुरक्तम् (हृदयम्); सूर्येण अनुरक्तम् (एण्डम्). The heart and the bunch of lotuses are both red and अनुरक्त. जप्यम्—muttered prayer. शोभनं चरितं यस्य स सुचरितः. अपत्यहेतोः for the purpose of (securing) issue. प्राध्वम् ind. favourably, suitably. 'आनुकृत्याध्वके प्राध्वम्' इत्यमरः. Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयत्नं restrained, devout. जपपूकः one who mutters prayers. 'यजज-पदशां यदः' पा. 3. 2. 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश्. यायजूक, दन्दशूक, जपपूक). मन्त्रमादित्यहृदयम्—आदित्यः हृदयं (रहस्यं) यस्य. The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir. ed.). For some of the details given in the text, note the following from the स्तोत्र. 'इत्तं वा चतुरस्रं वा लिङ्गभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्म-

मष्टपत्र सकर्णिकम् ॥ ११ सवेसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि
 दृत्वा वै ताग्रभाजने । धृत्वा शिरसि तत्पान गनुम्या धरणीं स्पृशेत् ॥ 104 5

P 59 ll 5-17 भक्त तिष्ठत् भक्तजनानां अनुरोध (entreaty) तेन
 विवेयानि—*influenced by the entreaties of their devotees* सितक
 रस्य (चन्द्रमस) करा तद्वत् सिता (शुभ्रा) सुधा (chunam) तथा धवलस्य
 द्वितीयशयने on a second couch On the propriety of this see the
 com 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्तः । उक्तं हि नाशनीयाद्धार्यया साकं न च
 मुप्यात्तया समम् ॥' See मनु० 'समानशयने चैव न शयीत तथा सह ॥' IV 40
 शिश्ये—Perfect 3rd sing of शी परिणत तिष्ठत्—the principal
 sentence is देवी यशोमती सहस्रैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत्
 परिण श्यामायाम् when the night had reached its close आसन्ना
 (approaching) प्रभातवेला तथा विवृण्वमान् हावण्य यस्य लिलम्बिषमाणे
 (loc pr p of the desiderative of लम्ब्) when (the moon) was
 declining (lit about to hang down) सीदत् (sinking, waning)
 तैज यस्य तारकाणां ईश्वर चन्द्र कराग्रै रष्ट्रा कुमुदिनी तथा प्रमोद तत्सात्
 जम् यस्य (with स्वेदे) कराग्र पवसि when very cool drops of dew
 (अवश्याय) were falling as if they were the perspiration of the
 moon (शशधर) evoked by the joy of touching the night lotuses
 with the tips of his कर (rays hands) The poet represents
 that when a young person intensely in love touches his sweet
 heart, he perspires स्वेद is one of the eight सात्त्विकभावस मधु
 प्रदीपेषु when the lamps in the harem being smitten (आहत lit
 struck) by the breath of the sleeping beauties that were in
 intoxicated by wine flickered as if intoxication had been trans-
 ferred to them The lamps flickered owing to the breaths of
 sleeping women The author represents this flickering as the
 staggering of intoxication The lamps caught intoxication
 from the breath of women wafting the smell of wine सक्रान्त
 मद येषु राननि—construe this with स्वपति below विमल तारकाभि
 whose feet were as if shampooed by the stars that were reflect-
 ed in his white nails सवाह्यमानौ चरणौ यस्य तस्मिन् (राननि) It
 should be remembered that the king is represented as sleeping
 on the roof of his palace in the summer Hence the stars were
 reflected in his nails विमल्य अङ्गे he had his limbs spread
 carelessly as if they were consigned to the women in the form
 of the quarters Understand लक्षिते after अङ्गे, the instrumental
 being used in accordance with the Sūtra 'इयभूतलक्षणे' पा 2 3 21
 (जटाभिस्तापस) दिश एव अङ्गना मधु बीज्यमाने who was fanned
 by the beauty (श्री) of his face with breath that was scented
 with मधु (wine, honey) as if it (breath) was the breeze of

the fan viz. the lotus in her hand. The king had drunk wine and his breath was charged with its odour. The poet fancies that he was fanned by the लक्ष्मी of his face with the breath. लक्ष्मी is represented as having a lotus in her hand. कमल would have मधु (honey in it). If the lotus were used as a fan the breeze would be charged with the scent of honey. गन्धिभिः goes with वातैः as well as श्रुतितैः. स्वहस्ते यत्कमलं तदेव तालवृन्तं तस्य वातैः. विमल...विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखरः) of white flowers displaced by the seizing of hair in amorous sports. The reflection of the white moon looked like a white garland. A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रंतिकेलि. रंतिकेल्यां कचग्रहः तेन लम्बितः. भूषण...जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अङ्गयष्टिः यस्याः.

P. 59 ll. 18-20 अथ तेन...कारणम्. तेन—connect this with ध्वनिना. सर्वस्या...मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth. The king protected the world so well that not even the meanest had ever to cry 'help'. एकपदे ind. at once. शिरो...निशाम् who as if drew a parting line in the night with his bright (धीत) sword having a glittering edge, which (sword) was snatched from that part of his head on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out. सीमन्त the parting line in the hair on the head of women. सीमन्तयन् is the *pr. p.* of the denominative verb from सीमन्त. Night is dark as hair. The flash of the bright sword made a सीमन्त in the hair of the woman (night) i. e. darkness was parted by the white streak. The sword was kept below his pillow to be taken out in case of necessity. Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament. अच्छा पारा यस्य. C and T translate 'whose glittering edge drew' a line like a prolongation of his ear-wreath across the night.' This is obscure and does not bring out the sense. अन्तराल... पटवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space. The garment very fine and thin and hence is compared to आकाश. The garment screened his limbs. आकाश also screens from our

the things in space (अन्तराल) कर राजमान —his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden वलय on their left hand. सत्वर अवतारित (brought down) वामचरण तस्य आक्रान्ति (placing) तथा कम्पित प्रासाद येन पुर मान —his necklace was torn asunder by his violent movements fell down before him and was reflected in the edge of his sword and looked like a piece of the rays of the moon. असि गतेन applies to both हारेण and स्पन्देन. The necklace got entangled with his sword and was cut asunder. The rays were reflected on the blade of the sword. लक्ष्मी आद्यानाम् he made the ends (पर्यन्तम्) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi. His eyes were red through anger and because he was suddenly roused from sleep. The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes. पादलयन् is *pr p* of the denominative verb from पादल (red). The reading पदलयन् means 'veiling or covering' and does not yield a good sense. वद्धा वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness. वद्धा अङ्गकार यथा तिस्रः पताका (रेखा) यस्या. His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रिभिः पताकया and त्रियामा विशिष्टं चक्षुः येन.

P 59 l 30-P 60 l 5 अथ इति यामिनिनी—a woman of the night watch (from यामिनी meaning night) 'साध्वसं भयन्' इत्यमरः बाला सागान् filling the different quarters as if with the glory of morn. कुण्डलिनौ कवचिनौ wearing earrings, armlets and coat of mail. इद्रं स्नातौ bathed in saffron (juice) of the hue of the इद्रगोष्व insect. The इद्रगोष्वः are red insects that are seen at the beginning of the rainy season. इद्रगोष्वस्यैव रूपं (कान्तिः) यस्य Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness. C and T translate 'bathed in blood cochineal red'. This is bad. To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune.

'अथ कुङ्कुमम् ॥...रक्तसङ्कोचपिशुनं वीरलोहितचन्दनम् ॥' इत्यमरः (on which क्षीरस्वामी says 'रजनाद्रक्तम् । अत एवासक्तसंज्ञम्'). On the two meanings of रुधिर, note ११. २० 'राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्ध-
बद्धधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥'. उत्तमाङ्गे (शिरसि) घटमानः
अञ्जलिः यस्य that folded their hands on their heads (in token of
submission and adoration). चन्द्र...निर्गतया as if she were the
moon issuing out from the सुपुष्प ray. It was believed that the
waxing of the moon was due to a ray of the sun called सुपुष्प
and that the waning was due to the digits of the moon being
drunk by the gods. 'सूर्यरदिमः सुपुष्पो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽ-
मरेः शश्वदीयते वै सुधामयः ॥' विष्णु० II. ११. २२. यास्क has a very interest-
ing note on this 'अथाप्यस्यैको रदिमश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमा-
दित्यतोऽस्य दीप्तिर्भवतीति । 'सुपुष्पः सूर्यरदिमश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति ।'
निरुक्त II. २. २. Bāṇa frequently refers to this belief. See कादम्बरी
'अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुपुष्पनाम्ना
रदिमना रविरापिबतीति;' हर्षचरित (उच्छ्वास I) 'सुपुष्पास्तुतिशशिमुधाशीकरं-
स्तवकतारकिततीराम्' (मन्दाकिनीम्). It should be noted that in the pas-
sage from कादम्बरी Bāṇa attributes the waning of the moon to
सुपुष्परदिम. मे विलपन्त्या In spite of the fact that I was weeping.

P. 60 ll. 6-20 एतस्मिन्नेव...पत्युर्भाषितेन. तोरणस्य समीपे उपतो-
रणम् (अव्ययीभावः)—near the royal porch. रराण perfect 3rd p.
sing. of रण् to sound. राज...फलम् as if it were the first utterance
of royal splendour (personified) proclaiming the result of (i. e.
indicated by) the dream. It was believed that dreams dreamt
in the early hours of the morning come out to be true. भाविनीं
भूतिम् future prosperity. अमन्दम् violently. चकाण perfect of कण्
I. P. to sound. कोणेन (drum-stick) आहता. Separate ०हता
आनन्दात्. नान्दी—This has been explained as 'the symphony of
twelve drums beaten simultaneously' ('एकदा द्वादशमृदङ्गघोषो नान्दी'
रङ्गराज on उत्तररामचरित). The poet emphasizes the word
नान्दी which is derived from the same root as that of आनन्द.
प्रबोध...पाठकानाम् of (minstrels) that recited auspicious (verses
or words) that rouse from sleep. बद्धमाः सुरङ्गाः तेषां मन्दुरामन्दिरम्
(stables). आदौ सुप्तः पश्चादुत्थितः सुप्तोत्थितः. सप्ति...पुरः in front of
the horses (सप्ति m.) that neighed sweetly (कृतः मधुरद्वेषारवः येः).
ज्योतिन्तः तुषारसलिलस्य शीकराः यस्मात् (adj. of यवसम्) from which
oozed out the spray of frost—water. किरन् nom. sing. m. of
प्र. parti. of कृ (qualifies पुरुषः and has यवसं for its object).
वक्त्रा...वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively.
According to some writers the species of composition called

आख्यायिका (the हर्षचरित is oao) should be divided into sections called उच्छ्वास and should contain verses in the वक्त्र and अपरवक्त्र metres foreshadowing coming events. See the quotation from भागवत in the Introduction p. XX. अपरवक्त्र is aa अर्धसप्तवृत्त having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pada and twelve letters (न, ज, ज, र) in the 2nd and 4th 'अयुजि ननरला गुरु समे तदपरवक्त्रमिदं नगौ जरौ ॥' It is also called वैतालीय, as said by the वृत्तरत्नाकर 'वदन्त्यपरवक्त्राख्य वैतालीय विपश्चित' वक्त्र is defined as 'नाचात्रसौ स्वातामयेयोऽनुष्टुभि रयातम्' Like the अनुष्टुभ it has eight letters in a पाद. After the first four letters in each पाद there is a यगण. Vide p. 8. C and T take वक्त्रा and अपरवक्त्रा to be the names of the metres. निधिस्रविकारेण स्पष्टमारयायते a hidden treasure is clearly indicated by the change in a tree (i.e. by some singular or remarkable thing about a tree). The com. says 'यत्राधो निधिस्रव परिणहोद्गताधोमुखशालामूलादि भाजो वृक्षा भवन्ति' शुभस्य आगम the advent of luck. अरुण is the charioteer of the sun in mythology and is a personification of the radiant sky at day break, compare 'वाक्प्रमत्तापनिधिराक्रमते न मानु रक्षाय तावदरुणेन तमो निरस्तम्' अतिज्व very rapid पूर्व द्य the previous appearance of an omen. मुदो पीदसि you feel dejected when it is a time of joy. परिगृहीतासि thou art accepted (i.e. favoured). अनुमाली=सूर्य अवतीर्य descending (from the roof where the king had slept).

P 60 l 21—P 61 l 15 तत् समति पति गर्भं जननी his mother took upon herself pallor as if on account of his glory though he was only in the womb yet. Being pregnant, she became pale. यश is represented by poets as white. The poet fancies that her pallor (really) due to pregnancy was due to the glory the son in the womb was to attain in future. गुण क्लान्तेव as if exhausted by the weight of his virtues. कान्तिं वभूव she became averse to food as if she were satiated with the nectar of the expanding brilliance. On account of pregnancy, she became more brilliant in complexion and lovely. This the poet compares to अमृत. One who has taken अमृत would have no appetite for ordinary food. उपचीयमान (increasing) गर्भं तस्य भर तेन अलसा गुरुभिर्वारितापि although dissuaded by her elders. C and T translate गुरु as parents. This is not necessary. She would have to bow to all elderly persons including her parents. Further it seems questionable whether her parents would be

at her husband's palace ordinarily. वन्दनाय...नीयत she was taken by her friends for saluting (her elders) with difficulty by supporting her with their hands. सालभञ्जिकेव—The queen would support herself against walls and pillars and would look like a doll. कमल...रणौ she could not lift up her feet as if they were surrounded by bees that had sat upon them out of their greed for a lotus. Her feet were radiant like lotuses. She could not walk swiftly because she was गर्भमरालस. The poet represents that this was due to the weight of bees. मृणालम्—The rays from her bright toenails resembled the delicate fibres of lotus plants. हंस subsist upon मृणालस. मणि...कमलम्—the idea is that she was so eager for support that she would stretch out her hand expecting support even from her own images reflected in the jewelled walls. समा...कर्तुम् she was unable even to issue commands for the performance of household duties, much less to do them herself. आस्तां...रोडुम्—The idea is:—she could not bear to mount to the roof of the palace even in thought, much less with her feet that were oppressed by the weight of the anklets. उत्कम्पिता स्तनी यस्याः (on account of hard breathing). तस्यान् (perfect of स्तन्) she groaned, breathed hard. प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour). उभयजानुशिखरनिहिते करकिश्लये यस्याः. गर्वा...र्यत she was held up by the child in the womb as if through pride. The idea is:—she wanted to rise to receive and tried to get up by placing her hands upon her knees. But she did not after all get up. The poet fancies that the child in the womb, being proud, did not like to bow to anybody, as it would have to do if its mother bowed and so prevented her from rising. दिवसं all day long (accus. of time). The sentence is दिवसं गणोमुखी ददर्श गर्भम्. Her face was reflected in her bright bosom. The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child. दिगुणितामिव—because लक्ष्मी was to be found in the king her husband and also her son who was to be a glorious prince. सखीनामुत्सङ्गेषु मुक्तं शरीरं यया. सपत्नी...चकार—she humbled the pride of her co-wives by the fact that she was to be the mother of the heir to the throne. There is a further suggestion. She placed only her feet on the lap of her friends; but her feet on the heads of co-wives i. e. she treated co-wives as inferior to her maids even. निमित्तं, कल्पितं and निहितं qualify

राज्यवर्धनम् सर्वेषां मित्रम् composed as if with the atoms of वज्र for destroying the alliances of all kings सर्वेषां उर्वीभृतां (राष्ट्रा) पक्षा (समूह) तस्य पाताय (with राज्यवर्धन), सर्वेषां उर्वीभृतां पक्षा (wings) तेषां पाताय (with इन्द्र understood) The mountains had once wings and troubled the earth by flying anywhere Indra cut off their wings with his वज्र वाण refers to this story very often कादम्बरी 'अश्वनिमयपुण्ड्रिकुलशैलमध्यगतमिव कनकशिखरिणम्', 'मैनाकेनेवाविदितपक्षपातेन' शेष कल्पितम् as if made with the means, viz the numerous hoods of शेष It is supposed that the earth is borne by the serpent शेष on its hoods Compare 'किं शेषस्य भव्यथा न वपुषि क्षमां न क्षिपत्येव यत्' मनुहरि राज्यवर्धन also would be able to bear the responsibility of the world सकल विहितम् (she gave birth to ११०) who caused tremor to all भूभृतां (kings, mountains) and who was if made with the limbs of the elephants of the quarters Elephants butt against hills with their tusks मुखर, रव, ० भुवन and मनोहर qualify महोत्सवम् पूरिता असरया शङ्खा तेषां शब्दै मुखरम् प्रहतानि पटहस्तानि ते पट रव यस्मिन् गम्भीरेण भेरीनि नादेन निर्भर भरित भुवन यस्मिन् प्रमोदन उमत्त मल्लोद तेन मनोहरम् मास दिवसमिव for one month as if it were a single day

P 61 l. 13—P 62 l. 10 अधान्य वध्यन्त The locatives from कन्दलिनि to वसि qualify नभसि (i. e. the month of श्रावण) कन्दलिनि abounding in plantain trees Wild plantain plants grow up spontaneously in the rainy season कुम्भलिता वदम्बतरव यस्मिन् in which the Kadamba trees had put forth buds. The वदम्ब tree is said to put forth buds at the advent of thunder and rain, compare 'मरुत्तवाम्भ प्रविधूतसिक्ता वदम्बवष्टि स्फुटकोरवेव' उत्तरराम० III बुध्नला सभाता अस्य इति कुम्भलित according to 'तदस्य सभात तारकादिभ्य इतश्च' पा ४ 2 36 रुद्रा तोक्मत्पुस्तम्बा यस्मिन् in which the clusters (स्तम्ब) of barley blades had taken firm root 'सितश्वयवौ समौ ॥ तोक्मस्तु तत्र हरिते' इत्यमर स्तम्भितानि वामरसानि यस्मिन् in which the red lotuses were supported (i. e. stood firm and erect, being nourished with plenty of water) निवसित (delighted) चातकचेन यस्मिन् It was believed that the चातक could not drink water on the earth, but subsisted on a few drops from the clouds मूत्रा मानमीकस (हस्त, मानसे ओष सप्त येषां) यस्मिन् हस्त are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हस्त was not heard नभमि मामि—वृष्ण was born in श्रावण, while the poet says that हर्ष was conceived in श्रावण उक्तं पाणी यस्य = विष्णु (i. e. वृष्ण) हर्ष also was चक्रपाणि i. e. on his hand there were lines

sembling a चक्र, which was looked upon as one of the चक्र-
लक्षणस. See बृहत्संहिता 67. 47 'चक्रासिपरशुतोमंशक्तिधनुःकुन्तसन्निभा रेखाः ।
रैन्ति चमूनाथं' &c. सममेव at the same time. हृदये...हर्षः—यशोमती
is delighted at heart and conceived the future हर्ष. सर्व...गृहीता
if accepted (i. e. endowed with) by all the merits of her
subjects. पुण्य is represented as white. The queen's body
became slightly palid (आपाण्डु) on account of pregnancy; the
poet fancies that it was the पुण्य of the subjects that had
assumed shape and come to her in the form of her गर्भ, the
idea being that the birth of a good Emperor like हर्ष is due
to the पुण्य of the subjects. गर्भारम्भेण as pregnancy came on.
आमायमाने चारुचूचुकचूलिके ययोः (also द्यामायमाना चारुचूचुकसदृशी
लिका ययोः). चूचुकं nipple. चूलिका crest. ययोधरौ कलशौ इव (also
पौधरसदृशौ कलशौ or पयसः परौ ययोधरौ कलशौ). The queen's breasts
and nipples growing dark on account of pregnancy. They
could be sucked by an emperor (चक्रवर्तिन् i. e. हर्ष). Drinking
water was brought for emperors in sealed (मुद्रित) jars in
order to prevent poisoning. The dark crest of the seal
resembled the crest of the nipple. स्तन्यार्थ...दृष्टिः her eye, long,
glossy (स्निग्ध) and white, became sweeter as if it were a stream
of milk placed in her face for (supplying) milk (to her
breast). दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल.
See for the same simile 'लपयति हृदयेन खेहनिष्यन्दिनी ते धवलमधुरमुग्धा
दुग्धकुल्येव दृष्टिः ॥' उत्तरराम III. 23. सकलमङ्गलानां गणेन अधिष्ठितं (occu-
pied) गात्रं (body) तस्य गरिष्ठा (by the weight). अमन्दायत
became slow (from the denominative verb मन्दायते). Her
gait became slow owing to pregnancy. The poet fancies
that the slowness was due to the weight of the nume-
rous auspicious signs due to the conception of a चक्रवर्तिन्.
विमलं मणिकुट्टिमं (floor inlaid with gems) तस्मिन् निमग्नं प्रतिबिम्बं
(reflection of the queen) तस्य निभेन (under the guise). गृहीतौ
पादपल्लवी यया. पूर्व...पृथिवी अस्याः (यशोमत्याः)—The queen was
reflected in the brilliant pavement. The poet fancies that the
earth was worshipping her feet by way of a prelude to what
would follow when her son became the emperor of the world.
दिवसम् accu. of time. शयनीयं is the object of अधिशयानायाः (यशो-
मत्याः). अपाययः awning. पद्ममङ्गः drawing of lines or figures.
प्रतिमा image of a figure drawn on the awning. विमलकरोलोदरे
गता reflected in the bright cheek (of the queen). गर्भो...संक्रा-
न्तम् reflected in her round bosom from which the garment had

been taken away on account of the agitation (उन्माध) of pregnancy गर्भस्य उन्माधेन मुक्त अशुक्र यस्मात्. उदुपति the moon
 The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भ A white umbrella is an emblem of चक्रवर्तित्व, compare रघुवश 3 16 'अदेयमासी ब्रयमेव भूपते शशिप्रभ छत्रमुभे च चामरे' चित्र ग्राहिण्योपि even the women holding chowries on the painted walls (i.e. even pictures moved ohowries) चामरस are among the insignia of royalty. करे (by the trunk) विधृत कमलिन्या पलाशानां (पत्राणां) पुट तसिन् सलिलानि तै She dreamt that the four दिग्गजस bathed her with water This was a precursor of the future sovereignty of her son प्रतिबुध्यमानायाश्च and when she woke up चन्द्रशालिका— a chamber on the roof 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी Even the puppets cried 'victory' परिज- निश्रेष्ठ When she called out to her attendants, incorporeal voices issued forth saying 'command' नौडा भङ्गम्—This sentence and the following gave expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com 'गर्भसज्जनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तरतिर्भवति'. चतुर्णामपि— This indicates that हर्ष's empire would extend up to the four oceans The oceans are sometimes spoken of as four or as seven वेला . सरेषु in the vicinity (परिसरः) of sandy banks (पुलिन, 'तोयोत्थित तत्पुलिनम्' इत्यमर) inside the bowers of creepers on the seashore आल्य चचाल Even as regards business of extreme importance, her eyebrow moved playfully The idea is that she felt no concern or anxiety even as regards serious matters, so calm and collected she was आल्यधिक—अत्यय प्रयोजन अस्य 'प्रयोजनम्' पा. 5 1 109 (प्रयोजन फल कारण च) सन्नि सीत् though jewelled mirrors were near her, she had a strong liking (व्यसन्नम्) for seeing her face in a drawn (उत्सृज्य) sword blade उत्सारिता वीणा यै . श्रुतौ अनुखायन्त gave pleasure to her ear स्तम्भितम् stiffened सख्यध्यासा &c—construe सख्यश्च गत्या पार्श्व क्षणमपि न मुमुचु विस्फारित stretched wide आसन्न.. गवनम् brightening the house as if with the idea of celebrating the festival of her delivery that was approaching At जन्ममहोत्सव houses are washed with chunam The friends whitened the house with their eyes expanded wide विकच...विदधाना—The friends cast glances in all directions from their widely expanded eyes (that were white) The author fancies that the glances were so many white and blue flowers of various kinds

of lotuses, offered in worship to protect the queen from evil. कुमुद is a white night lotus. कुवलय is a blue lotus. कमल is pale red. The white of the eye was mixed with the blue of the pupil and the white-red of the corners. आत्मो...चक्रुः eminent physicians holding various drugs and sitting in their proper place supported the queen like high mountains (occupying their proper places and having various plants growing on them and making the earth steady). It was believed that the earth, which was formerly unsteady, was made steady by the mountains. Comparo कादम्बरी 'अनुजीविभूमृच्छतसहस्रकल्पितावष्टम्भं सञ्चारिणं द्वितीयमिव मेदिनीसंनिवेशम्.' श्रीवा...बध्यन्त in the knots of her necklace cord were tied excellent jewells. लक्ष्म्या...गतानि that had come with लक्ष्मी (i. e. royal splendour). She being a queen could command jewels. There is a pun on these words. Jewels were also produced from the ocean (पयोनिधि) at the time of the churning along with लक्ष्मी who was one of them. See above p. 147 for सागरमथन.

P. 62 ll. 8-12 ततश्च...जहार. ज्येष्ठा मूलीये मासि in the month of ज्येष्ठ. ज्येष्ठा मूलं च ज्येष्ठामूले. 'इन्द्राच्छः' पा. 4. 2. 6 नक्षत्रद्वन्द्वाष्टके काले छः स्वात्. बहुलासु = कृत्तिकासु—when the moon was in the कृत्तिका constellation. बहुलपक्ष = कृष्णपक्ष. समा...यौवने when the youth of the night was about to climb up (i. e. when night was just beginning). समारुरुक्षति loc. sing. of the desiderative part. of रुह् with सम् and आ. स्वयमेव—connect with जहार. हृदयनिर्विशेषा not different from her own heart i. e. who was as dear to वशोमती as her own self. दिष्ट्या...जन्मना you are to be congratulated on the birth of a second son. पूर्णपात्रम् a present given to or taken by one who brings some happy news. The com. defines पूर्णपात्र as 'आनन्ददो हि सीद्धान्तदेल वखादिकं नलात् । अजाननो हरत्येव पूर्णपात्रं तु तत्समृत्तम् ॥'. Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलङ्कारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं पूर्णालकं च तत् ॥'.

P. 62 ll. 13-21. असिद्धैव...जातः इति. संवादिताः अतीन्द्रिया-देशाः यस्य whose extraordinary predictions had come true. अतीन्द्रिय beyond the reach of the senses. दर्शिनः प्रभावः येन. सङ्कलितौ ज्योतिषी—who had grasped the science of astronomy. सङ्कलितमनेन इति सङ्कलितिन्—Words like अभीतिन् take the loc. of the object of study, according to वार्तिक 'सप्तमीविधाने कस्येन्विषयस्य क्रमंशुपसंख्यानम्' on 'सप्तमधिकरणे च' पा. 2. 3. 36 (अभीती व्याकरणे आगताती छन्दसि । महामाष्य). सर्वासां...दृष्ट्वा who had mastered all the treatises on planets. महितः = पूजितः. The बृहत्संहिता of बराहमिहिर refers

to three branches of ज्योतिष viz. ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च देवचिन्तको भवति'. It then gives a long list of the topics of संहिता (2nd chap.). हितः who was favourable to (the royal family). भोजकः—The com. says 'रविमर्चयित्वा पूजकादि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धाः भागवता इत्यन्ये.' This means that the astrologer was a Maga, a worshipper of the sun. The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवतात्मगाश्च सवितुः शम्भोः समस्तद्रिजान् &c.' (60. 19). C and T refer to Wilson's Vishnu purāṇa (Hall's ed.) vol V p. 382 where an analysis of the last 12 chapters of the भविष्यपुराण is given concerning the मग्स. सान्ना son of वृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun. He gratefully built a temple of the sun and brought 18 families of मग्स from शुकदीप as priests and induced the भोजस of द्राक्का, a branch of the यादव्स, to give their daughters in marriage to the मग्स. Hence the मग्स were styled भोजकस. मान्धाता—He was a king of the solar race. युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *vedi* and slept. युवनाश्व being thirsty drank the water and then a son was born from his side. The विष्णुपु० (IV. 2) gives the origin of the name मान्धातु as follows "गर्भश्च युवनाश्वोदरेऽभवत् । दक्षिणकुक्षिमवलपतेर्निर्मिष निश्चक्राम नासौ ममार । जातो नापैव कं धास्यतीति ते मुनयः प्रोचुः ॥ 71 अधागल देवराजोऽन्वीमन्ममं धास्यतीति ततो मान्धाता नामतोऽभवत् ॥". About मान्धाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वमुतो बली । मान्धाता इति निख्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कुरलं शासने पृथिवीपतिः । सुरलोकमितो जेतुमुद्योगमकरोत्तपः ।' उत्तरकाण्ड 67. 5 6. व्यती...रहिते free from the contact (अभिषङ्गः) of all evil positions such as व्यतीपात. व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतिपातश्च वैधृतिः । संक्रमश्च रवेस्तत्र जातो दारिद्र्यकारकः ॥ अश्विन मृत्युमाप्नोति नात्र कार्या विचारणा ॥'. उच्चस्थान-सितेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्चस् respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'अत्रवृषभमृगश्रृङ्गाकुलीरा श्यवणिजौ च दिवाकरादितुङ्गाः ।' उदग्ग is that sign of the zodiac that is on the eastern horizon at the time of birth. अर्वाक् ततः after that i. e. since that time. योगः conjunction (in astrology). It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth. The day being the

12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the लघ्न of the sun). सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिः are 'मरतार्जुनमान्धातृमगीरथयुधिष्ठिराः । सगरो नहुषश्चैव सप्तैते चक्रवर्तिनः ॥'. अर्जुन must be सहस्रार्जुनकार्तवीर्य. चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथितांगुलिकरत्न (mentioned in the 7th Act of शाकुन्तल). The great रत्न are said to be fourteen in the विष्णुपुराण IV. 12. The शुद्धवल्गुपदुम gives them as follows 'चक्रं रवो मणिः खड्गश्चर्म रत्नं च पद्ममम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथकृच्च यः । पश्यथौ कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥'. The great रत्न according to the com. are six. 'मण्यश्चकरिचक्राणि वरा स्त्री परिनायकः । पदेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥'. The seven oceans pro 'एते द्रोणा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेषुसुरासर्पिर्दिधिदुग्धजलैः समम् ॥' विष्णुपु० II. 2. 6. सप्ततन्तुः means 'sacrifice,' 'सप्तभिः हृन्दोभिस्तन्यते' इति क्षीरस्वामी. सप्तसप्तिः = सूर्यः (सप्त सप्तयः अथाः अस्य).

P. 62 l. 22—P. 63 l. 9 अत्रान्तरे...महान्. अनाध्माताः—though not blown or filled with wind from the mouth. तारमधुरम् loudly and sweetly. विरेसुः perfect of रस् with वि. शुभितं पलनिषिजलं तस्य ध्वनिः तद्वत् धीरम् (deep). अभिवेकदुन्दुभिः—the drum that is beaten at the time of crowning a king. The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy. सर्वभुवनस्य अभयं तस्य आधोपणा तस्याः पटहः—The echo of the labors spread in all directions. The poet fancies that it was the kettledrum (पटहः) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole world. Even now proclamations are made known to the people by beat of drum. विपुताः केसुरसदाः यैः that tossed the hair of their manes. Both केसुर and सदा mean 'mane.' साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापल्लवानां कवलः (mouthful) तेन प्रदस्तेः (graced). हस्तपल्लवैः—has two senses. Those who dance make graceful movements with their hands (हस्त). The elephants tossed about their trunks (हस्त) in a graceful manner. सुरायाः जामोदः तद्वत् सुरभिः (with दिव्यानिहः); सुरायाः जामोदः तेन सुरभिः (निःश्वासः). Breezes redolent of the perfume of wine blow at the birth of हर्ष. This is fancied to be the sigh of लक्ष्मी leaving विष्णु. The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष. When leaving her husband विष्णु she sighed. The breaths of beautiful women are represented as

fragrant by Sanskrit poets चक्र आयुध यस्य Compare for दिव्या
 निल 'दिश प्रसेदुर्मेरतो वयु सुखा प्रदक्षिणाचिर्हविरग्निराददे । बभूव सवे
 शुभशसि तत्क्षण भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु० III 14 ५ श्रेण
 शिखाना वल्गाप" तेन कथित कल्याणागम ये that told of the forth
 coming good luck by the mass of their flames curving to the
 right अविद्यमान इन्धन (fuel) येषाम् वैतानवहय sacrificial fires.
 तपनीयस्य (सुवर्णस्य) शृङ्खला तथा वच तेन वधुर (charming) कलशीकोश
 येषाम् कलशी a jar कोश means 'the cuplike head or upper part
 of a jar' Round the necks of the jars were tied chains of gold.
 समुदगु norist of इ with सम् and उद् प्रइत निभेन under the guise
 of the echo of the auspicious tabors that were beaten दिक्पाल—
 these are eight 'इन्द्रो वह्नि पितृपतिनर्कतो वरुणो मरुत् । कुबेर ईश पतव
 पूर्वादीनां दिशा क्रमात् ॥' इत्यमर दिष्टवृद्धिपलकल—clamour of congra-
 tulation The idea is—दिक्पालs were overjoyed at the birth of
 हर्ष The echo of the tabors is fancied to be the clamour of
 congratulations from the दिक्पालs शुक्र वास येषाम् (adj of दिजातय)
 ब्रह्म वेद मुखे येषाम् (with दिजातय), ब्रह्मा (the god ब्रह्मा) मुखे येषाम्—
 who had ब्रह्मा nt their head (पतय) The Vedas being eternal,
 it may be said that the primeval प्रजापतिs also had the Veda on
 their lips प्रजावृद्धये (1) for the well being of the child (with
 पतय), (2) for the propagation of the human race (with
 पतय) इतयुगप्रजापतय—see मनुस्मृति I 34-35 'अह प्रजा सिद्धुस्तु
 तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजाभामसृज महषानादितो दश ॥ मरीचिमयन्निरसौ
 पुलस्त्य पुलह क्रतुम् । प्रचेतस वसिष्ठ च शृगु नारदमेव च ॥' शान्त्युदक फल च
 हस्ते यस्य पुरोषा =पुरोहित पुरातन्य सितय इव as if they were the
 ancient rules (of conduct) प्रलम्ब (long) इमधुजाल (beards)
 तेन जटिलानि आननानि येषाम् It was usual to set prisoners free
 on the birth of a son or other great occasions Note the अर्धशाल
 of वैदित्य 'बन्धनागारे च बालवृद्ध्याधितानाधानां च जातनक्षत्रयोगमासीपु
 विसर्ग' p 146 बहल मलपङ्ककलङ्ग तेन काल (dark) काय (शरीर)
 येषाम् नश्यत कुलानीव as if they were the kindred of the Kali
 age that was vanishing कलि (the age of sin) is fancied as
 dark By the advent of हर्ष an era of धर्म would be started and
 अधर्म would have to run away The prisoners besmeared with
 dirt (and so looking dark) and running disorderly (आकुल) when
 freed are represented as the kindred of कलिकाल वधनवृन्दानि
 crowds of prisoners तत्कालपक्रान्तस्य that ran away at that moment
 (viz at हर्ष's birth) शिविरत्रणय rows of camps or tents लोक
 बीध्य the rows of the stalls (विपणि) that were plundered by
 the people It seems that the stalls were looted with the per

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अश्वम् had run away, leaving them empty. विलसन्तः (making graceful movements) उन्मुखाः वामनकाः (dwarfs) दधिराश्च तेषां वृन्दं तेन वेष्टिताः (adj. of दधिराश्च). Dwarfs are often spoken of as the attendants of the harem. 'निषेवितो वर्षवरैः कञ्चुकोष्णीषधारिभिः । अन्तःपुरेषु विचरेत् कुम्भ-कैरातवामनैः ॥' काम० 7. 41. जात...व्याकुलाः—the com. explains that 'in the lying-in-chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil). 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सृत्तिकागृहे स्थाप्यते.' Or we may take साक्षा...देवताः in another sense 'as if they were the divine Mātṛis become visible.' The Mātṛis, divine mothers, are said to attend on शिव and are seven or eight. 'माद्वी मादेयरी चैन्द्री वाराही वैष्णवी तथा । कौबेरित्यपि कौमारी सप्तैव मातरः स्मृताः ॥' हलायुधः. प्रावर्तत—the subject is पुत्रजन्मोत्सवः. The lines that follow contain clauses qualifying उत्सवः. विगता राजकुलस्य स्थितिः यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone. अधःकृता प्रतीहारस्य आकृतिः यस्मिन् in which the figure of the doorkeeper was disregarded i. e. anybody entered without minding the प्रतीहार. अपनीतः वेष्टिणां वेष्टः यस्मिन् in which the cane of the warders was taken away. निर्दोषः अन्तःपुरे प्रवेशः यस्मिन्. Ordinarily no one could have entered the soraglio. This sentence indicates that ladies in high circles were kept secluded. Exceptions were recognised 'व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे । न क्रतो नो विवाहे वा दर्शने दूष्यते स्त्रियः ॥' रामायण युद्ध० 114. 28. समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level. निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old. दुर्बलः मत्तमत्तयोः प्रविभागः यस्मिन् in which no distinction was perceptible between drunk and sober persons (i. e. both acted in the same way). तुल्यौ कुलयुवतिवेद्ययोः आलापविलासी यस्मिन् in which the words and gestures of noble ladies and harlots were the same. प्रवृत्तः सकलकटकालोकः यस्मिन्. कटक—capital.

P. 63 ll. 10-19 अपरेषु...दृश्यन्त. The principal sentence is अपरेषु...विभागेन परिजनेन अनुगम्यमानानि...समन्तात् सामन्तान्तःपुर-सदृशाणि दृश्यन्त. अपरेषुरारम्भ beginning from the next day. स्त्रीरा...तानि as if they (i. e. the wives of the सामन्तः) were the king-doms of amazons brought together or poured forth (आवर्जित). The idea is that the women were numerous. In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य अमुर वृत्तानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented. For अमुरनिवर, see the description of स्याम्बीश्वर in the 3rd उद्घाट, where we have 'अमुरनिवरमिति वातिके' One of the friends of Bana was अमुरनिवर-यसनी अमुरनिवर seems to be the shafts of mines already worked up. *Like* notes pp 90, 200 नारा स्त्रियानि as if they were the wives of Vishnu (i.e. Krishna) moving onwards अवरोध is m while अवरोधन is n we should therefore read वरोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु. 1 15, 'षोडशसहस्राणि स्त्रीणामयानि चक्रिणः । निशासु जगत स्रष्टा तासां गेहेषु केशवः । उवास विप्र सर्वासां निश्चरूपधरो हरिः ॥' विष्णु. 5 28 5 and 18. Besides these रुक्मिणी and seven others were his chief wives. The भागवतपुराण gives the number of 16000 in various places (see A 59 83, 8 and 44) अप्स कुलानि—The Apsarases are the damsels of heaven and have fourteen कुल as described by वाण himself in कादम्बरी 'एतत्प्रायेण कल्याणा भिनिवेशिनः श्रुतिविषयमापन्नितमेव यथा विबुधसंघन्यस्तरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि' This clause shows that the wives of सामन्तः were very handsome परिजनेन—this word is to read with विभ्राणेन below सज्ज, पानी and others are the objects of विभ्राणेन पृथु सज्ज (carrying) garlands of flowers, (सुमनसः) contained in a large bamboo box (करण्ड), which were sprinkled over (अवकीर्ण) with bath powder खानीय (खानाय हित चूर्ण) तेन अवकीर्णानि कुसुमानि यासान् स्फटिकशिलायां शकलवत् शुद्ध कपूरखण्ड तेन पूरिता पानी dishes कुकुमा मयानि jewelled pots containing the fragrant powder (अधिवास) of saffron. सह रकाणि ivory boxes (दन्तशफरकम्) jagged (दत्तुर) with rows (फाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (तिन्यत्) with mango-oil सहकारतैलेन तिम्यत् तनुखदिर केसरजाल तेन जटिलानि चन्दनवत् धवलयानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां फाली तेन दत्तुराणि दन्तशफरकाणि तिन् 4th P to become wet. The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bana's time गुञ्जन्त मधुकरा तेषां कुल तेन पीयमान पारिजातपरिमल तेषाम् पाटलकानि pink red (अर्ध) of पानाणि सिन्दूर पानाणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक' १८ The reading of B, पोटलकानि, does not make much sense

पोटरक seems to mean 'bundle, packet.' बाल...विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers. We must read वीटिकावीटिकांश्च as suggested by C and T. वितक makes no sense. वीटिका is the same as Marathi विडा. बाललताभ्यः लम्बमानाः वीटिकावीटिकाः येषु. The com. remarks 'वितकवीटकं पञ्चाशत्ताम्बूलपत्रैः क्रियते.' चरणनिकुट्टनेन रणिताः मणिनूपुराः तैः सुखरितानि दिङ्मुखानि यैः—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing). The reading of B makes no sense.

P. 63 ll. 20-31 दानै...मोदः. The principal sentence is दानैः दानैः व्यजम्भत...उत्सवामोदः (the pleasures of the festivities). कचित्—कचित् in one place, in another place. नृतस्य अनुचितः (not accustomed) चिरन्तनः (of ancient families) शालीनः (high born) कुलपुत्रकलोकः तस्य लास्यं तेन प्रथितः (shown) पार्थिवे अनुरागः यस्मिन्. This and the following nominatives qualify 'मोदः. शालीन not hold, haughty (usually applied to high-born ladies) 'स्वादधृष्टे तु शालीनः' इत्यमरः. शालीन—formed from शाला with the affix ख (ईन) according to 'शालीनकीर्षीने अधृष्टाकार्ययोः' पा. ५. 2. 20 (शाला-प्रवेष्टमर्हति शालीनः अधृष्टः। सि. कौ.। अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टमर्हतीत्यर्थः। तत्वबोधिनी). कुलपुत्रकः a nobly born young man. लास्यम् is a peculiar kind of dance 'ललिताङ्गद्वाराभिनयं कैशिकीवृत्तिप्रधानं वासकसञ्जादिनायिकाचरितं ढोचिहिकादिनिबद्धं शिष्टत्वाद्वासायम्। नृत्तं त्वङ्गविशेष-पमात्रं विवाहाभ्युदयादी' क्षीरस्वामी. अन्तः सितं यस्य तेन क्षितिपालेन (प्रभाकर-वर्धनेन) अपेक्षिताः क्षीवाभिः (drunk) धुद्रदासीभिः समाकृत्यमाणाः राज-बलभाः यस्मिन्. The king smiled to himself when the drunken maids caught hold of his favourites. We expect अपेक्षिताः for अपेक्षिताः. The reading of two MSS. of B, उपेक्षित, would be also good. मत्ता कटककुट्टनी (bawd of the capital) तस्याः कण्ठे लज्जः वृद्धः आर्यः (noble, respectable) सामन्तः (chieftain, feudatory) तस्य नृत्तेन निर्भरं (much, loudly) हसितः नरपतिः यस्मिन्. क्षितिपस्य (प्रभाकर-वर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तथा आदिष्टाः (ordered, instigated) दुष्टाः दासेरकाः (वृद्धाः) तेषां गीतैः सुच्य-मानः सचिवानां चौर्यरतप्रपञ्चः (numerous secret amours) यस्मिन्. दासेरक son of a दासी. दासेर is formed from दासी according to 'धुद्राभ्यो वा' पा. 4. 1. 131 (अङ्गहीनाः शीलहीनाश्च धुद्रास्ताभ्यो वा दृष्टुः। पञ्चे दृष्टुः। दासेरः दासेयः। सि. कौ.). मदोत्कट्य कुट्टहारिका (water-girl) तथा परिष्वज्यमानः जरन् (old) प्रव्रजितः (ascetic, संन्यासिन्) तेन जनितः जन-शासः यस्मिन्. कुट्टः—टन् a water-jar; + हारिका carrier. 'घटः कुट्टनिपाव-ली' इत्यमरः. The ascetic was probably so only in dress, like the

well known जरद्विधधार्मिक of the वादम्बरी अन्योन्यम् निर्भरा (excessive) स्पर्धा तथा उद्धुरा (unrestrained, उद्धता धृ चेभ्य) विटचेटका तै आरब्ध अवाच्यवचनयुद्ध यस्मिन् विट —a voluptuary and companion of a dissolute young man or courtesan See the मृच्छकटिक for a specimen चेत्क a servant अवाच्य वचनम् words that should not be uttered : c foul words The servants engaged in a war of choice Billingsgate नृपादलाभि (royal ladies) बलात्कारेण (by force) नृत्यमाना (made to dance) नृत्ये जनमिता अत पुरपाला (chamber lains) तै भाविता (enlivened, eatertuned) मुजिष्या परिचारिका यस्मिन् 'नियोज्यविह्वलप्रेष्यमुजिष्यपरिचारिका' इत्यमर ('मुह्ये स्वाम्युच्छिष्ट मुजिष्य' क्षीरस्वामी) स राशिभि with heaps of flowers it looked as if it possessed mountains The heaps of flowers in the festivities were like mountains : c were so large स प्रपाभि with rum booths it looked as if it had a showerbath धारागृहम् is a showerbath or house furnished with jets of water सीधु rum प्रपाति a place where water is distributed to travellers In the festival rum flowed like water पारि मोदै with the fragrance of पारिजातक The पारिजातक is one of the five trees of Indra's garden (नन्दनवन) पारिजातक is also a fragrant substance Vide notes p 50 नीहार frost The dust of camphor spread in the उत्सव looked like frost अट्टहास the laugh of शिव in his ताण्डव dance The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव अमृतमयनेन सह मा० (बहुव्रीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean रास or—क is a dance (in a ring) practised by कृष्ण and गोपी See भागवतपुराण ७. 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रते । स्त्रीलैरन्वित प्रीतेर्योन्यावद्भ्रातृभि ॥ 2' आकर्त a whirlpool 'स्यादावर्तोऽम्भसा भ्रम' इत्यमर The ring of dancers resembled a vortex सरो किरणै —the rays shooting from the jewelled ornaments resembled hair standing on end पट्टबन्ध tying of a piece of cloth on the head (a tiara, turban (c) चन्दनललाटिका sandal marks on the forehead Saandal is white and is compared to white cloth tied round the head. 'वणललाटा त्वनलङ्कारे' पा 4. 3. 65 (कर्णिका, ललाटिका) प्रसव progeny, offspring The echoes were as if the progeny of the original sounds प्ररोह sprout, leaf The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions

केसरमालाः (वकुलपुष्पमालाः) चेयाम् (युवानः); स्कन्धे अवलम्बमानाः केसरमालाः (केसराः माला इव) चेयाम् (with चाजिनः). The manes of the horses are compared to garlands. काम्बोजवाजिनः horses from the country of Kāmbōja. This country was looked upon as producing one of the best breeds of horses. See खुवंश IV. 69-70 'काम्बोजाः समरे सोढुं तस्य वीर्यमनीश्वराः १...तेषां सदश्वभूयिष्ठास्तुहा द्रविणराशयः १'. 'वनायुजाः पारसीकाः काम्बोजा वाहिका हवाः १' इत्यमरः. The country of काम्बोज was beyond the Hindooknsh mountain (probably eastern Persia) and it was known from very ancient times. See पाणिनि IV. 1. 75. Yāska refers to it 'श्वतिर्गतिकर्मा काम्बोजेष्वेव भाष्यते... विकारमस्यार्थेषु भाष्यते श्व इति' (निरुक्त II). आरकन्दन्तः—treading the ground (with youths); leaping (with horses). तरलाः (unsteady) तारकाः (pupil of the eye) चेयाम्—applies to both the youths and deer. सगर...भुवम्—who rent the earth with the violent stamping (अभिघातः) of their feet, as the sons of सगर did with spades. See p. 3 for the story of the sons of सगर. See विष्णुपुराण IV. 4 and रामायण I. 38-44. अनेक...संख्याः may apply also to the sons of सगर (who were 60000). कथमपि...क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणाः) dancing to time. तालः keeping time (in music); + अचरः one who moves. अन्योन्यास्फालैः striking each other (in play). आभ...केतुः the pearls in the ornaments were cleft asunder. केतुः perfect of फल 1 P. ब्रह्माण्डकपालम्—the world. पुनः उत्पन्नः हिरण्यगर्भस्य गर्भः तस्य शोणितेन शोणाः (रक्ताः) आशाः (दिशः) यस्मिन्. स्वयम्भू first of all produced waters and cast the seed in them. That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts. See मनुस्मृति 'सोमिध्याय शरीरात्सात्तिसृष्टुर्विधिः प्रजाः १ अप एव सप्तर्षीर्देतासु बीजमवाप्तुञ्ज ॥ तदण्डमभवद्देवं सहस्रांशुसमप्रभम् ॥ तस्मिन्नग्रे स्वयं ब्रह्मा सर्वलोकपितामहः ॥ तस्मिन्नण्डे स भगवानुपित्वा परिवत्सरम् ॥ स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्विधा ॥' मनुस्मृति I. 8-9, 12. The world was reddened by the vermilion powder. Blood is red. The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल. पट...पटलेन by the cloud of the fragrant powder (used in perfuming garments). The fragrant powder resembled the sandy banks of the celestial Ganges. प्रकटितं मन्दाकिन्याः (विषद्व्यायाः) सैकतसदृशं यस्मिन्. सैकतम् (from सिकता) according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा. 5. 2. 104-5 (सिकताः सन्त्यस्मिन् देशे इति सिकताः १ सैकतिलः १ सैकतिलः १ शि. कौ.). विप्रकीर्यमाणः पिष्टातकः (पटवासकः) तस्य परागः (pollen) तेन विप्ररितः (rendered yellow) आतपः (light) चेयाम् (with दिवसाः). भुवनस्य शोभः तेन विशीर्णः पितामहस्य (ब्रह्मणः) कमलं तस्य द्विजल्काः (filaments) तेषां रजोराजिः तथा रजिताः

इव The world was disturbed by the riotous festival days. The poet fancies that the lotus on which ब्रह्मा sits was shattered by the मुवन्स being shaken by the birth festivities सङ्घट्ट लोच people tripped over masses of pearls that had fallen from necklaces rent asunder (विघटित) in collision (when people running in haste jostled against each other)

P 64 ll 10 32 स्थान प्रानृत्यन् The principal sentence is स्थानस्थानेषु च वाद्येन अनुगम्यमाना पण्यविलासिन्य प्रानृत्यन् The instrumentals from अलिङ्गयकेन to तालिकेन qualify वाद्येन मन्द अलिङ्गयकेन in which tambourines were struck gently अलिङ्गयकेन a drum having the shape of a barley corn According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्कवालिङ्गयोधकास्य' 'चतुरङ्गुलीनोऽङ्गधान्मुखे चैकाङ्गुलेन यः । यवाकृतिः स आलिङ्गय आलिङ्गय स हि वाद्यते ॥' शब्दार्णव शिञ्जान (jingling) मधु (sweet) वेणु (flute) यसिन् झणझणायमाना झलरी यसिन् in which cymbals tinkled झणझणायमाना *pr p* of the onomatopoeitic verb णायते क (in अश्लक्षराक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending in ई, ऊ, ऋ or a noun ending in ऋ. 'नघृतश्च' पा 5 4 153 ताव्यमाना तघ्नीपटदिका यसिन्—in which a stringed drum was played upon वाद्यमाना अनुत्ताना अलावुवीणा यसिन् in which the goinrd lute that had its mouth turned downwards (अनुत्तान) was being played on This seems to have been some instrument like the veen of these days The reading of B 'अनुत्तालः' makes a good sense अनुत्ताल means 'low pitched' कलकासिकोदया वणिता वाहला (मृदङ्गका) यसिन् in which there were kahalas booming sweetly and indistinctly on account of the sounding boxes of bell metal. दीव्यमाना अनुत्ताल तालिक यसिन् in which the hands were clapped gently at the interval called सम सम is the principal interval in a ताल The reading of A and C is not so good समकाले दीव्यमान अनुत्ताल तानव यसिन् in which a protracted tone was indulged in at the interval called सम C and T translate 'while all the time a subdued clapping proceeded' आतोषवाद्येन by instrumental music 'तर्न चैवावनद् च घन सुषिरमेव । चतुर्विधं तु विधेयमातोष लक्षणांनितम् ॥' नाट्यशास्त्र 28 1 According to अमरकोश, आतोष and वाद्य are synonyms. अनुगम्यमाना *adj* of पण्यविलासिन्य. (harlots) अनुवर्तमाना तालव्यो वाताम् ताल keeping time. ह्य harmony Even the ornaments of the nautkins kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सदृश्य) There is another idea. Those who are masters in singing

(सहृदय = मार्मिक) will unconsciously keep time when another person is singing. मदेन कला काकली तथा कोमलः आलापः अस्ति आसर्ग इति० लापिन्यः—who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु कले सङ्गमे ध्वनौ तु मधुरास्फुटे' इत्यमरः. विद्वानां...गायन्त्यः who sang the vulgar words of रासक that were the nectar of the ear of dissolute young men. रासक here means either (1) a particular kind of dance (for which see above p. 262); or (2) a species of dramatic composition. See for a definition of the latter the साहित्यदर्पण VI. It has only five characters, it is in various dialects; there is no सूत्रधार; there is a single Act; the hero is a fool, while the heroine is famous. स...मालिकाः they had wreaths on their heads. समुच्छ्रित raised up (past p. p. of श्रि with सम् and उद्). कुङ्कुम...वलान्त्यः like Kashmir fillies they pranced, having bodies radiant with the stains of saffron. 'बालः किशोरो वाम्यश्वा वडवा वाडवं गणे' इत्यमरः Kashmir abounds in saffron (which is called काश्मीर-जम्बु). कुङ्कुमेन प्रमृष्टिः (rubbing the body) तथा रुचिरः कायः येषाम् (with विलसित्यः); कुङ्कुमे प्रमृष्टिः (rolling in) तथा &c. (with किशोर्यः). नितम्बविम्बे लम्बमानाः विकटाः (large) कुरण्टकशेखराः यासाम्. कुरण्टकः Amaranth. The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion). सिन्दूरस्य छटाभिः (streaks) छुरिता (overspread) मुसमुद्रा (colour of their face) यासाम्. The women had marked their faces with vermilion streaks. These are fancied to be the lines of the plates (पट्टः) of the edict (शासन) of Cupid. The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent. सिन्दूर...छुरिता मुखे मुद्रा (seal) यासाम् (with उपप्लव्यः). अप्रतिहतं शासनं यस्य whose command is irresistible. मुष्ट्या प्रकीर्यमाणौ कर्पूरपट्वासौ ताभ्यां पांसुलाः. मनो...यौवनस्य they were as if the roads for the wandering of the desires of youth i. e. the desires of young men converged on them. There is a pun. रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पांसुल (dusty). प्रतीहार्य इव—It is the business of door-keepers in any festival to use their canes when people make a rush. The women are fancied to be प्रतीहारी of तरुणः महोत्सव. All young men would flock to them. Hence the propriety of the word तरुण. C and T translate तरुण as 'of a children's festival' This is wrong. प्रचलन्ति पत्रसदृशानि कुण्डलानि यासां—whose ear-rings resembling leaves dangled about (when they danced); प्रचलन्ति पत्राणि कुण्डलानीव यासाम् (with लताः) whose leaves resembling ear-rings tossed about. लसन्त्यः dancing; moving (with लताः). मदनः चन्दनद्रुम इव; मदनसदृशः चन्दनद्रुमः. The

harlots danced out of passion The creeper clinging to a sandal tree would also move about when tossed by the wind ललिते पदे हसक (पादकवच anklet) तस्य रवेण मुखरा (with विलसित्य), ललित पद (grace) येषां ते ललितपदा हसका (हसा) तेषां रवेण मुखरा (with वीज्य) शृङ्गाररस सागर इव The harlots were the ripples of the ocean of passion हसस may be cackling near the waves of a lake वाच्या शूया void of discrimination as to what was to be said or not said (applies to both विलसित्य and व्रीणा) घन (deep) पटहरव तेन उवण्विता (thrilled) गात्रयष्टय यासान् (with विलसित्य), घन मेघ पट्ट इव तस्य रव तेन उत्पण्विता (सजातवण्ट्या) गानयष्टय यासान् (with केनय्य) The pollen from the flowers worn by the women was carried about The केनकी flower also has pollen. The केतकी blossoms forth when the cloud thunders (in the rainy season) and there are वण्ट्यस on the केतक petals दिवसम् (acc of time) the whole day उपुल्ल आनन यामां The कविसमय is that the कमल expands in the day and the कुमुद at night अनुपनाता निद्रा यासान् The women had no sleep at night The कुमुद plants open their buds at night आविष्टा इव like persons possessed नरेन्द्र वृत्ता surrounded by a host of princes surrounded by a host of magicians नरेन्द्र means generally a विपदैव and not one who exorcises evil spirits See शिशुपालवध II 88 'मुनिग्रहा नरेन्द्रण कणीद्रा इव शम्भव' (where also there is a pun) रागमुदीपयत्य kindling passion (with women) heightening the melody The principal रागस्य are six पुष्ट्य fatness or 'prosperity' मदमपि मदयन्त्य इव who as if intoxicated intoxication itself Even मद could draw upon them for adding to itself The reading उत्सवयत्य would be more in keeping with what precedes वगश्च शुक्तिभिः in casting sidelong glances they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes The idea is —when they cast glances they took the pupil of the eye far away and exposed only the white portion of the eye The white of the eye resembles mother o pearl which is used in drinking (particularly milk &c) तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nail They used the forefinger (तर्जनी) in chiding people Naturally their nails flashed The rays are fancied to be दाशस with which to bind the person chid कोषाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows चतुर विकारान् in their clever movements they seemed to scatter about emotions Their various movements caused the spectators to be roused to various emotions

P. 65 ll. 1-9 अन्यत्र...विलेसुः. The principal sentence is अन्यत्र...राजमहिष्यः...विलेसुः. वेत्रिणां वेवेण वित्रासिताः जनाः तैः दत्तं अन्तरालं यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains. A cane is the symbol of the authority of a कञ्जुकिन्. Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राक्षः' शाकुन्तल II. This and the following adjectival clauses qualify राजमहिष्यः. ध्रियमाणं धवलतपत्राणां वनं (समूहः) यासु over whom was held a forest of white parasols. कल्प...रिष्यः wandering under the tree of paradise. The queens resembled the nymphs of the woods. स्कन्धयोः उभयपालीभ्यां लम्बमानं लम्बं उत्तरीयं तस्मिन् लङ्गौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders. लीला...प्रेङ्गन्त्यः who swung as if mounted on a swing in a play. The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands. This looked as if they hold the ropes of a swing with their hands. कनककेयूरकोट्या पाट्यमानं पट्टाङ्गुलं तेन उत्तरद्वाः that were waving because the fine cloth they wore was torn by the ends of the golden armlets. तरन्तः चक्रवाकाः तैः सीमन्त्यमानं स्रोतः यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them. सीमन्त्यमानं (from the noun सीमन्तः) *pr. p.* of the passive of the denominative verb सीमन्त्यति. The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers. उद्ध्यमाना (being waved) धवला चामरसटा तस्यां लक्षः त्रिकण्टकः तस्मिन् वलिताः (turned) विकटाः कटाक्षाः यासाम्. हंसैः आकृष्यमाणं नीलोत्पलवनं यासु. सरस्यः lakos. त्रिकण्टकः an ear-ornament containing three gems 'त्रिकण्टकसु ध्वजः स्याज्जिमी रलेश्च भूषणम्' quoted by the com. Their chowries stuck to their ear-ornaments. When this happened they looked at the ornaments to disentangle them. The ladies were like lakes. Their dark eyes resembled blue lotuses and the ornaments with three gems resembled हंस with their two feet and long beak; and the white chowries resembled the white body of the swans. The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंसः. 'राजहंसारु ते चक्षुचरणौलोहितेः सिद्धाः' इत्यमरः. चलन्ती चरणौ तान्धां च्युतः अलक्षकः तेन अख्याः खेदशीकराः तैः सिध्यमानाः भवनहंसाः यामिः. सङ्घ्यारागेन रज्यमानमिन्दुविम्बं यासु. कौमुदीरज्यः nights of the full moon in कार्तिक (which is in शरदृतु). In शरदृतु moonlight is at

its best The fair queens were कौमुदी nights, the white हस्त like the moon's disc and the sweat reddened by lac dye like the glow of evening कण्ठे निहित बाञ्जनकाञ्चीगुण तेन अञ्जित (bent) कञ्चुकी तस्य विकारा ते आकुञ्चिता भुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision) बागुरा net प्रसारितौ बाहुपाशौ याभि The outstretched arms resemble the cords of the net (of love)

P 65 ll 10 22 सर्वतश्च राक्षस स्नेहम् bevy of women 'स्त्रीपुताभ्या नवस्ननौ भवनात्' पा 4 1 87 रागमयी full of राग (redness, love) शुशोण perfect of शोण I P to become red मङ्गलकर जम्ब — jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलाससितै — Their flashing smiles appeared like the flashes of lightning The word काल means 'time (such as day &c) or dark' With the last meaning there is a विशेष in saying that काल became तद्विमय (bright) Both smiles and lightning are bright अशुभि — किरणै कृष्ण वासरा the days seemed as if dappled कृष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पूरे by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear ornament See शाकुन्तल I 'अवतस्यन्ति प्रमदा दयमाना शिरीषकुसुमानि' हरिता (green) छाया (कान्ति) यस्य आतप daylight विस्रस रिद्धम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिह सयता कचा' इत्यमर हस्तकिशलयै — their hands were delicate like tender leaves माणिक्ये पा by the radiance of the rain bow in the gems चापपनमया full of the wings of चाप (blue jay) The sun's rays falling upon the gems of the women gave rise to rain bow colours ग्रहगृहीता seized by a ghost निनर्तिष्या with the desire to dance (निनर्तिष्या noun from the desiderative base of नृत्) विपुस्फुल्ल perfect of स्फुल्ल 6 P with वि to throb, to vibrate कुबेरकोपा the treasures of कुबेर कुबेर is the lord of riches and treasures बहुप्यन्त were plundered Here Bana is probably ascribing to Harsha's father what Harsha himself did We are told by Hiouen T'sang that Harsha used to hold a quinquennial assembly at Prayāga and there distributed his accumulated treasures to the poor and to the worthies of all religions

P. 65 l. 23—P. 66 l. 2. एवं च...ध्रियम्. The principal sentence is देवी यशोमती गर्भेणाधत्त...राज्यध्रियम्. वृत्ते concluded. देवे—this is to be connected with हर्षे below (last line p. 65). उत्तमाङ्गे निहिताः रक्षासर्पपाः यस्य on whose head were placed mustard seeds to ward off (evil). This and the following words in the locative qualify हर्षे. समुन्मिषन्तः प्रतापः एव अग्निः तस्य स्फुलिङ्गाः यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth. The idea is that the सर्पपाः on the head were so many sparks of fire &c. The सर्पपाः employed were probably red. The white सर्पपाः is usually called सिद्धार्थ and is used as a protection against evil spirits. गोरोचनाया विजरितं वपुः यस्य whose body was rendered yellow with गोरोचना. गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow; it is used as a medicine and to ward off the evil eye and evil spirits. समन्वित्यज्यमानं सहजं क्षात्रतेजः यस्य. The yellow गोरोचना resembles तेजः. हाटके (सुवर्णे) बद्धा विकटा (large) व्याघ्रनखपङ्क्तिः तया मण्डिता ग्रीवा यस्य स ग्रीवकः तस्मिन्. Even now the same ornament is tied round the necks of children. When क is added at the end of बहुव्रीहि compounds, the preceding vowel, if long, is shortened. 'केङ्गः' पा. 7. 4. 13. (के परे अणो ह्रस्वः स्वात्). हृदयात् उद्दिद्यमानाः दर्पाङ्कुराः यस्मिन्. The poet fancies that the tiger's claws worn on the chest were the buds of pride hursting out of his heart. प्रथ...कुर्वणे by his first indistinct prattle he seemed to make a beginning of truth. ओङ्कारं कृ (lit.) to utter Om i. e. to make a beginning. The syllables ओम् and अम् are very auspicious and are therefore uttered at the beginning of many things. A child even now is first taught the words 'गौ नमः सिद्धम्' प्रणव or ओङ्कार precedes the study of the Veda. 'ओङ्कारः स्वर्गद्वारं तस्माद् मन्त्राभ्येष्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I. 13. 6. Compare रघु० I. 11 'आसीत्तन्हीक्षितामाद्यः प्रणवश्चन्द्रसामिव.' Connect मुग्धसितेः with आकर्षति, which qualifies हर्षे. Smiles and flowers are both white. जनन्याः पयोधरी कलशौ इव तयोः पयः दुग्धं तस्य शीकरः तस्य सेकः. वदन is compared to कमल, small teeth to अङ्कुर. पयोधर also means मेष and पयः means 'water.' The child smiled a happy smile when nursed at the breast and showed its teeth, which looked like buds. चारित्र्य...पाल्यमाने—he was as much guarded by the women in the seraglio as their own chastity. मन्त्रः state policy determined upon by a king in consultation with his ministers. 'मघो विजयमूलं हि राशो भवति राघव' अयोध्याकाण्ड 100. 16; 'विजयो मन्त्रमूलो हि राशो भवति भारत' सभाषणं 6. 27. The मन्त्रमृति says

‘यस्य मन्त्रं न जानन्ति समागम्य पृथग्जना । स वृत्त्वा पृथ्वीं मुहे कोशदीनेः ।
पार्थिव ॥’ VII 148 ‘मन्मूलं यतो राज्यं तस्मात्तत्र सुरक्षितम् । बुर्वाघात
न विदुः कर्मणामा फलोदयात् ॥’ याग० I 344 वृत्तम् good conduct यद्-
वर्धमाने who was cherished by his kindred like their own
good name पञ्च वा षड् वा पञ्चपाणि (बहुव्रीहि) गर्भेणापत्तं राज्यधियम्
became pregnant with राज्यश्री गर्भे वसुधाम् as the form of
नारायण produced the earth through गर्भे (i.e. हिरण्यगर्भे) We
have seen above (p. 263) that स्वयम्भू cast seed in water,
which became an egg in which हिरण्यगर्भ was produced. This
हिरण्यगर्भ in his turn created heaven and earth ‘ताभ्यां स शकलाभ्यां
च दिवं भूमिं च निर्ममे ॥’ मनु० I 13 नारायण is identified in the
मनुस्मृति with ब्रह्मा (see I 10). If we take गर्भेणापत्तं in its
ordinary sense (viz. ‘conceived’) it is difficult to point out
the particular story to which Bana alludes. We may explain
thus—the whole universe at the time of प्रलय lies in नारायणोदर
and comes out of it at the time of creation, so पृथिवी is in the
गर्भे (उदर) of नारायण.

P. 66 ll 38 पूर्णेषु राजतः The principal sentence is
(दक्षी वक्षोमती) प्रसूतवती दुहितरम् दीपः सरसी नः the lake gives birth
to a lotus plant that has long and red stalks and roots दीपाणि,
रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उपलिनी) This and
the adjectives in the following clauses apply to दुहितरम् also.
दीर्घरक्तैः नालवत् नेत्रे यस्याः whose eyes were red and long like a lotus-
stalk. Redness of the corner of the eye was looked upon as a sign
of beauty हृत्ते मधुरः स्वरः यस्याम् (with शरदम्), हृत्स्वत् मधुरः स्वरः यस्याः
(with दुहितरम्) कुसुमैः सुकुमारा अवयवा भागा यस्याः (वनराजिम्), कुसुमवत्
सुकुमारा अवयवा इत्यादयः यस्याः (दुहितरम्) Read *राजि* for *राशि*म्
मधुश्री vernal beauty महाकनकेन (grains of gold) अवदाना (resplen-
dent), महाकनकवत् अवदाता The comment says ‘महाकनकं तिलमुवर्णं वसुधारा
धनवृष्टिः । इयं च महाभ्युदयसञ्चनाय दिवा पतति ॥’ वेला the shore of the
sea. The sea is called रत्नाकरः सहस्रनेत्रः इन्द्र तेन दर्शनं तस्य योग्याम्;
सहस्रनेत्रे दर्शनस्य योग्याम् शची is the wife of इन्द्र अहल्या the wife
of the sage गौतमः was seduced by इन्द्र who assumed the form
of the sage. For this the sage cursed अहल्या to be a stone and
इन्द्र had a thousand marks on his body, which were afterward
turned into eyes. See रामायण I 48 and VII 30 for the story.
The कथासरित्सागर contains the story ‘वराहलुब्धस्याङ्गे ते तत्सहस्रं भविष्यति
दियसी विश्वकर्मा या निमासति तिलोत्तमाम् ॥ तां विनोम्य तदैवाङ्गां सहस्रं भविता
च ते ॥’ III 3 144-145 कुमारिलमठ in his तर्कवार्तिक explains this
story along with others in a rationalistic manner सर्वे भूभृदि

पर्वतैः, राजभिः) अभ्यर्चिताम् solicited, wooed. गौरी = पार्वती. मेना the wife of हिमालय. See above p. 241 (notes) as to the birth of पार्वती. कावली a single string of pearls. 'एकावल्येकयष्टिका' इत्यमरः.

P. 66 ll. 9-16 अस्मिन्नेव...पितवान्. The principal sentence is अस्मिन्नेव तु काले...यशोमत्या भ्राता सुतम्...भण्डिनामानमनुचरं कुमारयोरर्पितवान्. अष्ट...देशीयम् about eight years old. 'The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than.' 'इपदसमाप्तौ कल्पन्देश्यदेशीयरः' पा. 5. 3. 67. उद्भूयमानः कुटिलः काकपक्षकशिखण्डः यस्य. The अमरकोश gives काकपक्षक and शिखण्डक as synonyms. Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples.' खण्डपरशोः (शिवस्य) हुङ्कारेणाग्निः तस्य धूमलेखा तया अनुवद्धः मूर्ध्ना यस्य. खण्ड...जातम् who looked like Cupid born again with his head encircled (अनुवद्ध) by the streak of smoke of the fire of S'iva's wrath. The boy was handsome and had dark curling hair. The poet fancies him to be मदन with धूम on his head. धूम is dark and waving. मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव. In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when S'iva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye. Compare कुमारसम्भव III 'क्रोधं प्रभो संह्र संह्रति यावद्विरः खे मरुतां चरन्ति । तावत्स बह्विर्भवनेप्रजन्मा भस्मावशेषं मदनं चकार ।' त्रिकण्टके मुक्ताफलं तस्य आलोकः (light) तेन धवलितं तेन. संपृ...दर्शयन्तम् who exhibited as it were the compound *avatāra* of Vishnu and S'iva. For त्रिकण्टक as an ear-ornament, see above p. 267. This refers to the mythological story that विष्णु is dark in colour and शिव bright. पीने प्रकोष्ठे (fore-arm) प्रतिष्ठितं पुष्पलोहस्य वलयं यस्य. The com. says 'पुष्पलोहं मणिभेदः.' दाग्रस्य क्षण्णे क्षीमः परशुः तस्य पाशः तेन चिह्नितं marked with the ring of the axe that had been worn

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु प्रवाल is worn as an auspicious thing. गृहीत जन्मान्तर येन The boy looked like हिरण्यकशिपु horn again. As हिरण्यकशिपु persecuted his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man lion form and killed हिरण्यकशिपु. The story is given in the मलयवतपुराण (VII) शैश दृग्मन् even in boyhood he bore himself proudly वीज द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour' अनुचर कुमारयो is an attendant of the two princes (राज्यवर्धन and हर्ष)

P. 66 ll 17-22 अवनि बभूवतु तस्य refers to भण्डि ईश्वरस्य = शिवस्य तुल्य सीत् he looked upon (his two sons and the third Bhandi) equally i. e. he bestowed equal care on all the three दर्शनेन means also 'sight' शिव saw with the third eye as well as with the other two ईश्वरस्य applies to the king also सकल दायिनी applies to राजपुत्री and मधुमाषवी तेन = भण्डिना प्रकृतिदक्षिणेन courteous by nature (with तेन) blowing from the south by nature (with मारुतेन) मधुमाषवी—चैत्र and वैशाख, the months of spring. 'मधुश्च माधवश्च वासन्तिकावतू' ते स ४ ४ 11 1 मन्ध is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghats running from the south of Mysore and forming the eastern boundary of Travancore मधुमास and मलयमारुत are both exultants of Love. The seven कुलपर्वताः are 'महेन्द्रो मलयः सद्यः शुक्तिमानृक्षपर्वतः । विष्वक् पारियात्रश्च सप्तैवे कुलपर्वताः ॥ वायुः ४५ ८८ Compare for the शेष on दक्षिण and the idea also 'उत्पादयति लोवस्य प्रीतिं मलयमारुतः । ननु दक्षिण्यसम्पन्नं सर्वस्य भवति प्रिय ॥' काव्यादर्श II. 174 अपरे सह वर्षमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन) The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from अस्तम्भी to अश्रुम्भी apply to the princes and to अस्निवेशः सिरौ ऊरुस्तम्भी (ऊरु स्तम्भी इव) ययो whose pillar like thighs were firm (with princes), सिरा उरव स्तम्भा ययो whose pillars are firm and hug (with अस्निवेशौ) पृथु प्रकोष्ठ ययो (applies to both) प्रकोष्ठ the forearm, the room near the gate or a quadrangle दीर्घौ मुजार्गलौ ययो that had long bar like arms. A city gate has large bars to fasten it विक्र उर वपाटं ययो whose chest was broad like the panel of a gate. The word is वपाट, but is also written as वपाट 'क शिर पाययति प्रविशताम्' क्षीरस्मानी

प्रांशुः (tall) सालः (rampart) तद्व्य अभिरामौ (charming); प्रांशुसालेन अभिरामौ (with संनिवेशौ). 'प्राकारौ वरणः सालः' इत्यमरः. साल is also a tree. महा...पेशः the site of a large city. सर्व...शमौ capable of giving shelter to all people (applies to both).

P. 66 l. 23—P. 67 l. 9 अथ चन्द्र...जग्मतुः. The principal sentence is अथ...राज्यवर्धन इति हर्ष इति सर्वस्वमेव पृथिव्या...दीपान्तरेऽपि प्रकाशतां जग्मतुः. चन्द्र...निरीक्ष्यौ—they (the princes) were charming and not to be gazed at. They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon. स्फुरन्ती ज्योत्स्ना तत्सदृशं यशः (दयोरपि भवत्वाच्च) प्रतापश्च ताभ्यां आक्रान्तं भुवनं धाम्नाम्. The moon is अभिराम, while the sun is दुर्निरीक्ष्य. स्फुरन्ती ज्योत्स्ना यशः इव प्रतापश्च (heat) ताभ्यां &c. The भुवनंs are either three or fourteen. अग्नि...भूतौ the princes were like fire and wind acting in unison and manifesting their effulgence and force. If fire and wind combined, the devastation wrought by them would be appalling. शिलाभिः कठिनः कायवन्धः ययोः (with हिमवत् and विन्ध्य); शिलायत् कठिनः (with princes). अचली—never wavering; mountains. महा...योग्यौ like two big bulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p. 235 notes). Bulls are fit to carry the yoke (युगं). There is another suggestion. वृष also means 'धर्मः.' 'शुक्ले मूषिके श्रेष्ठे सुकृते वृषणे वृषः' इत्यमरः. धर्म is fit to live in its entirety in कृतयुग only. हरिः (अथः) वाहनं ययोः तौ हरिवाहनौ; विभक्तं शरीरं ययोः तौ शरीरौ—who rode horses and had well-proportioned bodies. हरि means सूर्य and विष्णु also. Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकादिकपिमेकेषु हरिर्ना कपिले त्रिषु' इत्यमरः. हरिवाहने विभक्तं शरीरं ययोः (अरुणगर्ह्यौ) whose bodies are assigned for carrying the sun and Vishnu. अरुण is the charioteer of the sun and गर्ह्य is the vehicle of विष्णु. उपेन्द्रः विष्णुः. नागेन्द्रगतौ—the princes rode the best of elephants. Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गतं ययोः). Both इन्द्र and विष्णु are नागेन्द्रगत. इन्द्र rides the best of elephants (ऐरावत); विष्णु sleeps on शेष (the best of serpents). 'गजेऽपि नागमातङ्गौ' इत्यमरः. कुण्डल...भरी the princes wore ear-rings and diadem. कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth, is a type of charity. Indra (who was careful to guard his son अर्जुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them. इन्द्र being pleased with his liberality gave him a शक्ति. See pp. 9 and

154 (notes) अर्जुन was called किरिटिन् See विराटपर्व 43 'किरी स्रवं संवाश भाचते मे शिरोमन । 129 इन्द्रदत्तमनाहार्यं तेनाहुर्मा किरिटिनम् p 130 सर्वतेजस्विनाम् of all luminaries, of all spirited persons उदयास्त मयौ rising and setting, prosperity and decline. अमान्ता कुनिरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (मद्धट) by the restraint of the bolt in the shape of the shores that are near it. अमानौ *pr p* of मा with the negative particle आसत्रा वेला एव अर्गल तेन तिरोध तेन सद्धट कु पृथ्वी ष्व कुनिरक The earth is bounded by the shores of the sea, and therefore it fell short of their ambitions मान also means 'size' कुकुटीरक also means 'wretched hut' In a wretched hut even an ordinary man cannot contain himself तेज मानी who disliked even their shadow falling away from light The shadow of an object naturally falls in the direction opposite to that from which a light comes They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेन संमुख and not अपरामुख जुगुप्समानी—*pr p* of the desiderative base of गृप् (though there is no sense of desire) 'गुप्तिग्विद्भयं सन्' पा० 3 1 5 (गुपेर्निन्दायाम् । जुगुप्सते) स्वात्म लज्जमानौ The idea is that they could not bear even this that their image should be reflected in the toe nails of others (and thus it might appear that they were bowing at the feet of others) The idea is similar to 'य वरधौतासिप्रतिविम्बितेनात्मनापि &c' (p 57 text) अङ्गेन (1) by the curling, (2) defeat or running away चूडा माणौ—the idea is —when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist They could not tolerate the existence of a second umbrella (a rival emperor, and therefore felt ashamed even when a second umbrellas existed in reflection only पण्डुख कार्तिकेय —the son of शिव स्वामिन् is one of the names of कार्तिकेय असुखायमानौ श्रवणौ ययौ The idea is that they wanted the term स्वामिन् (lord) to be applied to themselves alone and could not bear that any one else (even the god स्कन्द) should be so called कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges It was then transferred to the six कृत्तिवास, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths He was the commander of the gods against

the demon तारक whom he slew. See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III. 6. and बृहत्कथामञ्जरी III. 1. 142. ff. प्रतिपुरुष (1) reflection; (2) rival. सन्ध्या...माद्री Even in folding their hands at the morning and evening adoration, their heads ached. श्लायमानं उच्यमानं (शिरः) येषाम्. To fold the hands is a sign of humility and submission. They had to fold hands in सन्ध्यावन्दन. Even this caused them headache. जल...हृदयौ their hearts were pained even by the bow borne by the cloud. They could not tolerate anyone wielding a bow and hence were distressed when they saw the rain-bow in the cloud. दोष्यमान *pr. n.* of the intensive base of दू. The reading दोष्यमान is not so good as दोद्यमान. It would mean 'whose hearts were shaken.' गाले... पतिभिः by the kings painted in pictures. They were accustomed to the fact that ordinary rulers bowed at their feet. परिमितं मण्डलं (disc) तेन सम्पृष्टम्. The sun has only a limited मण्डल (disc); they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings). The कामन्दकीय-नीतिसार (in the 8th *sarga*) gives the views of several authors on the number of kings constituting a मण्डल. Ordinarily मण्डल comprises twelve near and distant kings. 'इतिप्रकारं बहुधा मण्डलं परि-चक्षते । सर्वलोकप्रतीते हि स्फुटं द्वादशराजकम् ॥' का. 8. 41. See the मिताक्षरा on वासवदत्तम् I. 345 'अरिमित्रमुदासीनोऽनन्तरस्तपरः परः । क्रमशो मण्डलं चित्तं सामादिभिरुपक्रमैः ॥'. भूमृता (पर्वतेन मन्दरेण) अपहृता लक्ष्मीः यस्य. In churning the ocean the gods made मन्दर the churning handle. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यताममृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णु० I. 9. 76. लक्ष्मी was one of the 14 jewels churned out. The princes (हर्ष and राज्य०) never allowed any भूमृत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूमृत् (mountain). For क in लक्ष्मीकं see above p. 264. अकृतः विग्रहः (शरीरं) येन. A powerful person would offer विग्रह (battle); the wind though powerful offered no विग्रह (it had no body). चमरीणां बालव्यजनेन वीजितं तेन. चमरी deer, of the tails of which chowries are made, are to be found in the Himālayas. The चामर is an emblem of sovereignty. Therefore they could not bear that the mountain should be fanned by the tails of चमरी. जल... सिचमानौ—conches are found on the seashore. Conches were blown by great warriors only. There is perhaps another idea. राज्ञ is one of the nine निधिस. They could not allow राज्ञ (treasure) to remain with जलनि. The author perhaps intends also a

picturesque effect शङ्ख and जलधि are words meaning enormous numbers 'लक्ष च नियुत चैव कोटिरुदमेव च । वृन्द खर्वो निखर्वश्च शङ्खपद्मौ च सागर । अन्य मध्य परार्थ च दशवृद्धा यथाक्रमम् ॥' शङ्ख may also refer to the figures of conches on their hands and feet which were indicative of sovereignty चतुःसहस्रानी—वरुण (प्रचेनस) is the lord of the ocean in mythology हृषीकेश's sovereignty extended over the earth bounded by the four oceans Hence he was styled चतुःपति वरुण also is वृषति अनपहतानि छात्राणि येषाम् विगता छाया (shade, splendour) येषाम् Parasols shade one from the sun Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (i.e. void of splendour, void of shade against the sun) There is an apparent contradiction which is removed by taking the other sense of छाया साधु क्षरन्ती they were pleased with (i.e. they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them There is another meaning due to श्लेष, which gives rise to विरोधाभास प्रसन्ना means 'transparent and fragrant wine मधु means 'wine' 'Even on good (i.e. teetotallers) people they poured wine with their lips they having not partaken of fragrant wine' 'गन्धोत्तमा प्रसन्नैरा वादिस्यो परिश्रुता' इत्यमरः वक्ष (1) family (2) bamboo ऊष्मणा (1) by their pride, (2) by heat स्थानि (1) decline, (2) withering दूरस्थितानपि—The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them, but the two princes brought about the decline of even distant kings दिवसे दिवसे अनुदिवस (अव्ययीभाव) शङ्खाम्बासेन श्यामिका (darkness) तया कलङ्कितम् अद्यैव राजक (राजा समूह) तस्य प्रताप एव अग्नि तस्य निवापण तेन मग्निम् 'अथ राजकम् ॥ राज यव च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः Their hands were darkened by the practice of sword play That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings योग्यावालेषु at the times of (martial) exercise भीरु deep अभ्यर्णोपभोगात् from (i.e. in expectation of) enjoyment that was near (i.e. that was to take place a short while afterwards) दिग् लपन्ती—the twang of their bows spread in all directions The author fancies that the twang was the talk of the princes with the damsels (the quarters) They would also partake of nourishing food after exercise. अन्त्यर्ण may also refer to what is near (in the past) the idea being that they indulged in talk with the *Dyavadhus* after dallying with them.

But this is not so good as the first. आविर्भूतः शब्दस्य प्रादुर्भावः ययोः—whose names became known. द्वीपान्तरेषु—The द्वीपः are either spoken of as seven (जम्बु, पुष्प, शाकल, कुश, क्रीड, शाक and पुष्कर) or eighteen. See विष्णुपुराण II. l. 11. ff. and व्यासभाष्य on योगसूत्र III. 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीप-निखातयुपः' 6. 38.

P. 67 ll. 10-22 एकदा...दिदेश. भुक्तवान् that had taken his dinner. प्रथमे...श्रूत्याः good servants, the first essential of sovereignty, are difficult to obtain. For the seven *angas* of राज्य see above p. 237. प्रायेण...भुद्राः generally mean persons, being agreeable in company, make the king their wealth, like atoms. The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves. There are double meanings. It is the atoms that produce the पार्थिव द्रव्य (earthy substance). Atoms also are भुद्र (very minute). द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy. The द्रव्यः are 'पृथिव्यग्ने-जोवाय्वाकाशकालदिगात्मनोऽस्ति नैव.' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म-सामान्यविशेषसमवाया-भावाः सप्त पदार्थाः'. समवाय is defined as 'नित्यसम्बन्धः समवायोऽप्युत्-सिद्धवृत्तिः' i. e. it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c. Action is produced in the atoms by the will of God; two परमाणुः give rise to a द्व्यणुक and three द्व्यणुकाः to a त्र्यणुक and so on, when the earthy and other substances are ultimately evolved. The परमाणुः are the causes of द्व्यणुक &c. and between these latter and the परमाणुः there is समवाय. So

विप्रलम्भका deceivers, impostors मिथ्यादर्शने (1) by false sights, (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अविद्यमानस्य बुद्धि, with स्वप्न), (2) false notions Impostors warp the mind of the prince with false doctrines, dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues, not being watched, bring about intoxication by singing dancing, and laughter उपेक्षिता वातिका विकारा—as diseases of wind when neglected bring on madness वात is one of the three humours of the body (वात, पित्त and कफ) A mad man sings, dances and laughs तुष्णावन्त (1) thirsty, (2) greedy (for wealth) अकुलीना (1) not lying on the earth, (2) low horn न शक्यते ग्रहीतुम्—(1) cannot be seized, (2) cannot be reconciled The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud Sailing as it does through the sky (कौ पृथिव्या लीनो न भवति इति अकुलीन) it cannot be seized मानसे (1) in the मानस lake, (2) in the mind स्फुरन्तम् (1) moving about (2) appearing जालिका (1) fishermen (2) cheats जालेन चरतीति जालिक Fishermen catch fish in the मानस lake Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind Ordinarily one's thoughts are understood by their effects यमपट्टिका—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners. See मुद्राराक्षस Act I where we have a person showing यमपट्ट अम्बरे (1) on canvas (2) in the sky उद्गीतका who sing loudly Rogues draw punting in the sky & build castles in the air, represent to the king as possible what is impossible शूल्यम् (1) the point of an arrow, barb, (2) pain अतिमार्गणा (1) very keen arrows, (2) importunate in their demands अभिपद्म contact उपधाभि परीक्षितौ tested by trials of honesty 'उपधा धर्माधैर्यपरीक्षणम्' इत्यमर The अधश्चाल of कौटिल्य contains a chapter styled 'उपधाभि शौराशौचशानममालानाम्' (I 6) and details four kinds of उपधा called धर्मोपधा, अधोऽ, वामोऽ and मधोपधा विक्रान्तौ valiant अभिरूपौ handsome or learned मालव पुत्रौ sons of the king of Malava, or Rajputs from Malava मुना रिक्ती not separable from my body like my two arms (I regard them as my own body) कुमारगुप्तः—for these see Introduction. भव भवितव्यम्—you two should not behave towards them on the same footing as other attendants

cipal sentence is नचिरात्...राज्यवर्धनहर्षो प्रतीहारेण सह प्रविशन्तं अग्रतो
 ज्येष्ठं...कुमारगुप्तं (p. 68 l. 9), पृष्ठतस्तस्य कनीयांसं...माधवगुप्तं ददृशतुः.
 प्रविशन्तम्—this and the following adjectives in the accusative
 qualify कुमारगुप्तं below. अग्रतो ज्येष्ठम्—the eldest of the two
 brothers was in front, as was proper. अष्टादशवर्षाणि वयः यस्य.
 अतिखर्वम् very low in stature. अति...र्वीम् who, with heavy
 steps, as if steadied the earth that was unsteady on account
 of being transferred to numerous kings. The earth has passed
 through the hands of several kings and so is चञ्चल like लक्ष्मी.
 ऽनृपतिषु सञ्चरणं तेन चला. C and T translate 'which trembled with
 the movements of numerous kings.' This is not so striking as
 the sense given by us. अनवरताभ्यस्तं लङ्घनं (leaping) तेन धनः
 उपचयः (growth or mass) यस्य एतादृशं मांसं तेन मेदुरात् (fat). अन...
 भासमानम् endowed with a pair of very thin shanks (जङ्घा) issu-
 ing from the knee joints that were not prominent and that
 (therefore) appeared as if to fall down from a pair of thighs
 that were plump with hard flesh of tough growth due to leaping
 constantly practised. His thighs were muscular and round,
 while the knee bones were not prominent (as they would be
 in the case of one who was not muscular) and his legs were
 thin. The shanks therefore appeared to jump out of his
 rounded thighs. उल्लिखिताभ्यां पार्श्वभ्यां (sides) प्रकाशितः कशिमा यस्य
 तेन (with मध्येन). सुरासुरैः रभसेन (with force) भ्रमिताः वासुकिः तेन
 कर्षणं (rubbing) तेन क्षीणेन. कुमारगुप्तं had a waist the smallness of
 which was laid bare by his sides that were hollowed (being
 void of fatty layers). At the time of churning the ocean for
 the 14 jewels, मन्दर became the handle and वासुकि was the rope.
 See above (notes) p. 275. The sides of मन्दर were scratched off by
 the violent rubbing of the rope Vāsuki and so its मय्य became
 slight. स्वामि...यच्छन्तम् giving room to innumerable (tokens of)
 regard to be received from his master. Even now it is usual to
 wear on the chest medals awarded to a person for excelling in
 anything. C and T render 'offered room for unbounded feel-
 ings of respect for his master.' This is not good. The poet
 is giving the good points in the physique of कुमारगुप्तं and not
 the largeness of his heart. The plural सम्मादनानाम् is also
 against the latter interpretation. निमृत्...क्षेपैः by the quiet and
 graceful movements. One who swims has to move his arms
 backwards and forwards as in walking. Youth is a period
 that can scarcely be crossed without pitfalls. वामकरे कटकं

(बल्य) तस्य माणिक्य तस्य मरीचीना मन्त्री तस्या जालमस्या अस्तीति चालिन्या (with लेख्या) समुद्रिचमान प्रतापानलस्य शिखापल्लव यस्या (with लेख्या) अङ्कित पीवर प्रकोष्ठ यस्य. वामकर प्रकोष्ठम् whose round fore arm was marked by the line of the scar of the bow string, the scar that had a pencil of rays from the ruby in the bracelet of the left hand and from which (therefore) the budlike flame of the fire of valour seemed to shoot forward As to the wearing of बल्य on the left forearm, see notes above p 246 His forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire आलोहिनीम् slightly red उच्च असतत अवलम्बते इति that hung down from his high shoulder On his shoulder fell the reddish light of the jewel in his ear ornament It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियमहाचारिन् Hence the word अक्षप्रहणव्रतविधृताम् See वैयाकरणसूत्रि I 2 14 'कृष्णहरवस्त्राजिना यजिनानि' For a graphic description of the equipment of a क्षत्रियमहाचारिन्, see उत्तररामचरित IV 20 उद्गता कोटि यस्य स उत्कोटि केयूर तस्य पत्रमङ्गे पुनिका तस्या प्रतिबिम्ब गर्भे यस्य स गर्भ, गर्भ कपोल यस्य हृदये स्थिता रोहिणी यस्य कपोल मुख—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points His face was like the moon रोहिणी is said to be the special favourite of the moon On his cheek there was the reflection of a पुनिका carved on the केयूर The moon's heart thinks of रोहिणी The star रोहिणी has flashing light, as the points of the केयूर flashed light For क at the end of बहुव्रीहि compounds, see above p 264 अचपला स्तिमिता च सारका (pupil) यस्य लक्ष्म्या लाभ तदर्थे उत्तानितानि मुखानि येषाम् He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds लक्ष्मी is represented as standing as an expanded lotus He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses उत्तम crest, ornament worn on the crown of the head अम्लतक is a kind of red flower स्वाम्यनुराग loyalty राग means 'redness' also नम्रता (1) humility, (2) capacity to bend, flexibility बहुलभङ्गाय भीतानि सकलानि कामुकानि ते अर्पिताम्—presented by all the bows that were afraid of being broken in their rings (i.e. their crests) Connect निर्दयया with मङ्ग But to connect separate words with part of a समास is rather unusual The reading of some of the MSS of B 'निर्दयाकर्पणमङ्ग' is much better, but seems to be

conscious improvement. Bows have नम्रता (they bend) and transferred it to him. संवर्तैः confined, restrained. प्रण...वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart. जित्स्विन् (1) brilliant; (2) high-spirited. आह्लादक applies to both गीलेन and दशिना. He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it. गन्धनम्—hurting, rubbing. दर्शन...सौभाग्येन who by the charm of his person purchased the people at sight and sold them into the hands of joy. The moment the people saw him, they gave their allegiance to him and were further delighted. What one buys, one may sell to another. कुमारयुतम्—connect with ददृशुः. प्रांशु tall. गौर fair, white-red. मनः शिला (Mar. मनशीळ) red arsenic. सञ्चरन्तम्—in this clause the poet begins the description of the younger brother माधवयुत. अनुस्वण...निभेन under the guise of a crest of मालती flowers, that (crest) was not very prominent. This shows his विनय. निर्जिमिपता = गन्धुमिच्छता. The white मालती crest resembled his great (गुरु) दशः which is poetically represented to be white. His दशः wanted to go out (i. e. spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head. भ्रूतङ्गतकेन by the meeting of his eyebrows. विनय and दौर्जन were united in him for the first time after a long interval. दौर्जन and विनय are rarely found together. His eyebrows that met were as it were the first sign of this union. हृदयनिहिता (1) placed in the heart (with भक्ति); (2) fixed on his chest (with वृष्टि). अच्छाच्छस्य अतिशुभ्रस्य चन्द्रकान्तस्य अतुल्येन शीतलम् (वधूः शूलं, which is the object of विभ्रणम्). संनिहितं हारः एव उपधानं (pillow) यस्य. अनन्त...श्रान्तायाः tired by passing to innumerable chieftains. दशि...शयनम् a bed of the slabs of चद्रकान्त stones. His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल. His chest had a necklace of pearls which resembled a white pillow. His chest was broad like a slab. रुक्मिणी rested on his chest after being tired &c. चक्षुः and the other words in the accusative up to गमने are governed by दर्शयन्तम्. चक्षुः कुरङ्गकैः...भीतैरुल्लोचमिव दत्तं—eye which was given to him as a bribe (उल्लोचः) by the terrified deer. The same words are to be understood after वराहैः &c. The idea is that his eye was beautiful like that of the deer; the rest to be construed

similarly. घोणावंशं bamboo-like (i. e. high) nose. स्कन्धपीठं broad shoulders. गृगया...शेषैः that remained out of those that were left after being hunt down in chase.

P. 68 ll. 18-28. प्रविश्य...बभूवतुः. चतुर्भिः अङ्गैः with four limbs i. e. hands and knees. गान् the earth. लिङ्गा (affectionate) नरेन्द्रस्य दृष्टिः तया निर्दिष्टाम् (indicated). अस्तः (cast aside) अपरः व्यापारयाभ्याम्. सङ्ख्याः...भविष्यन्ति your desires will give you this special distinction that the result will follow in all its fulness, like the trees of Paradise. मेदिन्यां दोलायमानः मौलिः ययोः whose head hung on the earth i. e. who prostrated themselves. युगपत् at the same time. तान्भ्याम् by कुमारयुक्त and माधवयुक्त. उत्थाय—रा० and हर्षं got up. The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतुः तौ च पितरं' means they (कुमारयुक्त and माधवयुक्त) got up and bowed to रा० and हर्षं and these two latter bowed to their father. It is better to suppose that राज्यवर्धन and हर्षं did not allow the young men any time to bow to themselves. निमेषो.. याम्नी not going away from the range of the (princes') eye, like the opening and shutting of the eye. निमेष and उन्मेष are always present in the eye. The two princes always stood before हर्षं and राज्यवर्धन. उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth). भुजाविव पार्श्ववर्तिनौ our hands are constantly at our side.

P. 68 l. 20—P. 69 l. 24 अथ राज्यश्री...जानातीति. विग्रासु (applies to both सतीषु and कलासु)—clever; fine. कलासु. The कामसूत्र of वात्स्यायन (I. 3.) enumerates the 64 arts such: गीत, वाद्य, नृत्य, आलेख्य &c. उपचीयमानः परिचयः यस्याः whose familiarity (with सतीस and कलास) was on the increase. शरा...भुवि as arrow on the target. बाह्य...स्थितेन occupying the outer court. स्वगतम् that came (i. e. occurred to him) in its own context. The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly. आयौ—'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽद्या ॥.' Verse 5. The sentence is विवर्धमाना सुता पितरं उद्वेगमहावर्ते पातयति सरित् तटमिव—a growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirlpool. उद्वेगः महावर्तः इव (with सुता); उद्वेगसदृशः महावर्तः (with सरित्). पयोधराणां (मेघानां) उन्नमनं तस्य काले at the time of the impending clouds; पयोधरयोः स्तनयोः उन्नमनं (elevation) तस्य काले. अनुवर्षन्—(वर्षे वर्षे इति अव्ययीभाव) each year (with सुता). वर्षमनु after rainfall.

अनु as 'a कर्मप्रवचनीय governs वर्ष in the accusative. Or we may also
 take अनुवर्षम् in the senso of 'at each rainy season.' It should
 be noted that the verse 'fits in with the topic of the youth of
 पुण्यश्री and the seeking of her hand by various kings. उत्सारितः
 रिजिनः येन. गुणवत्ता possession of good qualities. चिन्ता—anxiety
 (as to finding a proper husband for her) never left his heart,
 just as her गुणवत्ता never left him (i. e. he was always dwelling
 upon her good qualities). The reading गुणवत्तेव hardly makes any
 sense. C and T say in the appendix that गुणवत्ता is an easier
 reading. We fail to see how. They render गुणवत्ता as 'as if be-
 come an attribute' and therefore take it as an adjective of चिन्ता.
 त्वनीभवन्ति become the fuel (of the fire of torment). अस्याः पयो-
 वरोजतिः (पयोधरयोः स्तनयोः उन्नतिः) मे हृदयमन्धकारयति. पयोधराणां मेघानां
 उन्नतिः दिवसमन्धकारयति. केना...रियं this rule of conduct (regarded
 as) right, by whomsoever it may have been made, 'is not ap-
 proved of by me. धर्म्या—धर्मादनपेता—according to 'धर्मपथ्यधे—
 व्यायादनपेते' पा. 4. 4. 92. अङ्गललितानि fondled on our knees. अकाण्ड
 द्व...नीयन्ते are taken away by strangers (असंस्तुत) who come all
 of a sudden. दतानि...संसारस्य these indeed are the branded spots
 of this worldly existence i. e. these are the most painful of the
 events of this संसार. सर्वाभिभाविनी overwhelming all. अपत्य...
 हन्तः good men are grieved at the birth of a daughter though
 both (son and daughter) are equally (their) offspring.
 जन्मकाल...साधवः good men offer water by their tears to their
 daughters even at the time of their birth. Emphasis is laid on
 the word जन्मकाले, because water is offered to the dead. Good
 men shed tears when a daughter is born. अकृतः दाराणां परिग्रहः
 (acceptance) वैः. परिहृता (avoided) गृहे वसतिः वैः. अरण्यानि is the
 object of अधिरोरते. The roots शी, स्वा, and आस, when preceded
 by अधि, govern the accusative of the abode (आधार). 'अधिसीह—
 स्वासां कर्म' पा. 1. 4. 46. यथा...हृदयम् the more do the envoys of the
 suitors come in, the more does wretched anxiety enter deep
 into my heart, like a woman abashed. रुज्जमानेन—a woman that

पर्वतानाम्. माहेश्वर पादव्यास the foot print of माहेश्वर (शिव) शिव is said to reside on the top (मूर्धन्) of the कैलास mountain माहेश्वर with मौखरिवश would mean 'that was devoted to माहेश्वर (i.e. शिव)' मौखरिवश—for the Maukharis see Introduction From the inscriptions it appears that the correct form is either मौखरि or मौखर The reading of A 'मौखरीवश' is therefore bad Bana is his introduction to the कादम्बरी has 'नमामि भवोश्चरणाम्बुजद्वय सरोखरौ मौखरिभि कृतार्चनम्।' ग्रह गत as if he were the sun (ग्रहपति) come to the earth पितु गुणै not inferior to his father in his virtues यनाम्—refers to राज्यश्री. दुहितृस्त्रेहेन कातरतर हृदय यस्या सवर्धन गिन्य useful only in nursing them (and not in determining such delicate questions as their disposal in marriage) धात्री निर्विशेषा not different from (i.e. no better than) their nurses प्रदाने पितर in bestowing them (in marriage) their fathers are the (sole) authority कृपया कृत विशेष यस्मिन्—the difference being made by pity कृपा स्नेह—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this The position of the daughter in society excites the pity of the mother more than that of the sons यथा जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us The reading of A 'यथा यावज्जीवमावयोरातिता' is not good The meaning then would be 'my lord knows how lifelong anxiety would be caused to us' C reads 'आवयोर्नाभिता प्रतिपद्यते', which yields the same sense as the text (न + आभिताम्)

P 69 l 25—P. 70 l 32 राजा तु कुलम् प्रति governs the accusative according to the वार्तिक 'अभित परित समयानिकपाहः प्रतियोगेऽपि' on 'उपान्वध्याह्वस' पा I 4 48 विदित अर्थे याम्याम् जना मुद् (delight), यस्य—qualifies तस्मिन्, which refers to प्रधानदत्तपुरा The principal sentence is जातमुदि गते तस्मिन् आसन्नेषु विवाहदिवसेषु लोकम् आसीत् राजकुलम् The author now gives a graphic description of the preparations of a marriage in a royal family उद्गम दीयमानानि ताम्बूलपटवासकुसुमानि ते प्रसाधित सर्वलोक यस्मिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand सर्वलदेशेभ्य आदिश्यमान शिल्पिना सार्धस्य (समूहस्य) आगमन यस्मिन् Skilled artisans were invited from all countries अवनिपालपुरोहि (king's officers) गृहीत समधै ग्रामीणै (villagers) जातीयमानानां उपकरणानां (useful materials) सम्भार (collection) यस्मिन् ग्रामे भव ग्रामी

राजदौवारिकैः उपनीयमानानि अनेकनृपाणां उपायनानि यस्मिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन). दौवारिकः—द्वारे नियुक्तः according to 'तत्र नियुक्तः' पा. 4. 4. 69. उपनिमन्त्रिताः (invited) आगताः बन्धुवर्गाः तेषां संवर्गणं (attracting, winning) तस्मिन् व्यग्राः राजवह्मणाः दस्मिन्. लब्धं मधु (wine) तस्य मदेन प्रचण्डाः (wild) चर्मकाराः तेषां करपुटैः चलालिताः (shaken, moved) कोणाः (drumsticks) तैः पट्ट (sharp) विपट्टनं (striking) तेन रणन्तः मङ्गलपट्टहाः यस्मिन्. Leather workers had been summoned to make drums and were plied with wine. In their intoxication they struck the drums lustily. विष्टपञ्चाङ्गुलेन मण्ड्यमानानि उत्तललमुसलशिलापुष्करणानि यस्मिन् in which such utensils as mortar, pestle and grinding stones were decked with five finger-prints of powder (of turmeric probably). The five fingers were dipped in turmeric mixed with water and the mortar &c. were smeared with the finger-marks by way of मङ्गल. In the 2nd अष्टासु we read 'विष्टपञ्चाङ्गुलपाण्डुरं मुखनिहितनवचूतपट्टं पूर्णकलशमुदीक्षमाणः...प्रीतिकूटान्निरगात्' on which the Com. says 'विष्टपञ्चाङ्गुलमाजकोक्ताभिः पञ्चभिरङ्गुलिभिर्मङ्गलव्याज दीयते'. Even now the pestle and grinding stones are so marked. अश्वेभ्यः आशामुत्तेभ्यः आविर्भूता चारणानां (bards) परम्परा तथा आपूर्यमानाः प्रकोष्ठाः (quadrangles) यस्मिन्. प्रतिष्ठाप्यमानं इन्द्राणीदेवतं यस्मिन् where images of इन्द्राणी (wife of इन्द्र) were being set up. A reads 'प्रकोष्ठप्रतिष्ठाप्य', which would mean that 'images of इन्द्राणी were being set up in quadrangles.' The works on marriage ritual lay down that शची should be worshipped. "विवाहे शचीपूजनं नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा तां शचीदेवीं शुभाश्रयाम्' इति । तथा च प्रयोगरत्नाकरे । ततो दाता पात्रस्यसिततण्डुलपुञ्जे शचीमावाह्य षोडशोपचारैः पूजयेत्तां च कन्यैवं प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्यं देवेन्द्र-प्रियमामिनि । विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे ।'" quoted from Mr. Nardurgikar's notes on रघु. VII. 3. The धर्मसिन्धु says 'अन्योन्या-लिङ्गितगौरीहरयोः प्रतिमां सुवर्णरीप्यादिनिर्मितां काल्यायनीमहालक्ष्मीशचीभिः सह-पूजयेत् P. सूत्रधारैः (carpenters) आदीयमानः विवाहवेद्याः सूत्रपातः यस्मिन् where carpenters began to measure with their measuring line the marriage altar. सित...सत्कृतैः—the carpenters were honoured for their trouble by presents of white flowers, unguents, and clothes. उत्कूर्चकः (उद्धतः कूर्चकः यस्मिन्) करः देवाम्—whose hands had brushes held up (in whitewashing). सुषायाः (chunam) कर्परः (pail) स्कन्धे येवाम्. अधि...रुद्धैः mounted on ladders. ध्वैः = पुरुषैः. धवलीक्रियमाणं प्रासादस्य प्रतोलीप्राकारशिखरं यस्मिन् where the top of the palace wall (प्राकारः) on the street (प्रतोली) was being whitened. आदौ क्षुण्णं पश्चात् क्षाल्यमानं कुसुम्भकं तस्य सम्भारः तस्य अम्भः—

पुवपूरेण रज्यमानाः जनपादपल्लवाः यसिन् where the feet of the people were coloured by the flood of the torrents of water from the heap (सम्भारः) of safflower that was powdered (धुण्ण) and then washed. निरूप्यमाणाः यौतकयोग्याः मातङ्गाः (गजाः) तुरङ्गाश्च तैः तरङ्गिर्न अङ्गनं यसिन् where the courtyard was surging with horses and elephants that were being examined as suitable bridal gifts. यौतक (n.) is a kind of स्त्रीधन. यौतक means the gifts that are given to a woman at the time of marriage when she is seated with her husband. 'यौतकं विवाहादिकाले पत्या सहैकासने प्राप्तं युतयोयौ-तकमिति निघण्टूक्तैरिति मदनः' ध्यवद्वारमयूख. गणने अभियुक्तः (engaged in) गणकानां गणः तेन गृह्यमाणाः लग्नगुणाः यत्र. For लग्न see notes p. 256. A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets. For example, the धर्मसिन्धु says 'त्रिपष्ठाष्टस्वर्कस्त्रिजलधनगोज्ञः क्षितिसुतस्त्रिपष्टस्यो देव्यौ व्ययनिधनवर्ज्या शृगुसुतः । द्वितीयान्धीचक्राभतनुपु रिपुत्र्यष्टसु शनिस्तमः केतुश्चाये भवति सुखहेतुश्च सकलः ॥'. This verse gives the good and evil aspects of the planets with the लग्न. गन्धोदकवाहिन्यः मकरमुखाः (crocodile-shaped) प्रणाल्यः (conductors Mnratthi पन्थः) ताभिः पूर्वमाणः क्रीडावापीसमूहः यसिन्. हेमनाराणां (goldsmiths) चक्रं (समूहः) तेन प्रक्रान्तं (carried on) दाटकस्य (सुवर्णस्य) घटनं (shaping, hammering) तस्य दाटारः तेन वाचाछिन्ना-अलिन्दकाः यत्र. अलिन्दकः a terrace before an outer door. उद्वापिना (constructed) अभितवा भित्तिः तस्याः पाल्यमाना धहला घाटुका तस्याः कण्टकानां आलेपः तेन आकुलः आलेपकलोकाः (plasterers) यसिन्. चतुराणां चित्रकराणां चक्रवालं (समूहः) तेन लिख्यमानानि महत्स्यानि आलेख्यानि यत्र. लेप्य...वृक्षकम् where groups of clay-workers were engaged in making clay-figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees. क्षितिपालेय—connect this with प्रारम्भ-विविधव्यापारम् four lines below. स्वय...कक्ष्यैः who girt up their own loins i. e. who personally engaged in physical labour. स्वामिना (प्रभावकरवर्धनेन) अर्पितानि (assigned) कर्माणि तेषां शोभा तस्याः सम्पादने आकुलैः. सिन्दू...मसृणवद्भिः who rendered glossy the pavements besmeared with red lead. विनिहिताः सरसाः आतपंगहस्ताः येन on which were placed sticky hand-marks of pigment for white-washing. 'आतपंगं ग्रीणने स्वाग्महलापेनेऽपि च' मेदिनी. निन्य...उत्तमयद्भिः who raised the pillars of the marriage (उद्वापः) platforms, the tops of which were marked with tender mango and Asoka leaves, and which (pillars) were red with the Alaktaka dye placed on them. 'वितदिन्नु वेरिका' रत्नमरः. Even now mango leaves are hung up from pillars &c. as

auspicious. प्रविष्टाभिः—this and the following instrumentals qualify *सीमन्तिनीभिः (1. 22) below. आ सूर्योदयात् from early morn. The wives of chieftains were in the palace from the early morn engaged in various occupations. O and T translate 'from the farthest orient,' which seems far-fetched. सुवेष्टाभिः finely dressed. वधू...गायन्तीभिः singing auspicious (songs) pleasing to the ear (श्रुतिः) and containing in them mention of the families of the bride and bridegroom. बहु...चित्रयन्तीभिः dying neck-strings with their fingers that were smeared (आदिग्ध) with various paints (वर्णकः). चित्र...मण्डयन्तीभिः who, being clever in painting and drawing figures, decorated polished jars and groups of raw (शीतल) clayware. शालाजिर- means a शराव according to हेमचन्द्र. र and ल are often interchanged in words. अभिन्न...रञ्जयन्तीभिः who reddened the threads of cotton that had not been taken out from its pod and the collections of woollen threads for making a marriage bracelet. Cotton is contained in pods. They took such cotton as had not yet been taken out of the pod, spun it into thread, which thread they dyed red. Such thread dyed red is even now required in marriage ceremonies. The Com. says 'अभिन्नपुत्रो वंशादिमयश्चतुष्कोणः पाटलाकृतः तिर्जालकैः क्रियते । तच्छिद्रान्तरपूरणाय कर्पासतूलपत्रवा रज्यन्ते'. What this means is not quite clear. It seems to mean—a square box of bamboo &c. is prepared, the interstices of which are filled in with dyed cotton thread. C and T following the com. translate 'stained skeins of cotton thread for bamboo baskets.' The cotton and शालमलि both yield wool and hence the words कर्पासतूल are employed. बलाशनाद्युतेन घनीकृतः कुङ्कुमकल्कः (saffron paste) तेन मिश्रितम्. On बलाशना, the com. says 'बलाशना पुष्पाख्यौषधिः । तत्पक्वं घृतं रक्षार्थं क्रियते'. अह्वरागः cosmetic. लावण्य...कल्पयन्तीभिः who were preparing unguents for the face that produced special beauty. कंकोलम् (Marathi कंकोल) is a kind of fragrant berry. जातीफलम् nutmeg. स्फुरन्ति रक्षीतानि (abundant) रक्षाटिककपूरशकलानि तैः सचित्रं अन्नरालं यासाम्. बहु...वध्यमानैः—this and the following instrumentals qualify वासोभिः (in 1. 27). बहुविधानां भक्तीनां निर्माणे निपुणाः पुराणाः (old) पौरपुरन्ध्रियः (city matrons) ताभिः वध्यमानानि तैः. भक्तिः means 'texture, decoration.' वध्यमानैः वदैश्च many garments were in course of weaving and many were already woven. Those that were woven were dyed by रजकः. आचारे चतुराः भन्तः पुरजख्यः ताभिः जनिता पूजा तथा राजमानाः रजकाः (washermen) तैः रज्यमानैः. The old women honoured the washermen who thereupon beamed

with self-complacency. उभय...क्षोष्यमानेः that were waved to and fro by servants holding them by the two ends and were being dried in shade. Those that were dyed were being dried. कुटिलः क्रमः यस्य तत् कुटिलक्रमं रूपं तेन क्रियमाणः पल्लवानां परभागः येषु. 'परभागः शुभोत्कर्षे' क्षीरस्वामी. For परभाग compare कादम्बरी उत्तरभाग (p. 267 of P.) 'उपदितवाग्निपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः' (श्मश्रुराजिलेखा). What the author means is not quite clear. The meaning seems to be—on the dyed and dried cloth, some paintings of the leaves of various trees were being drawn. The paintings had very great beauty (परभागः). The paintings were being drawn on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लव in their natural form. C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes.' This is obscure. अपरेः—अपरेः some—others. आरम्भं कुङ्कुमपङ्कसासकानां दुरणं येषु in which the spotting with saffron paste had commenced i. e. some of the textures were being marked with spots of saffron paste. स्वासकः perfuming the body with unguents. 'स्नानं चर्चा तु चार्चिक्यं स्वासकोऽथ मरोधनम्' इत्यमरः. उद्धृजाः मुञ्जिथाः परिचारिकाः ताभिः भज्यमानानि भङ्गुराणि उत्तरीयाणि—येषु the fragile upper garments among which were torn by the maids that had lifted up their arms. The idea is not quite clear. The meaning seems to be—The maids raised their hands to gather together the textures as they became ready. In doing so they tore away their own fragile upper garments. क्षौमैश्च...नेत्रैश्च—these words indicate the material of which the garments were made. क्षौमैः made of flax, linen. ध्रुमायाः विकारः क्षौमम्. बादरेः made of cotton. बदरायाः बदराफलस्य वा विकारः बादरम्. 'कर्पासी बदरेति च' इति; 'वाक्कं क्षौमादि फालं तु कर्पासं बादरं च तत्' इति च अमरः. दुकूलैः—The अमरकोश treats क्षौम and दुकूल as synonyms. C and T translate दुकूल as 'hark silk.' लालातन्तुजैः lit. 'made of the threads of saliva' i. e. made of spider's thread. This is otherwise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचदटादिपत्रेषु कुटिलालोर्णाकृतं पत्रोर्णम्'. अंशुक is used in the sense of 'वस्त्र' in general. It must here mean a वस्त्र made from a particular material. C and T translate 'muslin.' नेत्रैश्च—silk garments. The अमरकोश gives it as a synonym of अंशुक. 'स्वाज्जटांशुकयोर्नेत्रम्'. निर्मोकनिर्मैः resembling the slough of serpents. अकठोरा रम्भा तस्याः गर्भवत् कोमलैः as delicate (or fine) as the inside of a plantain plant not

fully developed. C and T translate 'soft as the unripe plantain's fruit.' This is not correct. रम्भा means the plant and not its fruit. No one in India need be told how fine and delicate the inside of the plantain *plant* is. The inside of the fruit, however unripe, is not soft. निश्वासहार्यः The clothes were so fine and light that even the breath of a person made them move on the body of the wearer. स्पर्शानुमेयैः—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. इन्द्रायुधसहस्रैः—the garments being variously tinted presented the hues of the rainbow. संछादितम् qualifies राजकुलम्. उज्ज्वलाः निचोलकाः तैः अवगुण्ठ्यमानानि हंसकुलानि यैः (*adj.* of शयनीयैः)—by the brilliant coverlets of which (beds) the swarms of Hamsas were veiled (*i. e.* were cast into the shade). हंसः are white 'हंसास्तु श्वेतगस्तः' इत्यमरः. 'निचोलः प्रच्छदपटः' इत्यमरः. शयनीयैः, कञ्चुकैः, सहस्रैः and other nouns in the instrumental are to be connected with उज्ज्वलं and the following adjectives. तारा...कञ्चुकैः with bodices that were added to (*i. e.* overlaid) with brilliant pearls. अने...सहस्रैः with thousands of pieces of fine cloth rent asunder for various uses. अग्नि...तानैः with canopies of cloth that were glowing with fine silk garments freshly dyed. अभिनवः रागः येषाम् तानि रागाणि अत एव कीमलानि दुकूलानि तैः राजमानैः. स्तवरकनिबद्धेन निरन्तरं छाद्यमानानि समस्तानि पटलानि येषाम्. स्तवरक...मण्डपैः with *pandals* all the thatches (पटलं) of which were covered with masses of clothes. The word स्तवरक is unusual. उच्चित्राः (having paintings prominent on them) नेत्रपटाः (fine silk cloth) तैः वेष्टयमानैः. औत्सुक्यं ददातीति ऽद्म् causing eagerness or excitement.

P. 71 ll. 1-16 देवी तु...राजकुलम्. हृदयेन भर्तारि—connect each instrumental with the following locative. The principal sentence is देवी यश्चोमती एका अपि बहुधा विभक्ता इव अमवद—she, though one, seemed to be divided in manifold ways. हृदयेन...जामातरि—her heart was with her husband, her curiosity was with the bridegroom. These clauses explain how she was विभक्ता. She was curious to know what the bridegroom looked like. उपचारः respectful behaviour, courtesy. शरीरेण सञ्चरणे her body was engaged in moving about. चक्षुषा...वेद्युषे her eye was occupied in seeing things done and left undone. उपर्युपरि now and then, again and again. विसर्जिताभिः (despatched) उद्ग्रामीभिः (camels and mares) जनितः जामातुः जोषः (pleasure) येन. The idea is that the

king either sent camels and mares laden with presents or he sent swift messengers or camels and mares to inquire after the comfort and welfare of the bridegroom एव च—The principal sentence is एव च तस्मिन्निधिवामये इव भवति राजकुले आजगाम विवाहदिवस अवि राजकुले—In marriage ceremonies only those women whose husbands are living take any prominent part चारण दिङ्मुखे—So many minstrels had come there that it seemed that the quarters contained nothing else but them Explain the following clauses similarly भूषण जने—Even the domestics were loaded with so many ornaments that they seemed to be nothing but ornaments सृज्यमाना, world रहसी महोत्सवे when the festival seemed to grow as if it were made of Lakshmi, &c everything in the festival was so gorgeous and splendid निधाने (treasure)—connect this and the following locatives with वर्तमाने below यौवने प्रीते it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीति) यौवराज्यम्—from युवराज—the heir apparent The installation of an heir apparent is an important function, as will appear from the रामायण गण्यमान—one counts with the aid of one's fingers आलो जने—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance प्रत्यु शब्दे the echoes of the drums beaten in the palace spread far and wide The echoes went so far, the poet fancies, to receive the coming विवाहदिवस मौहूर्तिके—महूर्त वेद मौहूर्तिक (astrologer) समुत्सारित निखिल अनिवद्धलोक यस्मात् अनिवद्ध—unconnected : &c strangers विविक्त्वं lonely

P 71 ll 16-20 अथ प्राहिणोत् शोभन आकार यस्व स स्वाकार तम् त—object of प्रच्छ दक्षित आदर येन कश्चित्—this is a particle indicating 'I hope' यथाज्ञापयन्ति—servants were to use the verb आज्ञाप्य with reference to whatever the king said or asked आगत ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom यामे=प्रहरे विवाह दोष (so act) that there will be no defect due to the passing away of the hour fixed for marriage The reading of B is better, but seems to be an emendation purposely made प्रतीप प्राहिणोत् sent him back

P 71 l 26—P 72 l 14 अथ ग्रहवर्मा The principal sentence is अथ ममवसिते वासरे आनगाम (p 15 l 33) ग्रहवर्मा सकल वासरे—यमलस fade in the evening The bride's face glow

ed with expectation of the hour of marriage. The poet fancies that the glory of the fading कमल was transferred to the beaming face of the bride. समवसित ended (*past p. p.* of सो with सम् and अव). विवाह...सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day. The sun looks red when setting. The feet of handsome young ladies are red. वधूवरयोः अनुरागः तेन लघूकृतं प्रेम तेन लज्जितेषु विघटमानेषु separating. The ruddy goose becomes separated from its mate at the close of day and is a type of abiding love. See notes p. 243. This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and bridegroom. सौभाग्य...रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity. A banner also waves in the sky and may be of red silk. रक्ताशुकस इव सुकुमारं वपुः यस्य; रक्ताशुकेन &c. कपोत...तिमिरे when darkness variegated like the pigeon's throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegroom's procession. Both तिमिर and dust are dark and obscure the face. कपोत...कर्तुरे should be construed with तिमिरे and not with संन्याराने, as O and I do. कर्तुर according to जमरसिंह is a synonym of कल्पाय, शबल &c. 'चित्रं किर्मीरकल्पायशबलेताश्च कर्तुरे'. कर्तुर means 'dark-white' and not 'yellow.' See उत्तरराम VI. 4 'अवदग्धकर्तुरितकेतुचामरैः &c.' लग्न...सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies). This applies to both the stars and the astrologers. उज्जिहान *pr. p.* of हा 3 A. with उद् going up, rising. ज्योतिर्गणे (1) galaxy of luminaries; (2) astrologers. A person who is सज्ज gets up. वर्धमाना धवला छाया यस्य. The round disc of the moon resembles a round मङ्गलकलश. वर्धमानेन शरावेर्णं धवला छाया यस्य (with कलशे). The कलश had a lid made white with lines. Or it may be that it was placed on a white saucer. Or we may also dissolve as वर्धमानवद् धवला छाया यस्य. वर्धमानः—म् saucer, a lid. Earthen pots marked with white lines are even now required in marriage ceremonies. The com. remarks 'वर्धमानं शरावः...तद्धि मङ्गललिप्तं विवाहे क्रियते इत्याचारः.' वधूवदनलावण्यमेव ज्योत्स्ना तया परिधीतं तमः यत्र (*adj. of प्रदीप*). वृथो...वनेषु when the beds of night lotuses with their faces raised up (*i. e.* with expanding buds) as if laughed at the moon saying 'you have risen to no purpose.' The splendour of the moonlike face of the bride dispelled all the gloom of evening. As the gloom

was dispelled by the beauty of the bride's face, the moon that rose in the sky had nothing left to dispel. The expanding of the huds of कुमुद is fancied to be the raising of faces by them. A person in ridiculing another also makes grimaces towards him. उहासित...चामरैः (*adj.* of पादातैः) that waved many flashing red chowries. उहासितानि रफाराणि स्फुरितानि अरुणचामराणि यैः. उत्थितः (रागः अग्रपल्लव इव) रागाग्रपल्लवः येषाम् (with मनोरथैः); उत्थितः रागसदृशः अग्रपल्लवः येषाम् (with पादातैः). पुरो धावमानैः is common to both मनोरथैः and पादातैः. The idea is—footmen waving red chowries ran before the bridegroom. The leaf-like red ends of the chowries were raised up. The desire of the bridegroom also ran before him. Desire had shooting from it passion (रागः). Connect पादातैः and वृन्दैः with आपूरित-दिग्भागः (ग्रहवर्मा). उत्कर्णाः कटकहवाः तेषां प्रतिहेपितैः दीपमानं स्वागतं येभ्यः. The idea is—ग्रहवर्मा had with him troops of horses that neighed. The horses in the capital of प्रभाकरवर्षन neighed in response. This is represented as welcome offered to the horses of the son-in-law by the horses in the capital. चलानि कर्णचामराणि येषाम्. चामीकरं (सुवर्णं) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings were made of gold. वर्णकलम्बिनान्—C and T translate 'with gay housings.' वर्णकः painted cloth. करिज...न्धकारम् with troops (घटा) of elephants, lie (ग्रहवर्मा) as if made again darkness that was dissolved by the rise of the moon. Elephants are dark. नक्षत्रमालया मण्डितं मुखं यस्याः (with करिणी and दिशम्). ग्रहवर्मा rode a female elephant whose head was decked with a necklace of 27 pearls. 'सैव नक्षत्रमाला स्वास्तप्तविश्रुतिमोत्तिष्ठैः' इत्यमरः. निशा...रुदः as the moon risen in the eastern quarter. पुरन्दर (इन्द्र) is the lord of the east, which also is decked with a line of stars (नक्षत्रमाला). See above p. 258. प्रकटितं विविधविहगानां विरुतं यैः (with चारुणैः and उपवनैः). ताला...चारुणैः क्रियमाणकोलाहलः the bards that danced to a particular tune went before him and caused an uproar (by mimicking the notes of divers birds). बालः—ग्रहवर्मा was young. In वसन्त also the उपवनं resonnd with the chirping of various birds. गन्ध...लोक्त्तम् with the light of an array (चक्रवालं) of lamps, accompanied with the fragrance of perfumed oil poured on them (lamps), he rendered the whole yellow, as if with a cloud of fragrant dust of saffron. उत्पुल्लानां महिनानां (jasmine) गुच्छमाला (wreath) तस्याः मय्यं अभ्यासितः कुमुद-मोक्षरः यस्मिन् (with शिरसा). On his head he wore a wreath of jasmine, in the midst of which was a bunch of flowers. हस्तप्रिब...

प्रदोषम् he as if laughed at the moon-lit evening with its moon surrounded by a halo. सपरिवेशः क्षपाकरः यस्मिन्. The शीखर looked like the moon, the white wreath like the halo and ग्रहवर्मा was like the moon-lit प्रदोष. आत्मरूपेण निर्जितः (vanquished) मकरकेतुः (मदनः) तस्य करात्-अपहृतेन. विरचितः वैकक्ष्यविलासः यस्य. वैकक्ष्यम् a garland worn over the left shoulder and the right arm (like यक्षोपवीत); hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm. He was more handsome than मदन. The bow of Cupid is flowery. A bow is also borne on the shoulder. By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकक्ष्यक. The word कर suggests another meaning. One who is conquered has to offer tribute. कुसुमसीरमगर्वेण भ्रान्तं भगवत्कुलं तस्य कलः प्रलापः तेन सुभगः (applies to both ग्रहवर्मा and पारिजात). As he had a garland of flowers bees hovered round him; they must have done so round पारिजात. पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean. जातः श्रिया सह—ग्रहवर्मा had royal splendour from birth; पारिजात was produced (from the ocean) along with लक्ष्मी. पुन...मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुनः &c. Or there may be a reference to the story that कृष्ण had planted it in the garden of his beloved wife सत्यभामा. नव... हृदयः—His heart was drawn by the curiosity to see the bride's face. One whose हृदय (i. e. the upper part of the body) is drawn forward may fall on his face. प्रत्यासन्नं (near) लभं यस्य. 'राशीनामुदयो रुद्रम्' इत्यमरः.

P. 72 ll. 15-28. राजा तु...प्रविवेश. द्वारस्य समीपे उपहारम् (अव्ययीभावः). माषवः=वैशाखः (वसन्तः). यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two. नृपतेः प्रणथी a favourite of the king. तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters. राज्यश्रिया—(1) by राज्यश्री; (2) by royal glory. घटितौ goes with सुखरवंशौ. It was राज्यश्री who by her marriage with ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and सुसर. तेजोमयी—applies to both सोमः and पुष्पः. सकलजगता गीयमानः बुधकर्णयोः आनन्दकारी गुणगणः ययोः—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्पः); (2) in which the many gratifying virtues of Mercury (बुध) and Karna are sung by the whole world (with सोमः). There is a further pun on the words गुण

(which also means 'threads, fibres) and वरु (bamboo) वरु was the son of the moon and कर्ण was the son of कुती from the sun. सोम seduced तारा wife of बृहस्पति and did not give her back. Brahma returned Tara to बृहस्पति तारा was pregnant and at the command of बृ. discharged the गर्भ upon reeds. Both इन्दु and वरु wanted the son. The gods asked तारा whose son he was but she spoke nothing through shame. The new born got angry but मद्रा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु कर्म प्राशौज्सीति वरु इति नाम चक'. See विष्णु० IV 6 The birth of वरु from कुन्ती when she was a murder is well known आदिपर्व 64 140 'सर्वाच्च कुन्तिरन्यायां जने कर्णो महाबल । सहज बबुच विभ्रकुण्डलोद्घोतितानन ॥' (Kumbha ed) प्रथमेव द्रव्य—the qualities of ब्रह्म had already made a great impression on the heart of प्रमाकरवर्धन. The कौस्तुभ, one of the fourteen jewels churned from the ocean is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्न पञ्चरागो महोदये । तस्मिन् हरि रघुहा चक्रे वशोऽहङ्करणे मणौ ॥' भागवत VIII The word is derived as 'कु भुव लुभाति यामोनि इति कुलुभ ससुद्र तत्र भव' इदानीम्—now : e as a bridegroom परमेश्वरेण = (1) शिवेन (2) प्रमाकरवर्धनेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction pp XXIX and XXXVI Siva has the moon on his head. A bridegroom is to be honoured by the father in law समा वेला the auspicious time (fixed for the marriage ceremony) approaches कौतुकगृहम्—the house where the marriage thread (कौतुक) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Compare रघु 8 1 'अथ तस्य विवाहकौतुक ललित विभक्त एव' पतितानि—the eyes of women fell on him. The blue eyes resembled expanded blue lotuses लङ्घयन् traversing, jumping over (the lotuses in the form of eyes)

P 72 l 29—P 73 l 9 अथ तत्र पश्यत् The principal sentence is अथ तत्र पश्यत् कति परिवारम्—this and the following accusatives qualify पश्यत् कति वारम् who was attended by several relatives (आप्त), dear friends and her own people (ः e servants), mostly women अरुण अशुक तेन अवगुण्ठित मुख यस्या—whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of morn also makes the lamps appear dim अरुण अशुकनिव तेन अवगुण्ठित मुख यस्या (प्रभातसङ्घा)—the beginning of which is covered by Aruna that resembles a red silken garment. Or we may dissolve अरुणस्य अशुका किरणा &c अति गूढम्—The idea is that

she was not a grown-up woman, but was almost a girl. A delicate substance if closely pressed may break. यौवन is fancied as afraid of hurting her by too close an embrace, as she was so delicate. साध्वसेन (मयेन) निरुध्यमानः (restrained) हृदयदेशः तसात् दुःखेन मुक्तैः—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure. निमृतायतैः secret and long. She tried to keep her emotion to herself. One who sorrows over anything heaves deep sighs. The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her. अत्युत्कम्पिनी... धार्यमाणाम्—her heart was in a whirl of emotions; but she was kept motionless by bashfulness, as if through fear of her falling down. One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall. We cannot take अत्युत्कम्पिनीम् as trembling in body with the princess. हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought). ताम... पद्मं which was the rival of red lotuses, i. e. her hand was red. आसन्नं ग्रहणं यस्य the grasping of which (in marriage) was near. ताम... पद्मम् (the moon) who is the enemy of red lotuses. आसन्नं ग्रहणं यस्य whose seizure (by Rāhu i. e. eclipse) was near. रोहिणी is the favourite wife of the moon out of the 27 नक्षत्राः. मय... ताम्—applies to both रोहिणी and पद्म. रोहिणी would tremble at the approaching eclipse of her lord. चन्द्रेण धवला तनुलता यस्याः ज्योत्स्नादानेन सञ्चितं स्वावर्ण्यं यस्य the loveliness of which is accumulated by the gift of moonlight. कुमुदाः thrive in moonlight. The inside of the कुमुदिनी would be white. कुमु... हारिणीम्—she (पद्म) was spreading about the perfume of flowers. वसन्त is the season of flowers. निःश्वासपरिमलेन आकृष्टं मधुकरकुलं यया. Her fragrant breath drew round her a swarm of bees. मलयमारुत— the breezes from the Malaya mountain are charged with the perfume of sandal. कृत... सरणाम् (1) who did what Love dictated (with पद्मम्); (2) who was followed by Cupid i. e. मदन acted as his wife रति dictated; कृतं कन्दर्पेण अनुसरणं यस्याः (with रतिम्). Or we may dissolve कृतं कन्दर्पेण अनुसरणं यया. The bride was as handsome and loving as रति, the wife of मदन and is therefore fancied to be रति born again. C and T translate 'love followed in the train of one who seemed a reborn Rati.' This is not clear. मदन was born again and so Rati is fancied as following him in that respect. प्रभा...

मायुः—these five are to be connected respectively with the *ratnas* 'कौस्तुभ...मृत.' अपरा...श्रियम् she was as if another श्री (रुद्धी) formed by the ocean out of wrath against the gods and demons. The author here mentions six out of the fourteen रत्न churned out of the ocean. There is an emphasis on the word श्री. राज्यश्री can naturally be called श्री. अपराम्—this word is used because there was one already produced at the churning. The ocean, being a mine of jewels, can produce fresh ones though fourteen were already taken away by the gods and demons. The anger of the ocean is due to his being deprived of the *ratna*. लिम्बेन...तसाम् affectionate young maids (बालिका + लोक) made for her an ear-ornament with the rays of pearls as if with clusters of white सिन्धुवार flowers. सिन्धु (शु) वार is a plant called in Marathi निगडी. लिम्बेन . लोकेन may also mean 'by the glossy soft light' (आलोकने). कर्णाभरणमरुतस्य प्रभा हरितशादल इव; मरुकनप्रभातदृश हरितशादलम्. कर्णा...च्छायाम् who as if removed (i. e. rendered imperceptible) the lovely (हारिणी) beauty of her eyes by her broad cheeks on which there fell the lustre of the emerald of her ear ornament, resembling a green meadow. खली means a plot of ground. हारिणी = हरिणसम्बन्धिनीम्. So the words suggest another sense 'who entertained the eyes of deer with a plot of ground covered with green grass' (resembling emerald). अभोमुखी—through bashfulness she hung her head. इत मुखोन्नमनप्रयत्नः येन—her friends tried to raise her face, in her heart also she wished to raise her face (to see the bridegroom). वर...बुद्धम् her friends were absorbed in looking at the wonderful bridegroom, her heart fluttered to look &c. हृदय निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

तैलस्य हिमालयस्य उपत्यका (a land at the foot of a mountain). 'उपा-
धिभ्यां त्यक्त्वा सन्नासदयोः' पा. 5. 2. 34 (संशयामित्यनुवर्तते। पर्वतस्यासन्नं
सलमुपत्यका आरुढं सलमधित्यका। सि. कौ.). भृशद्विः (1) by kings; (2) by
mountains. सेक...दन्तुरैः that bristled with barley shoots that look-
ed soft on account of the sprinkling of water. . पञ्चासैः with five
mouths or 'lion-shaped'. कोम...चित्रैः variegated with soft colours.
अमित्रमुलैः—O and T translate 'gleaming around it were earthen
dolls, whose hands bore auspicious fruits, and which had five-
mouthed cups bristling with dew-besprent blades of barley and
enemies' faces painted with soft colours.' So they think that the
the कलशस्य were in the hands of dolls. But one fails to see how
the sentence yields this sense. We must connect कलशैः and कारिभिः
with उद्भासितपर्यन्ताम्. अमित्रमुलैः should be taken as an adjective
of कलशैः (अमित्राः शत्रवः मुखे येषाम्). The idea seems to be this:—
there were कलशस्य with barley blades that resembled दन्तस्य, the
कलशस्य had a lion's shape, they were painted in various colours;
hence the whole presented an awful aspect, so that the कलशस्य
seemed to have some terrible enemies in them. On the fringes
of the वेदी were also dolls holding auspicious fruits (cocoanuts).
अजलिकारिका—a clay doll. 'स्वास्तालभजिका लम्बे लेप्येनाजलिकारिका' इति
श्रीरस्वामी. O reads अमित्रमुलैः which means 'that had the mouth
of a goblet.' This seems to be a suspicious reading adopted to
obviate the difficulties of अमित्रमुलैः. अमित्रमुलैः may also be
taken as a noun by itself. उपाध्यायेन उपधीयमानानि (heaped,
placed) इन्धनानि तेन धूमायमानः अग्निः तस्य सन्धुक्षणे (kindling) अक्षुण्णिकाः
उपद्रष्टृदिनाः यस्याम् (adj. of वेदीम्). उपद्रष्टृ means 'one who supervis-
es.' अक्षुण्णिकं not having leisure, busy. कृशानोः (अग्नेः) समीपे इति
उपकृशानु निहिताः अनुपहताः (new, not used) हरितकुशाः यस्याम्. संनि-
हिताः इपदा अजिनानि आज्यस्य लुचां (ladles) समित्पूलीनां (bundles of
fuel sticks) निबद्धाः यस्याम्. O reads मङ्क (garland) for लुचाः; but
it is not very appropriate in the context. नूतनदर्पे अर्पिताः
श्यामलशमीपलाशमिश्राः लाजाः (fried grain) तैः हसतीति हासिनीम्.
The लाजा being white are spoken of as the हास of the वेदी. शमी is
a sacred tree. पलाशं leaf. See रघुवंश VII. 26 'इविःशमीपल्लवलाजगन्धी
पुण्यः कृशानोरुदियाय धूमः'. कालायन says 'शमीपल्लवमिश्रोलाजानजलिनावपति'.
दर्पः—दर्पम् winnowing basket (Marathi सूय). सज्योत्पलः—राज्यश्री
resembled the light of the moon. See धर्मसिन्धु 'वधूवरौ पूर्वोत्पलशृङ्गां
वेदीं भ्रमघोषेणारत्न &c.' समुत्सर्प—connect this with 'शिखिनः (अग्नेः)
समीपम्.' वेहिता...हवस्य the red leaf-like flames of which were
tremulous (with fire); the red flame-like leaves of

tremulous (with रक्ताशोक) शिखिन् also may be applied to रक्त शोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुरोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्ताभि that moved round to the right Flames moving to the right are a good omen ज्वालाभिरेव सम—the idea is —the flames moved about he also moved round the fire नखमयूखे धवलिता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands her brilliant nails brightened the fire अदृष्टपूर्वं वधुवरयो रूप तेन निसय तेन स्मेर Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाज्ज are the teeth shown in smiling For going round the fire and लाज्जहोम, see कुमारसम्भव VII 10 'तौ दम्पती त्रि परिणीय वद्धिमयो यस्य स्पर्शनिमीलिताक्षौ ! स कारवामास वधू पुरोधास्त स्नि-समिद्धादिपि लाज्जोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'वध्वञ्जला उपस्तीर्य भ्राता भावुस्त्रीयो वा द्विर्लज्जानावपति' (I 7 1) मैधातिथि on मनु० VIII 227 remarks 'लाज्जहोमनभिनिवर्त्य त्रि प्रदक्षिणमग्निमावृत्य सप्त पदानि स्त्री प्रक्रम्यते'

P 73 l 24—P 74 l 2 अत्रान्तरे वासगृहम् हरोद वधू—the bride wept because she was soon to be separated from her parents स्वच्छ यती as if quenching the image of fire reflected inside her bright cheeks The bride was near the fire स्थूलमुक्ताफलवत् विमला बाष्पविन्दव तेषां सन्दोह (assemblage) तेन दक्षिण दुर्दिनं यया दुर्दिनम् a rainy day 'मेघच्छत्राद्वि दुर्दिनम्' इत्यमर निवदनविकारम् without showing any emotion on her face उदग्ध विलोचन यासान् प्रविवेश—connect with वासगृहम् द्वारपक्षे लिखित रतिप्रीतिदेवत यस्मिन् on the side of the door of which was painted Rati the presiding spirit of Love प्रणयि कुलै—the bees drawn by the perfume of flowers entered the वासगृह before ग्रहवर्मा and looked like his friends अलि काशितम्—the idea is—the lamps began to flicker owing to the breezes set in motion by the bees the poet fancies that they trembled because they were afraid of being struck with the कर्णद्वय (by राज्यश्री in order to put them out) एवदेशे लिखित सवर्कित (having bunches of flowers) रक्ताशोकतल तस्य तल भवतीति ०भाक् एन ०भाक् अधिज्यचापेन whose bow was strung तिर्यक्कुणित नेत्रत्रिभाग यस्य a third part of whose eye was obliquely contracted आनन्द is represented as having a squint eye to symbolize the

fact that love is generally blind. The reading काञ्चनाचामरकेन is not quite clear. काञ्चनाचामरकेन (काञ्चन + आचामरकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS. often confound च and व. इतर...सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk. The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी. सोपधानेन with a pillow. स्वास्तीर्ण well covered with coverlets. कृता कुमुदैः कुमुदानां वा शोभा यस्य येन वा (1) that was decked with white lilies; (2) that gave beauty to the कुमुद (with शशिना). The moon is a friend of love. See कुमारसम्भव IV. राजतेन made of silver (and hence compared to the moon). निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep. Compare कादम्बरी 'क्रमेण चोदृते गगनमहापयोधिपुलिने सप्तलोकमद्गलनिद्राकलशे कुमुदवान्धवे' (p. 178 of P.)

P. 74 ll. 3-9. तत्र च...गमदिति. प्रथमा...गवाक्षकेषु as if they were the faces of the family goddessess, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom). क्षणदाम्—निशाम्. अपुनरुक्तानि that were not monotonous. दश...रणरणकम्—A door-keeper is always in attendance in a राजकुल; when ग्रहवर्मा went away, he left behind regret (in the hearts of the members of the palace) at his departure. यौतक...लोकस्य taking with him the hearts of all people as the provision for his journey offered to him as marriage gift. For यौतक, see above p. 286. शम्भलः—लम् पविष्ययः (पायेयम्). इति—shows the end of the उच्छ्वास.

THE
HARSHACHARITĀ
or
BĀṆABHATṬA
(Uchchhvāsas IV-VIII)



EDITED

With an Introduction, Notes and Appendices

BY

P. V. KANE, M. A., LL. M.,

VAKIL, HIGH COURT, BOMBAY, ZALA VEDANTA PRIZEMAN,

V. N. MANDLIK GOLD MEDALLIST, SOMETIME PROFESSOR

OF SANSKRIT, ELPHINSTONE COLLEGE, BOMBAY,

SOMETIME SENIOR DAKSHINA FELLOW,

WILSON COLLEGE, BOMBAY

First Edition—1500 Copies

1917

(All rights reserved)



PREFACE.



The present edition contains a portion of the text of the Harshacharita (Uchchhvāsas IV-VIII). The first three Uchchhvāsas will be published next year. As there is at present no other annotated edition of the Harshacharita in the market, the present edition needs no apology. This edition will, it is hoped, meet all the requirements of the University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader.

The commentary of Śāṅkara published by the Nirṇaya-śāgara Press has been highly useful to me. The elegant and spirited translation of the Harshacharita by Prof. Cowell and Mr. Thomas is a monument of skill and learning. Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases. The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure. I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms.

P. V. KANE

Introduction.

I.* Personal History of Bāṇa.

About the personal history of Sanskrit authors and especially poets, our knowledge is generally very meagre. In the case of many Sanskrit poets, we know next to nothing beyond their names. Around the names of some (e.g. Kālidāsa), tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works*. Bāṇa perhaps stands at the head of such Sanskrit authors. To his Kādambarī is prefixed a brief account of his family. But in his Harshacharita, we find a much fuller account of his ancestors and himself. The first two Uchchhvāsas of the Harshacharita are taken up with the history of Bāṇa's forefathers and Bāṇa himself. The personal narrative is continued even in the third Uchchhvāsa. Space does not permit us to give in detail a full account of Bāṇa as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bāṇa's personal history.

The genealogical tree of Bāṇa's family as constructed

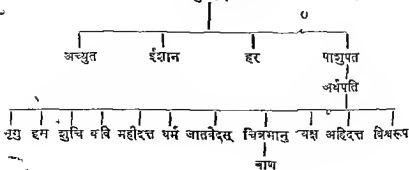
* In this connection we may mention Bilhana and Manikya, who, in the Vikramānka-devacharita and the S'rikanthacharita respectively, furnish a full account of their lives, their contemporaries &c.

from the Harshacharita* is given in the footnote below In the introductory verses to the Kādambari the genealogy is given as follows. Kubera was a Brāhmaṇa of the Vātsyāyana gotra and was honoured by many Guptas His son was Arthapati, whose son was Chitrabhānu who was Bāna's father The student will notice that in this narrative, Pāsūpata, who appears to have been the great grand-father of Bāna, if we are to rely upon the Harshacharita, is omitted It is strange that Bāna (or his son who is supposed by some to have written the introductory verses to the Kādambari) should have forgotten his own great-grand-father The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pāsūpata were not to be found in the Mss. used for preparing the printed editions of the Kādambari,

The progenitor of Bāna's family, Vatsya, lived in a place called Pritikūta on the banks of the Hiranyabāhu, otherwise called S'ona Bāna's mother, Rājadevi, died while he was yet a child He was all the more dear to his father, who was a very mother to him. Bāna had the misfortune to lose his father when he was about fourteen years old Bāna tells us that he thereafter led a wandering life He mentions as the

* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच

बुधेर (a descendant of वत्स).



companions of his wanderings a number of persons*. Although Bāṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brāhmaṇādhivāsa (or Prītikūṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bāṇa sat in his house after the midday meal his cousin (born of a S'ūdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bāṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was—"Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bāṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgiving as to how he would be received at the court of Harsha, Bāṇa performed some auspicious rites and set out from his native place Prītikūṭa. On the third day he reached the camp of Harsha which was then on the Ajirāvati near the town Manītāra.

* "अभवंश्चास्य वैयस्रा समानाः सुहृदः सहायाश्च । तथा च । आतरो पारशवौ चन्द्रसेनातृपेणौ, भाषाकविरीशानः परे मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविवेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, बन्दिनावनङ्ग-वाणसूचिबाणौ, कालायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकश्छण्टकः, भिषगपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कल्पदशामीकरः, हेरिकः सिन्धुपेणः, लेखको गोविन्दकः, चित्रकूटीरवर्मा, पुस्तककुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलग्रहादितौ, सैरन्धी कुरङ्गिका, बाँशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो ददुरकः, संवादिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालिङ्गवा शिखण्टकः, नर्तकी हरिणिका, पारासरी सुमतिः, क्षपणको वीरेदेवः, कथको जयसेनः, शैवो वक्रयोगः, मन्त्रसाधकः करालः, असुरविवरन्वसती लोहिताश्वः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराश्वः, मस्करी ताम्रचूडः ।"

When Bāna was presented to Harsha who had with him the son of the king of Mālvā the emperor received him at first with mock signs of anger but afterwards showed him much favour. After basking in the sunshine of royal favour Bāna returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishi entertained him with a recital of the Vayupurāṇa. Then the bard Suchibana recited two verses (Aryas) which pointedly referred to the life of Harsha. All were charmed and Bāna's cousins (sons of his paternal uncles), Ganapati, Adhipati, Tarapati and Syāmala looked at one another and the youngest of them Syāmala made bold to ask Bāna to tell them from the beginning the wondrous story of Harsha's life. Bāna expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced began the narrative the next morning.

Here ends the autobiographical part of the Harsha charita with which alone we are concerned at present.

As to the later stages of Bāna's life we have no account left. He died leaving his romance of Kadambarī unfinished. Bāna's son tells us in the introduction to the Uttarabhāga that he finished the Kadambarī as a work of filial duty and not out of pride*. Dr Buhler says that the name of Bāna's son was Bhūshanahina†. In some MSS of the Kādambarī the son is called Pulinda‡ or Pulina. Dhana-pāla while praising Bāna in his introduction to the Tilaka-mañjarī seems to suggest that Pulinda was the name of his son§.

* 'याते दिव पितरि तद्वचसैव सार्धं विच्छेदमाप मुनि यस्तु कथाप्रवध । दुःखं सता तदसमाप्तिं कृतं विलोम्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥'

† See Dr Peterson's Introduction to Kādambarī p 40

‡ Vide Prof S R Bhandarkar's report on the search for MSS 1904-5 1905-6 p 39 see also Dr Stein's catalogue of Sanskrit MSS at Jammu p 999

§ केवलोऽपि स्फुरन्वाण करोति विमदान्ववीन् ।

इत्थं पुनः कृतसन्धानपुलिम्ब (न्द?) कृतसन्निधि ॥ verse 26

(It will be noticed that the verse has two meanings)

It is said that the poet Mayūra was a contemporary and father-in-law of Bāṇa. Mayūra praised the sun in hundred verses, which make up the Sūryas'ataka and became free from leprosy. Bāṇa became jealous of him, maimed himself, composed the Chandīs'ataka in honour of Durgā, who made him all right. The story of Mayūra's freedom from disease is alluded to in the Kāvya-prakāśa*. There are Subhāshitas in which Bāṇa and Mayūra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sūryas'ataka are quoted in the Dhvanyāloka (latter half of 9th century A. D.)‡. The Kavikanṭhābharava of Kshemendra mentions Mayūra by name and quotes a verse as his which is found in the Sūryas'ataka§. So it is not beyond the bounds of probability that Bāṇa and Mayūra were contemporaries. A Mayūrika is mentioned as one of the companions of Bāṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jāngulika' = Vishavaidya) it seems to us that he is not the same as the poet Mayūra. The commentators of the Bhaktāmarastotra of the Jain Mānatungāchārya say that Mānatunga lived at the court of Bhoja in Ujjayinī and was a contemporary of Bāṇa and Mayūra. They further narrate various stories about Bāṇa and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bāṇa.

As we are fortunate in possessing some account of Bāṇa from his own pen, so also we are lucky in being able to fix

* 'आदित्यादेर्भयूरादीनामिवानर्थनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।

श्रीहर्षस्याभवत्सम्यः समो वाणमयूरयोः ॥'

This verse is ascribed to Rājas'ekhara and is quoted in the Subhāshitāvali and the S'ārngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोऽरवनीपतिः ।

श्रीहर्ष इव सङ्घट्टं चक्रे वाणमयूरयोः ॥'

नवसाहस्राक्षचरित II. 18.

‡ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक.)

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'अस्तव्य-सत्त्वशून्यो' &c. is quoted as Mayūra's (verse 18 of the सूर्यशतक).

the date of Bāna beyond the possibility of cavil. As a matter of fact Bāna's date is one of the surest planks in the tottering structure of ancient India Chronology.

This is not the place to set out in detail how Bāna's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen Thsang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a King Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bāna and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bāna, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 643 A. D. Therefore Bāna must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bāna is mentioned by Ruyyaka in his Alamkârasarvasva a number of times*. We are told by him that he wrote a work called Harsha-charitavârtika†. Ruyyaka wrote his Alamkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

* “यस्तपोवनमिति मुनिमि” इत्यादि हर्षचरिते श्रीकण्ठाख्यननपदवर्णने” p 47 of अलङ्कारसर्वस्व, “तथा च हर्षचरिते ‘अनुरूपो देव्या इत्यात्मसम्भावना’ इत्यादौ, तथा ‘यानीति न खेदसदृशम्’ इत्यादावुक्तविषय आक्षेपः” p 117 of अलं., “यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु ‘यदि बाल इति सुतरामपरित्याज्योऽसि’” p 139, ‘नमन्तु शिरासि धनुषि वा कर्णपूरीक्रियन्तामाशा मौच्यो वा’ p 158 of अलं. (this occurs in the 6th उच्छ्वास), “यथा वा हर्षचरितप्रारम्भे महासदसि वेदस्वरूपवर्णने। एव तत्रैव मुनिकोषवर्णने, पुलिन्दवर्णनादौ हेयम्” p 182. He quotes from the Kadambari also ‘चित्रकर्मसु वर्णमङ्करो यतिषु दण्डग्रहणानि’ p 154 of अलं. (see कादम्बरी p 6 of P)

† ‘एषा (उल्लङ्घा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसाया च तेषु तेषु प्रदेशेषुदाहना’ p 61 of अलङ्कारसर्वस्व.

tions Bāṇa by name a number of times *. Kshemenḍra tells us that he wrote his *Kavikanṭhābharāṇa* and *Suyṛittatīlaka* in the reign of king Anantarāja (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemenḍra seems to have written a work called '*Padyakādambarī*' based on Bāṇa's romance.†

(3) Namisādhū, the commentator of Rudraṭa's *Kāvya-lamkāra*, mentions the *Kādambarī* and the *Harsacharita* as specimens of the two types of prose compositions, viz., *Kathā* and *Ākhyāyikā*‡. From the last verse of his comment, we learn that Namisādhū wrote in 1069 A. D.

(4) Bhoja in his *Sarasvatikanṭhābharāṇa* has a few references to Bāṇa. In one place we are told that Bāṇa does not excel so much in poetry as in prose§. The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The *Das'arūpa* of Dhanamjaya mentions Bāṇa by name¶. Dhanamjaya was patronized by king Munja. If Munja is the uncle of the great Bhoja, as it seems to be the case, Dhanamjaya flourished before 1000 A. D.

* In his *Śrīcintāyā* he quotes the verse 'स्तनयुगमश्रुत्वातं' &c. and says in the same work "न तु यथा भट्टनागस्य 'जयत्युपेन्द्रः स चकार' ", In his *कविकण्ठामरण* (सन्धि II) he says "यथा च भट्टनागस्य 'कटु वगन्तो मलदायकाः'" (which occurs in the Introduction to the *Kādambarī*).

† In his *कविकण्ठामरण*, क्षेमेन्द्र cites no less than seven verses from his *पद्यकदम्बरी*. One of them is 'नत्वालोपनते वयम्यनिधने हा पुण्डरीकेति तन्नोद्व्यधनमदमभजनमलं जीवम्य सन्तर्जनम् । कुञ्ज्यापि कपिजलेन वरुणं निरपदमाकन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शर्पं परित्यज्यते ॥' (this is cited as an instance of *शब्दबैलख* in the 4th सन्धि).

‡ See comment on *काव्यालङ्कार* of रूद्र XVI. 22 and 26.

§ 'सादृग्गद्यविधौ याणः पद्यबन्धे न तादृशः।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bāṇa 'हर इव विप्रमन्मथः सुहृद्वाप्रतिहतशक्तिः'.

¶ 'यथा हि महाश्वेतावर्णनावमरे भट्टनागस्य' under II. 35 (निर्गदो ed.); 'यथा कादम्बर्या वैशम्पायनस्य' under IV. 66.

§ 'आदिगुप्तं मुञ्जमहीशगोपीवैदग्ध्यमात्रा दशरूपमेव' last verse of the *दशरूप*.

(6) Abhinanda wrote the Kādambarikathasāra, in which he faithfully versifies the story of Bāna's Kādambari. Abhinanda tells us that his great great grand-father, Śakti-svāmin was a minister of Muktāpida, a king of the Karkota family* Abhinanda is praised for the excellence of his Anushtubh verses by Kshemendra in his Suvritta tilaka†

(7) The author of the Dhvanyāloka, Ānandavardhana, flourished in the reign of king Avantivarman (855-883 A D)‡ of Kashmir. In the Dhvanyāloka Bāna and his two prose compositions are mentioned by name§. From this it follows that in the latter half of the 9th century Bāna's works had attained a pre eminent position in the world of letters.

(8) Vāmana, in his Kāvyaśāramkārāsūtravṛtti seems to quote a few words from the Kādambari§. Vāmana flour

* स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम् । रागं वक्तोऽवशस्य मुक्ता पीटस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार.

† 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुणिवेव प्रभावम् ॥'

We wish here to call the attention of the reader to a curious fact. Abhinava-gupta says in his Dhvanyālokalochana that Bhattajayantaka wrote Kādambarikathasāra, p 142 "कथातात्पर्ये सर्वबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्" The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribe's. We know that Abhinanda was the son of Bhattajayanta, called Vṛttikara.

‡ 'मुक्ताकरुण शिवस्वामी कविरानन्दवर्धन । प्रथा रत्नकरश्चागात्साम्राज्येऽवन्तिवर्मण ॥' राजतरङ्गिणी V 34

§ यथा म्याण्वीश्वरायजनपदवर्णने भट्टचण्डस्य 'यत्र च मत्तमातङ्गगामिन्य' ध्वन्यालोक p 100, यथा हर्षचरिते 'समवाय इव विरोधिना पदार्थानाम्' p 101, "यथा हर्षचरिते सिद्धनादवावयेषु—'वृत्तेऽस्मिन्महाप्रलये' p 127, 'यथा कादम्बर्यो कादम्बरीदर्शनावसरे' p 87. On p 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्राम II) with out naming it.

§ "'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मन्त्रे, सशब्द कविना प्रयुक्तो लेखकस्तु प्रमादात् लिखित इति" on 'आहेति भूतेऽप्यणलन्तभ्रमाद् मुवो लटि' काव्यालवारसूत्र V 2 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p 6 of Dr Peterson's edition.

ished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararāmacharita of Bhavabhūti a verse*. Bhavabhūti flourished before 700 A. D†. So Vāmana is later than 700 A. D. (b) He is often quoted by Pratihārendurāja, the commentator of Udbhaṭa's Kavyālaṃkāra‡. Pratihārendurāja, who was a pupil of Mukula, son of Kallāṭa, flourished in the first half of the 10th century. Therefore Vāmana is earlier than 900 A. D. (c) Abhinavagupta says§ that Ānandavardhana, hearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa, gave the verse 'Anurāgāvatī sandhyā' (p. 37 Dhvanyāloka) as an example. So according to Abhinavagupta, Vāmana flourished before Ānandavardhana i. e. before the latter half of 9th century A. D. (d) A Vāmana is mentioned as the minister¶ of king Jayāpīḍa (745—776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kavyālaṃkārasūtra. These four lines of inquiry make it highly probable, if not certain, that Vāmana flourished in the latter half of the 8th century. Bāṇa's Kādambarī was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampū and the Kirtikaumudī that refer to Bāṇa. We refrain from quoting them for want of space.

The date of Bāṇa is of paramount importance for the chronology of Sanskrit writers. Bāṇa in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः' &c. on काव्यालंकारसूत्र IV. 3. 2. (रूपक).

† See Dr. Bhandarkar's preface to the Mālatīmādhava p. IX.

‡ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratihārendurāja's commentary.

§ 'वामनप्रमियायेणायमाशेषः, भामहामिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याशेषयोरिदमेकमेवोदाहरणं व्यतरद्वन्द्वकृत्' लोचन p. 37.

¶ 'मनोरथः सप्तदत्तश्चक्रः सन्निर्मास्तथा । वभूवुः कवयस्तस्य वामनाद्याश्च मप्रियः ॥' राजतरंगिणी IV. 497.

and poets*. The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the *Kādambarī*. Although we have the misfortune to differ from the learned author of the Introduction on a number of points we feel confident that the Introduction will surely rouse the student's critical faculty†.

As one point (*viz* the relative position of Subandhu and Bāna) on which we differ from Dr Peterson is of great importance in connection with the date of Bana, we shall discuss it here

* The works and poets mentioned by name are—Vyasasayadatta, Bhattara-Harichandra, Satavahana, the Setu of Pravarasena, Bhasa, Kalidasa, Brihatkatha and Ādhyaraja.

† The following are the most important among the points on which we differ from Dr Peterson, though with the greatest diffidence—(1) 'it is clear that by *Ākhyāyikā* in the present passage, Bana refers to *metrical stories*, such as furnished him with the material of his own romance' (p 70), (2) Bhasa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vasyadatta mentioned in the *Harshacharita* is not the one that was written by Subandhu (4) the *Nāṭakas*, with a *sūtra dhāra* in their beginning, were novelties in Bana's day (p 80) (5) Kalidasa was a contemporary of Bana (p 81), (6) Ādhyaraja mentioned in the *Harshacharita*, is not a proper noun (p 96), (7) that Indian Astronomy, as taught by Āryabhaṭa and Varāhamihira and as known to Kalidasa and Bana, is of Greek origin. About *Ākhyāyikā*, we shall speak later on. It should be noted that in the *Malavikāgnimitra*, Kalidasa calls himself 'Vartamānakavi' and styles Bhasa as of world wide fame. So Bhasa, who must have preceded Kalidasa by some generations, could not have been a contemporary or immediate predecessor of Bana. We shall try to show that Subandhu preceded Bana. That Ādhyaraja was a name we know from a verse that occurs in the *Sarasvatikanthabharana* (vol I p 136 Penare's edition) 'वेङ्गवृक्षान्नराण्यवाले प्राहृन्मणिषि । वाले श्रीसाहसाद्रम्य वे न सङ्कतमणिषि ॥' The commentary explains that *आद्वयान* stands for *शान्तिवाहन* and *साहसाद्र* for *विक्रम*. It is not possible to dismiss the other points briefly.

Dr. Peterson was inclined to place Subandhu, the author of the extant *Vāsavadattā*, after Bāṇa. His reasons are given on pp. 71—73 of his introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present *Vāsavadattā* had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bāṇa and Bhavabhūti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāṇa who seems to have himself thought very highly of such puzzles as *Praheḷikās*? It is curious to note that Dr. Peterson, in his preface to the *Sybhā-shitāvali* of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bāṇa in his introduction to the *Kādambari*.

We think that the *Vāsavadattā* praised in the *Harshacharita* so * eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vāmana's *Kāvya-lamkārasūtravṛtti*, a passage is quoted which is found in the *Harshacharita* and the extant *Vāsavadattā* of Subandhu with very slight variations †.

* कवीनामगलदो नूनं वासवदत्तया । शब्देव पाण्डुपुत्राणां गतया कर्णो-
चरम् ॥ The mahamahāy commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे
तुवाख्यायिकाग्रन्थे बहुलम्' mentions three works of the आख्यायिका class,
viz. वासवदत्ता, सुमन्त्रेत्तरा and भैरवी (Kielhorn vol. II p. 313). In
another place he speaks of a person who studies the आख्यायिका
वासवदत्ता (vol II p. 284). It is not probable that Bāṇa refers to
this work. It is to be noted that the extant वासवदत्ता would
have to be called a कथा and not an आख्यायिका as defined below.

† 'कुलिशशिखरखरनसप्रचयप्रचण्डचपेटपादितमत्तमातङ्गकुम्भस्यलग्न-
दच्छटाच्युरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 23.
See *Vāsavadattā* (p. 331 of the S'rīrangam edition and p. 266
of Hall's). See हर्षचरित (उच्छास VI) p. 40 of our text. In the
वासवदत्ता the words are 'चपेटपादितमत्तमातङ्गकुम्भस्यलग्नधिरच्छटाच्युरित-
चारुकेसरभारभासुरकेसरिवदम्बेन.' This correspondence between the
वासवदत्ता and the हर्षचरित opens up the question whether Bāṇa

We have seen above that Vāmana probably flourished in the latter half of the 6th century and that he quotes the Kādambarī also. It is difficult to say from what author Vāmana takes his quotation. But from the locative Kesarinī it seems that the Harshacharita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍavīya mentions Subandhu, Bāna and himself as the masters of Vakrokti*. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vakpatirāja, the author of Gaudavaho, a Prākṛit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vāsavadattā, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yaśovarman of Kanyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vakpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kalidasa he is silent as regards Bāna who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Mankha's Srikanthacharita we find a verse where both Bāna and Subandhu are praised together‡.

actually borrowed the words of the वासवदत्ता. There are many passages where Bāna's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them.

* 'सुयन्तुर्वाणभट्टश्च कविराज इति त्रयः । वक्रोत्तिनागनिपुणाश्चतुर्थो विचित्रे न वा ॥' राघवपाण्डवीय I 41

† 'भासस्मि जलनमिते व-दीदिवे अ जस्त रुआरे । सोयन्धवे अ यन्धस्मि हारिवन्दे अ आगन्दो ॥'

Pandit's Gaudavaho, verse 800

‡ 'मेण्ठे स्वर्दिदाधिरोहिणि वश वाते सुयन्धौ विधे शान्ते हन्त न भारयी वाणे विपादरुश १ श्रीकण्ठचरित II 53

III Bāṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathā and Ākhyāyikā in particular would not be out of place here.

The oldest writer who specifically mentions Ākhyāyikās is Kātyāyana*. Kātyāyana seems to intimate that the Ākhyāyikās he refers to were not the episodes contained in such books as the Mahābhārata, but that they were independent and distinct works. Patanjali in his Mahābhāṣya, while commenting upon the above-mentioned Vārtika, gives the names of three Ākhyāyikās, viz. Vāsavadattā, Sumanottarā and Bhaimarathī†. In another place Patanjali speaks of one who knows or studies the Ākhyāyikā Vāsavadattā or Sumanottarā‡. Subandhu, who, we saw above, preceded Bāṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tn', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvasas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Ākhyāyikās, as we shall see later on. Daṇḍin|| who is gene-

* 'डुवाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87.; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

† "अधिकृत्य कृते ग्रन्थे" बहुलं तुम्बकव्यः । वासवदत्ता सुमनोत्तरा । न च भवति । भैरव्यी ।"

‡ Mahābhāṣya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XI above.

§ 'सत्कविकान्यवन्ध इवावदतुहिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वासरचनाकुलं मुखेयवचनपटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

|| A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhāmaha and Udbhata (latter half of 8th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisādhu speaks of Daṇḍin as follows:— 'ननु दण्डि-मेधाविस्तर-भामहादिज्ञानानि मन्वेवालङ्कारशास्त्रानि' (p. 2 of रत्नटका-चालङ्कार). We believe the authors are arranged chrono-

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathā and Ākhyāyikā by certain writers disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Ākhyāyikā should exhibit a profusion of compounds† The lexicon of Amarasimha defines‡ Kathā and Ākhyāyikā pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history Bāna himself often alludes to the two classes of prose composition§ Bāna offers a glowing tribute of praise to the writers of Ākhyāyikās that preceded him¶ He refers to some peculiarities that distinguished the Ākhyāyikā from other classes of compositions, viz. division into Uchchhrāsa and the occurrence of the Vaktra metre Bāna himself clearly intimates that his Harshacharita is an Ākhyāyikā The introductory verses to the Pūrvabhāga clearly indicate that the Kādambarī was intended to be 'a Kathā' (technically so called). This makes it clear that Bāna did not strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Ākhyāyikā and that criticism had been busy in laying down canons for regulating the two classes of prose compositions.

logically, as मेधाविद् is mentioned in Bhamaha's work, (3) Dandin's treatment appears crude and unscientific as compared with Bhamaha's (4) Bhāmaha in a few places refers to the opinions of some (अपरे, अन्ये &c) and these are found in Dandin's work (5) Tamil and Canarese writers belonging to the 8th century refer to him

* See Kāvya-darsa I 23 30

† 'तदुक्त्या लघूनां च बाहुल्यात्पल्लवमिश्रणैः । उच्चावचप्रकार तद्दृश्यमा र्थायिकादिषु ॥' काव्यादर्श I 81

‡ 'आख्यायिकोपलब्धार्था' अमर० I 6 5, 'प्रबन्धरूपिणा कथा'

§ 'काव्यनाटकाख्यानकारायाविवालेखव्याख्यानादिक्रियानिपुणैः' I 3 of वादमरी (Peterson), 'कथामु नाटकेषु आख्यायिकामु कान्येषु' p 75 (Peterson)

¶ 'उच्छ्वासान्तेऽप्यखिरास्ते येषां वक्त्रे सरस्वती । कथमारयायिकाकारा न ते वधा कवीश्वरा ॥' हयचरित

|| 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुल । करोम्यारयायिकाम्भोधौ जि हाह्वनचापलम् ॥' हयचरित

‡ 'दिनन तेनाक्षतकण्ठकीर्णव्या मद्दामनोमोहमलीमसान्वया । अलम्बवैदग्ध्य

५ । भिया निवर्द्धयमतिदयी कथा ॥'

It is believed by some Sanskrit scholars that Bāṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (vide Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that long before Bāṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradāman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprāsa) and other figures*. In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bāṇa himself‡. The Mandasor inscription dated in the Mālava era 529 (i. e. 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kālidāsa, Bhavabhūti and other masters of classical Sanskrit. § Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Āchāryas that preceded him

* See Archaeological Survey, Western India. vol. II (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमवोदात्तलङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'रूपणदीनानाथातुरजनोद्धरणसमन्वदीक्षाधुपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनद्वरणेन्द्रान्तकसमस्य स्वमुज्ज्वल-विजितानेकनरपतिविमलमल्पर्पणनित्यव्याप्तयुक्तपुरुषस्य निश्चितविदग्धमतिगान्धर्वल-लितैर्ब्रीडितत्रिदशपतिगुरुतुम्बुरनारदादेर्विदग्धनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठित-कविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोमखलां मुमेरु-कैलासवृद्धत्ययोधराम् । वनान्तवान्तस्फुटपुष्पशशिनीं कुमारयुते पृथिवीं प्रशासति ॥ सारवशगतर्जनवहभाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भस्मिततुहिन-हिमपाते ॥' It will be noticed that the second verse (an Āryā) forms a single compound.

had laid down* Dandin asserts that a profusion of compounds is the very life of prose† This dictum has been followed by later prose writers only too well Bhatti devotes four *sargas* of his Bhattikāvya to the illustration of subjects that properly fall to be treated under Rhetoric He exemplifies more than thirty figures of speech He wrote in Valabhi under a king named Dharasena Four kings of the Valabhi dynasty bore the name Dharasena The dates of the four kings fall between about 500 A D and 651 A D So Bhatti was a predecessor or at least a contemporary of Bana In Subhāṇḍhus Vāsavadatta we meet with a number of allusions to Rhetoric Subhāṇḍhu boasts of his skill in composing a work full of *pronomasia* on each syllable‡ He refers to *Sankhalibandha* (a peculiar arrangement of words) and mentions the figures of speech *Utpreksha* and *Ālshpaṣ* Bana refers to such puzzles and conundrums as *Praheḷikā* and mentions in the introduction to the *Harshacharita* a few figures of speech such as *Jati* (*Svabhyavahita*) *Utprekshā* and *Slesha*§ In the Introduction to the *Kadambari* are mentioned the figures *Dipaka* *Upamā* *Slesha* and *Jati*

In this brief *resume* we have shown that before Bana flourished Rhetoric had made great progress though it had not reached perfection

The *Harshacharita*§ and the *Kadambari* are well known as the works of Bana A third work the *Chandisataka*

* 'किं तु बीज विकल्पानां पूर्वाचार्यं प्रकल्पितम् । तदव परितस्कृतुमयमस्य परिश्रमः ॥ काव्यादश II 2

† 'अंजं समाप्तभूयस्वमेतद्गद्यस्य जीवेत्तम् ।' काव्यादर्श I 80

‡ सरस्वतीदत्तवरप्रसादश्चक्र सुबन्धु सुजनैकबन्धु । प्रलक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ 'इहलावधौ वणग्रथनात् उत्प्रेक्षाक्षपी काव्यालङ्कारेऽ' वासवदत्ता p 196 (Hall)

¶ 'अभरच्युतकमावाच्युतकविन्दुमतीगूढचतुषपादप्रहेलिकाप्रदानादिभिः । 3 of कोदम्बरा (Peterson) 'विन्दुमती चितयता प्रहेलिका भावयता' p 88 of कोदम्बरी

§ The learned translators of the *Harshacharita* intimate that the *Harshacharita* was forgotten by Indian writers though rare copies existed unknown in libraries They mention only साहित्यदर्पण and the काव्यप्रकाश as referring to the ह्यचरित We

is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chāṇḍī. We know that he gives in the Kādambari a powerful and picturesque description of the temple of Chāṇḍikā. Still many hesitate to assert that Bâṇa *was* the author of the Chāṇḍīś'ataka*. A drama styled Pārvatīpariṇaya is also ascribed to Bâṇa. In the prelude to the Pārvatīpariṇaya, we are told that the drama was composed by Bâṇa of the Vatsa Gotra†. The author of the Kādambari also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kālidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pārvatīpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think, however, that this argument does not possess much force. We know that the fine verses of Kālidâsa were the delight of Bâṇa and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâṇa should unconsciously imitate in thought and expression his favourite author. Even in Kālidâsa we recognise the words of the Mahābhārata and the Bhagvatgītā. It is further argued that the Pārvatīpariṇaya is, as compared with the Harshacharita and the Kādambari, quite common-place. We

have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kalhana's indebtedness to the Harshacharita, see Dr. Stein's Kalhana vol. I p. 133.

* We may draw the attention of the reader to the fact that verses from the Chāṇḍīś'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरशतक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्गङ्गाभिर्भगवता मर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म-यथा 'दृष्टावासक्तदृष्टिः' &c." (verse 37 of चण्डी०)

† 'अस्ति कविसार्वभौमो वत्सान्वयबलपिसम्भवो बाणः । मृत्यति यद्रसनायां वेधोमुखलासिका बाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्महुरसान्द्रास्तु मन्त्रिणायते ॥' Introduction to हर्षचरित.

think that this even if entirely true would not militate against Bana's authorship of the work. The work might have been written before Bana had attained the mastery of his mature years. In the *Parvatiparinaya* we find that Bana is feeling his way. His prose in the drama reminds us of the *Kādambarī* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bana. We cite below only one of them for want of space*. Besides we must not forget that Bana was handicapped in verse. We have quoted above a critic's opinion that Bana does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bana. They rather refer to some compositions in verse written by Bana. We suggest that the *Parvatiparinaya* may be one of them. *Chandapāla* and *Guvāṇinayagan*, the commentators of the *Nalachampu* of *Trivikramabhāṭṭa* inform us that Bana wrote a drama entitled *Mukutaśāditakāṭ*. We know nothing about this drama from other sources. *Kshemendra* quotes a verse as Bana's† in which the sad plight of *Kādambarī* due to separation from her lover is described. It seems therefore that Bana wrote according to *Kshemendra* the story of *Kādambarī* in verse also.

In the *Kāvya-prakāśa* we read that Bana obtained money from King *Harsha*‡. A few scholars relying upon Kashmiri tradition are of opinion that the drama *Ratnāvalī* was really

* Act I 'हिमवान्—देवि वयापितुं खलु गृहमेधिनामधिकतरं दुःखमावहति । कुचयुगलं परिणद्धं यथा यथा वृद्धिमतिं तन्वद्भया । वरचित्तादृतमनसस्तथा तथा कार्श्यमिति मे गात्रम् ॥' Compare this with the passage in the *हयचरित* (उच्छ्वास IV) 'हृदयमधवारयति मे दिवसमिव पयोधरोन्नतिरस्या । सेवमर्वाभिमाविनी शोकाग्नेर्दाहं शक्तियदपत्यत्वे समानेऽपि जाताया दुहितरि दूयन्ते स न' (p. 13 of our text)

† "यदाह मुकुटतान्ति कनारके वाण 'आशा श्रोयिन्दिग्गजा इव गुहा प्रवृत्तसिंहा इव क्षेप्य कृत्तमहाद्रुमा इव मुव श्रोत्वातदीला इव । विभ्राणा क्षयकारितं मरुतैर्लोक्यकटा दशा जाता क्षीणमहारया कुरुपदेर्देवस शन्या समा ॥"

‡ "यथा वा भट्टवाणस्त—'हारो नलाद्रवमन नलिनीदलानि प्रालेयनीवरमुच सुदिनानुभास । यस्येधनानि सरसानि च चन्दनानि निर्वाणमेष्मति वध म मनो भवामि ॥' अत्र निमलम्भमरमग्नयेया कादम्बर्या विरहव्यथावर्णना ६० जीवि लविचारचर्चा

§ 'श्रीहर्षादेवाणादीनामिव धनम्' Many MSS read धाववादीनाम्

the work of Bāṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnāvali, the Priyadars'ikā and the Nāgānanda, the authorship of which is claimed by Harsha. The Prastāvanās to all the three dramas are identical almost word for word. In the Prastāvanā of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikā and the Nāgānanda to Bāṇa. Hence the Ratnāvali also is not the work of Bāṇa. The Ratnāvali is quoted by Damodaragupta in his Kuṭṭanimata (8th century A. D.). The Ratnāvali and the Nāgānanda are quoted by name in the Dhvanyāloka (p. 150, p. 176 respectively). The Ratnāvali is quoted at least a score of times in the Das'arūpa. The Nāgānanda and the Priyadars'ikā are also quoted in the Das'arūpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnāvali was Bāṇa and not Harsha. It is remarkable that Kshemsandra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnāvali and attributes them to S'riharsha*.

The introductory verses attached to the Kādambari are supposed by some scholars to be the composition not of Bāṇa, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bāṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhāga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pūrvabhāga) speaks of Bāṇa as 'Dvijena tena &c.' (b) Kshemsandra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bāṇa's (in Aukhityavichāracharchāṭṭ

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे' &c. (रत्नावलि IV. 11). In the मौचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's:—'परिग्लानं &c.' (रत्ना० II. 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उदामोत्कलिकां &c.' (रत्ना० II. 1); भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेष &c.', अपि च 'नष्टं वर्षवैरः' (रत्ना० II. 2-3).

† न तु यथा मद्रवाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कटु कण्ठो' &c. as Bāṇa's.

and the Kavikānthāhharana) (c) It is next to impossible that Bāna, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathā and Ākhyāyikā.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer who puts down the points of difference between Kathā and Ākhyāyikā as defined by some rhetoricians (although he himself disapproves of them) is Dandin (1) In an Ākhyāyikā, it is the hero himself who tells the whole story, while in a Kathā, the story is told either by the hero or by someone else (2) An Ākhyāyikā is divided into sections named Uchchhvāsas and contains verses in the Vāktra and Aparavaktra metres while in a Kathā it is not so (3) In a Kathā, such topics as the kidnapping of a girl, battles separation, the rise of the sun and the moon are described, in an Ākhyāyikā it is not so (4) A Kathā is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathā and Ākhyāyikā are but two names for the same species of prose composition Bhāmaha's definitions of Kathā and Ākhyāyikā are given below * In Rudrata's Kāvyalambkāra, Kathā and Ākhyāyikā are defined: The author seems to have had in mind the Kādambarī and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathā and Ākhyāyikā But certain restrictions were laid

* प्रकृतानाकुलश्राव्य शब्दावपदवृत्तिना । गयेन युक्तेदात्तार्थो मोच्छासाऽऽ
स्यायिका मता ॥ वृत्तमाख्यायते तस्या नायकेन स्वचरितम् । वक्त्र चापरवक्त्र च बाले
माव्यर्थशसि च ॥ कवेरभिप्रायकृतैरङ्गैर्नैधिदक्षिता । वयाहरणसयामविप्रलम्भो
दयान्विता ॥ न वक्त्रापरवक्त्राभ्या युक्ता मोच्छासवत्त्वपि । सङ्कृत सङ्कृता चेष्टा कथाऽ
पन्नशभाङ् तथा ॥ अन्ये स्वचरितं तस्या नायकेन तु मोच्यते । स्वगुणाविवृतिं युयाद
मिनात्त कथं जन ॥ मातङ्ग I 20-29

† See Rudrata's Kāvyalambkāra XVI 20-30

down by the author of the Dhvanyâlôka. He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

† Ahhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpana says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c. It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.‡

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambari? It seems that Bâṇa derived the dry bones of his story from the Brihatkathâ of Guṇâḍhya. That work, said to have been written in the Paisâchi language, is

* 'आख्यायिकायां तु भूता मध्यमसमासादीर्घसमासे एव सङ्गठने । गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम् । ...गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकण्ठयोराख्यायिकायामपि शोभते ।' ध्वन्यालोक p. 143.

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तद्विरहिता' p. 143 of लोचन.

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
कचिदत्र भवेदोपा कचिद्वक्त्रापवक्त्रके ॥
आदी पथैर्नमस्कारः खलान्दृष्टकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पद्यैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the Kâdambari.

§ 'आख्यायिका कथावत्स्यात्कवेर्बेशानुकीर्तनम् । अस्यागन्यकवीनां च वृत्तं पद्यं कचित्कचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।'

now lost* But there exist two Sankrit renderings of that *Brihatkathâ* the one by Kshemendra called *Brihatkatha manjari* and the other by Somadeva called *Kathasaritsâgara*. The story of Sumanas (*Sumânasa* in *Brihatkathâmanjari*) bears a remarkable resemblance to the *Kâdambari* in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva †. Bâna of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry as dust narrative of the *Brihatkathâ*.

V Literary Estimate

Bâna is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâna an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Panchâlî style of composition ‡. He is easily the first among the writers of classical Sanskrit

* That the *Brihatkatha* of Gunadhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few कथा हि सवभाषाभि सरूतेन च बध्यते । भूतभाषामयी प्रादुरस्तुतार्था बृहत्कथाम् ॥ वाच्यादर्श 1 38, समुदीपितकन्दर्पा वृत्तगौरी प्रसाधना । हरलीलेव नो यस्य विसयाय बृहत्कथा ॥ Introduction to हर्षचरित, 'बृहत्कथारम्भैरिव शालमन्त्रिकोपेतै' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्या' (both from वासवदत्ता), 'बृहत्कथानुबन्धेन' (कादम्बरी Peterson p 51 1 15), 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथा च । आसूत्रयेत्तु ननु नेतृसानुगुण्याच्चिना कथामुचितचारुवच प्रपञ्चै ॥' दशरूप of धनञ्जय, नमिसाऽऽ commentating upon *Muhurta II* 'तथा ब्राह्मणेन केचिद्विज्ञेयत्वं पेशाचिकम् । इत्यादयोऽन्येषां प्राकृतविहिता व्युत्पन्नादेशा न क्रियन्ते ते च बृहत्कथादि लक्ष्यदर्शनाज्ज्ञेया' . The *Nalachampû* and *Govarḍhana's* *Saptasati* praise Gunadhya

† See *बृहत्कथामञ्जरी* (निर्णयसागर ed) XVI 183-251 and कथा सरित्सागर A 3 (शक्तियशोल्म्बक 3rd तरङ्ग)

‡ शब्दाधयो समो गुण्य पाञ्चाली रीतिरिष्यते ।

श्रीलामट्टारिकावाचि वाणोक्तिषु च सा यदि ॥

• « In the Panchali style word and sense should be equally balanced

prose.* We give below a few verses containing appreciations of Bāṇa by various Sanskrit writers.†

We shall briefly point out some of the merits and defects of Bāṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bāṇa in his Introduction to the Kādambarī (pp. 36-43).

1. He shows great skill and discrimination in characterization. All the characters in the Kādambarī are life-like and consistent. The gentle and youthful Hārita; the generous and loving king Tārāpīḍa; the trusted S'ukanāsa whose first thought was always for the king; the tender queen Vilāsavati; the devoted Patralekhā, who followed the prince Chandrāpīḍa like his shadow; the affectionate yet stern Kapinjala; Mahās'vetā, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bāṇa, however, lavished all his skill in depicting the hero and the heroine of his romances. We think that Bāṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroines than his hero. 'On Kādambarī in particular, Bāṇa has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first

* It was said by rhetoricians that prose was the touchstone of poets 'गद्य कवीनां निकर्षं वदन्ति' quoted by वामन in his काव्यालङ्कार-सूत्रवृत्ति on का. सू. I. 3. 21.

† शश्वद्वाणद्वितीयेन नमदाकारधारिणा ।

धनुषेव गुणाख्येन निःश्रेयो रक्षितो जनः ॥—नलचम्पू.

युक्तं कादम्बरीं श्रुत्वा कवयो मीनमाश्रिताः ।

वाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.

जाता शिखण्डिनी प्राग्वथा शिखण्डी तथावगच्छामि ।

प्रागल्भ्यमधिकैर्मातुं वाणी वागो बभूवेति ॥—आर्योत्तमशती of गोवर्धन.

केवलोपि स्फुरन्वाणः &c. quoted above from धनपाल's तिलकमञ्जरी.

सुवन्धुर्वाणमदृष्ट्व कविराज इति प्रथः ।

वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.

श्लेषे केचन शब्दगुणविषये केचिद्वसे चापरेऽ-

लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।

आ सर्वत्र गभीरधीरकविताविग्न्याटवीचातुरी-

सञ्चारी कविकुम्भिकुम्भभिदुरो वाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव,

(the last) quoted from Mr. Parakhi's work.

time her eye falls and rests on Chandrapida this image of a maiden heart torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new born longing of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader

2 Though the Kadambari contains glowing descriptions of love they are chaste and free from grossness of any kind In this respect the Das umaracharita contrasts most unfavourably with the Kadambari In the former the reader is disgusted with the filthy intrigues of the ruffian heroes of that book.

3 Although Bana was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so In this connection we may refer to the stern advice of Kripinjala to Pundarika Bana's prose is generally ornate and full of poetic fancies He revels in the jingling assonance of sounds Upama Rupa and Utpreksha are met with at every step Among the other figures of speech may be mentioned Dipaka Sahokti, Virodha Nigarsana and Vishama.

4 He seems to have been a close observer not only of courts and kings but even of the less bright aspects of human life. His description of the old Dravida ascetic though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre His descriptions of court and life in cities present a vivid picture of the time in which he lived The advice of Sukandasa to Chandrapida is a masterpiece It sets out very clearly all the evils that beset not only the path of Chandrapida but of all princes in all climes The Harshacharita of Bana possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days

5 Bana seems to have been a great lover of Nature He is never tired of using for poetic purposes the flora and fauna of India His references to plants and flowers though sometimes overdrawn and fanciful are generally charming

6. Although most of the characters of the Kâdambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him'. In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâna acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

One of the greatest flaws of Bâna's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alamkâra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kâdambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâna seems to have had very little sense of proportion. In his descriptions of Mahâs'vetâ and the temple of Chandikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâna's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâna for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhâga the bold and striking fancies of Bâna with which we become familiar in the Pârva-bhâga. The description of the love torment of Kâdambari is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhâga. The different lines of the story are made to converge far more rapidly than Bâna would have done. The picturesque descriptions of flora and fauna in which Bâna is profuse, are lacking in the Uttarabhâga. Such masterpieces of realism as the advice of S'ukanâsa to Chandrâpîda are conspicuous by their absence in the Uttarabhâga. The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita.

A comparison of the Harshacharita with the Kâdambari is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kâdambari as a literary work. In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kâdambari. The are generally more laboured in the Harshacharita.

The Kādambarī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambarī. The characters of the Kādambarī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambarī vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of Ś'ṅkanāsa to Chandrāpīḍa or the friendly exhortation of Kapinjala to Puṇḍarīka. But the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambarī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bāṇa was swayed by the consideration that the glorious career of his patron after he re-

* It should be noted that Bāṇa expressed his inability to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः खलु पुरुषायुपशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं वः, सखा वयम्' 3rd उच्छ्वास.

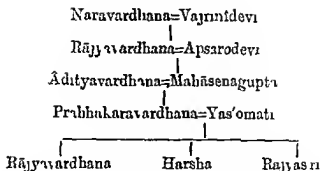
covered his sister Rājyas'rī was very fresh in the memory of the people when he wrote and needed no words of praise from him. Bāṇa wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita, the writings of Chinese authors, particularly of Hiuen Tsang, supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations, particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject, we would recommend the standard work of Mr. V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita, to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha.

The Harshacharita tells us that the remote ancestor of Harsha was Pushyabhūti. Between him and Prabhākara-vardhana, father of Harsha, intervened several unnamed kings. The Madhuban and Banskhera copper-plates* of Harsha furnish the following genealogy:—

* The following is the text of the Madhuban copper-plate inscription of Harsha (See E. I. vol VII. p 155 and also E. I. vol. I p. 67). ओम् । स्वस्ति महानौहस्त्वथजयस्वन्धावारात् कपिलिकाया महाराजश्रीनरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीवज्रिणीदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीअप्सरोदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीमहादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीमहासेनपुत्रादेव्यामुत्पन्नश्चतुःसमुद्रातिक्त्रान्तकीर्तिः प्रतापानुरागोपनतान्यराजो वर्णाथमव्यवस्थापनप्रपक्वकरथ श्व प्रजानामार्तिहरः परमादित्यभक्तः परममहद्वारकमहाराजाधिराज



Huen Tsang begins with Prabhakaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* Bana tells us that Harsha's ancestors ruled at Sthanvis'vara (modern Thanest), while Huen Tsang makes Kanyakubja the capital of Harsha† The explanation probably lies in this fact that when Huen Tsang visited Harsha (which was about 643 A D), Kanyakubja was one of the capitals of Harsha's vast empire. When Rajyasri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanest.

Huen Tsang tells us that the family of Harsha belonged to the Vaisya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Blue clan of Rajputs (who were Kshatriyas)‡ Bana nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhakaravardhana was the son of Mahāsenagupta, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bana does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C I I vol III p 231 ff), though much defaced, confirms the statements made in the two copperplates

* See B R W W vol I p 210

† B R W W vol I p 209

‡ B R W W. Vol I p 209 n 12

Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omatī must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omatī that she was born in a family 'rendered glorious by Dharma'.† It further appears from certain words in the Harshacharita that Yas'omatī's father was a mighty warrior and that her parents were living at the time of her death.‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahārājādhirāja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hūṇas, the kings of Sindhu, Gurjara, Gāndhāra, Lāṭa (Broach) and Mālava. The conquest of the Hūṇas, if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

* See J. R. A. S. for 1903 p. 556.

† 'धर्मध्वले कुले जाता' text p. 30 (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' text p. 30; 'अम्ब तात न पश्यते पापा परलोक-प्रसितां माम् &c.' same page.

the Hūnas, there was a slight growth of hair on his chin. Harsha was the junior of Rājyavardhana by about four years and Rājyasrī was younger by about six years than her eldest brother. So Harsha and Rājyasrī were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as 'Bāla' and Rājyasrī as 'Bālā'.† It seems that Prabhākaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bāna about the birth of Harsha, Mr. C.V. Vaidya shows that Harsha was born on 4th June 590 A. D.§ Grahavarmā, the husband of Rājyasrī, was killed by a king of Mālava. Who this Mālava king was is not quite clear. We are told in the Harshacharita that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta. As Rājyavardhana died very young he could not have waged many wars. Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana. This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kānyakubja.¶ Dr Hoernle does not approve of the conjecture of Buhler. ¶ There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mālava princes. Harsha is represented in the Harshacharita as very intimate with the younger of the two Mālava princes viz. Mādhavagupta. || In another place we find Harsha talking to 'the son of' the

* See text p. 42 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि'; p. 56 'बाल एवाखण्डलभूमिमारुहः'; p. 85 'इयं नः स्वसा बाला एव बहुदुःखहेदिता च.'

† See V. A. Smith's Early History of India p. 312 (2nd edition).

‡ See above p. IV.

§ See J. B. B. R. A. S. vol. 24 pp. 252-254.

§ See text p. 67 'गुप्तनाम्ना गृहीते कुससले'.

¶ J. R. A. S. 1903 p. 561.

|| See text p. 72 'अवलम्ब्य दक्षिणेन हस्तेन च माधवगुप्तमसे'.

Mālava king that sat behind (Harsha)*. So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājya-s'ri is let off from imprisonment by a *certain noble* called Gupta. † It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Knaputra.' So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagnpta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680-700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vākātaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247).

Rājyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king. Oro MS. of the Harshacharita calls him Narendragupta. ‡ The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She-shang-kia (S'as'ānka) king of Kamasuvarṇa (Bengal) murdered Rājyavardhana. § Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother. § But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see *c. g.* text p. 38).

VIII The accession of Harsha and his relations with his contemporaries.

Bāṇa tells us that Harsha quietly ascended the throne

* 'वृष्टो निषण्णस्य मालवराजस्योत्तरकथयत्' 2nd उच्छ्वास.

† 'कान्यकुब्जादौत्सन्नमे सुप्तिदो सुप्तनाशा कुलपुत्रेण निष्कासनम्' text p. 81.

‡ See E. I. vol. I. p. 70.

§ B. R. W. W. vol. I. p. 210.

§ Note the verse 'आत्मनाम सुतेर्नाम नामातिरूपणस्य च।

स्वामी न गृहीयाज्येष्टापत्यकलत्रयोः ॥'

after the murder of his elder brother But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokitesvara Bodhisattva on the Ganges before accepting the crown offered to him * It is this account that leads Mr V A Smith to remark that some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims † We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokitesvara We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin being the mother's brother's son of Harsha and a very intimate friend Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmada and from the bay of Bengal to Sindh He had a long reign of about forty two years and may fitly be styled the last Hindu Emperor of Northern India

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvasa that he vanquished the king of Sindh and that he levied tribute from the Himalayan territory which is difficult of access ‡ On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumargupta § the elder of the two Malava princes, the companions

* See B R W W vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीराजमीकृता । अत्र परमेश्वरेण दुषारसेलभुवो दुगाया गृहीत करः'.

§ 'अत्र देवेनाभिषिक्त कुमार' 3rd उच्छ्वास and com thereon

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha. The Apsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200-218).† Another royal family with whom Harsha came in close contact was the Maukhari. His sister Rājyas'ri was married to Grahavarmā, son of Avantivarman. His capital was Kānyakubja. Bāṇa intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees of Ś'iva.‡ Particulars of the Maukhari king and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219-230. The Maukharis and the Guptas of Magadha went often to war.§ The Harshacharita tells us that Kumāra alias Bhāskaravarman, king of Prāgjyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumāra-rāja kept paco with him on the northern.¶

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the

* See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च.'

† Bāṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तचित्तपादपङ्क्तः कुचेरनामांश इव स्वयम्भुवः.' Introductory verses to the Kādambarī.

‡ The correct form seems to be मौखरि. Mark 'नमामि सर्वोत्तराणामुज्ज्वलं सश्रेष्ठरौमौखरिभिः कृताचनम्।' Introductory verses to Kādambarī. The Asirgad copper seal of Ś'aravavarman uses the words 'सर्ववर्मा मौखरि' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूयुजान्' (C. I. vol. III p. 229).

§ See e. g. Apsad Stone Inscription (C. I. vol. III p. 200, 203).

¶ B. R. W. W. vol. I pp. 317-218; see also vol. II pp. 198-199, where Hiuen Tsang relates how he went to the Kāmarūpa.

Chālukyas of Badami, became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed.* The Chālukya emperor claims to have inflicted a crushing defeat on the emperor Harsha.†

Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered.‡ This is not the place to go into that question. We may mention that Alheruni's account of this era is most confusing. He says that the era of Harsha is used in Mathurā and the country of Kanoj, that between S'riharsha and Vikramāditya there is an interval of four hundred years; but that according to the Kashmirian calendar the era of S'riharsha was 604 years later than Vikramāditya.§

IX Harsha as a poet and a patron of literature.

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the *Ratnāvali* and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kālidāsa and Bhavabhūti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the *Nāgānanda*, the author takes up the story of Jimūtavāhana famous in Buddhist legend.

* See B. R. W. W. vol. II pp. 256-257 and Mr. V. A. Smith's *Early History of India* p. 313.

† Note the verse 'अपरिमितविभूतिरक्षीतसामृन्तसेनामकुटमणिमयूरा-
क्रान्तपादारविन्दः । युधि पतितमजेन्द्रानीकधीमत्सभूतो मयविगलितहर्षो देन
चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII p. 212; I. A. vol.
VI p. 76 'समरसंसक्तसकलैत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलम्भपरमेश्वरापर-
नामधेयस्य सत्याश्रयश्रीपृथिवीवहममहाराजाधिराजपरमेश्वरस्य प्रियतनयः' At
p. 86 the words 'समर...नामधेयः' recur. In I. A. vol. VIII p. 13
सत्याश्रय is spoken of as 'जितुर्दिशां विजितहर्षमहानृपस्य.'

‡ See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff

§ Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trübner)
Cunningham's *Indian Eras* pp. 64-65.

Besides these three plays Harsha is credited by some with the authorship of the *Suprabhāta* stotra (for which see Appendix B) and the *Ashtamahāśrichaityastotra*. But in the Tibetan Tanjur and in Minayeff's MSS. the former is ascribed to king Harshadeva of Kashmir.* In the Madhuhān inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rājyavardhana is Harsha's own composition. Kshīrasvāmin in his commentary on the *Amarakośa*† quotes a lexicographer S'riharsha. The *Subhāshitāvali* cites a verse of S'riharshadeva which is not found in his extant works.‡ In the *Prasannarāghava* of Jayadeva (I. 22) Harsha is styled the 'joy of poesy'. Harsha, as has been usual with almost all great Indian kings, was a patron of literature. His munificence was enjoyed by poets like Bāṇa, Mayūra and Mātangadivākara. The *Subhāshitāvali* quotes a verse of Mayūra in which a certain unnamed king is praised.§ It is not unlikely that the king referred to is Harsha. The commentary on the *Kāvyaaprakāśa* called *Sārasamuchchaya* praises the liberality of Harsha towards Bāṇa. §

X. The State of religious beliefs under Harsha.

There are several points of interest on which a close study of the *Harshacharita* yields valuable information; but for want of space we pass them over. It would however be improper not to say a few words on the state of religion under Harsha.

Our authorities show that there were three competing

* Vide J. R. A. S. for 1903 p. 704

† 'सङ्गातमृत्युमरकं मारिमारी च देवतेति श्रीहर्षः' on 'आगुरोऽभ्यमितोऽभ्यान्तः'.

‡ No. 233 'अशठमलोलमजिह्वं स्वाग्निमनुरागिणं विशेषणम् । यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥'. The same verse is No. 470 in the *शङ्खधरपद्धति*, but the author is not specified.

§ No. 2515 'भूपालाः इक्षिमास्त्रान्वयमुवः के नाम नासादिता भर्तारं पुनरेकमेव हि भुवस्त्वां देव मन्यामहे । येनाहं परिमृष्य कुन्तलमधारुष्य श्रुदस्यायत्तं चोलं प्राप्य च मध्यदेशमधुना काश्यां करः पतितः ॥'. It will be noticed that the words अहं, कुन्तल, चोल, मध्यदेश and काश्या are paronomastic.

§ 'हेमो भारशतानि वा मधुसूतां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये बाणाय कुमाय तत् । या बाणेन तु तस्य सूक्तिनिकरैर्मृद्विताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाद्यन्ये परिम्लानताम् ॥'

religions in the times of Harsha, viz. Brahmanism, Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen.* The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bāṇa everywhere speaks of things Buddhist with fairness and tolerance.† People passed from one persuasion to the other without much fear of persecution. So Divākaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhistic predilections, he is waited upon by persons of various shades of opinions and beliefs, such as S'aivas, Bhāgavatas, Jainas, Paurāṇikas, Mīmāṃsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bāṇa, though himself an orthodox Brahmin writer, does not gloss over the fact that Rājyavardhana had strong leanings in favour of Buddhism. The companions of Rājyas'ri are represented as invoking the Buddha in their distress.‡ Bāṇa makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow.§ Harsha describes in his inscription his brother Rājyavardhana as a very devout Buddhist (Parma-saṅgataḥ) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramādityabhaktaḥ). Bāṇa tells us that Pushpabhūti, the remote ancestor of Harsha, was a devout worshipper of S'iva § But Bāṇa himself describes how Prabhākara-

* Vide text p. 20 'अभिमुखमाजगाम शिखिपिच्छलान्धनो नम्राटकः.'

† See e. g. text p. 78 ll 4-7.

‡ भगवन् भक्तजने सञ्चरिणि सुगत सुतोऽसि' text p. 79.

§ 'इयं तु ग्रहीष्यति मयैव समं समाप्तकृत्येन कापायाणि' text p. 85.

§ 'तस्य...सहजैव...अप्यदेवतास्मिन्मुखी...मपवति...भवे भूयसी भक्तिभूय'

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamāhcs'varah). The Sonpat seal of Harsha has the emblem of a Nandī. Bāṇa informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brahmin and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prahākara-vardhana celebrated many and elaborate sacrifices.† In describing the houses of his cousins, Bāṇa gives us an instructive picture of their surroundings in the 7th century A. D.‡ When Harsha made fun of Bāṇa by dwelling upon the wild years of his youth, Bāṇa in self-defence mentioned several things which entitled him to be better treated by the king.§ On his return from the court of Harsha, Bāṇa questions his kinsmen on matters that were vital to the Brahmins of his day, viz. the performances of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṃsā and poetry. Bāṇa tells us that Paurāṇikas were as popular in those days as in these. His friend Sudṛṣṭi treated him to a recital of the Vāyupurāṇa. We are told that Paurāṇikas clever in comforting those stricken with grief surrounded Harsha after the death of his father. From the Kādambarī we learn that then as now the Mahābhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

* 'विरचय्य परमया भक्त्या भगवतो नीललोहितस्वार्चान्' text p. 53.

† Vide text pp. 2 and 38.

‡ Note the first paragraph of the 2nd उच्छ्वास.

§ 'म्राद्वगोऽग्निं जातः सोमपाविनां वंशे यात्स्नयनानाम् । यथाकाष्ठमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । श्रुतानि यथाशक्ति शास्त्रानि । दारपरिमृशद्भ्यागारिकोऽग्निः । ...लोकद्वयाविरोधिभिरनु चापरेः शैशवमनुवमासीत् । अथानपलापोऽग्निः ।' 2nd उच्छ्वास.

epic* The description of the rites performed when Prabhā karavardhana was on his deathbed, though somewhat weird shows us what popular Hindu religious practices and observances were in the 7th century A D† When Bana stuted on his visit to Harsha he gives us a graphic and entertaining description of the way in which an orthodox Brahmin should make preparations to leave his home on an important undertaking The long and rather curious list of the companions of Bana in his youth (p III above) shows us with what a strange medley of people an orthodox Brahmana could associate without running any serious risk of losing caste or position It is to be noted that two of his most intimate associates were his cousins born of a Sūdra mother We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rajyasri §

Huen Tsang dwells at great length on the condition of religion in the times of Harsha He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha •

XI The text of the Harshacharita

The present edition is based on three editions of the Harshacharita viz the Nimayasagara edition that in the Bombay Sanskrit Series and the Calcutta edition of Isvara chandra The first and third agree closely The edition of Dr Fhrer contains in the footnotes very valuable material derived from eight MSS We do not follow any particular edition All important readings have been discussed in the notes In a few cases the punctuation is wrong in the text but has been corrected in the notes

* 'महामारतभावितामान' 3rd उच्छ्वास, 'कस्य न द्वितीयमहामारते भवे दस्य चरिते बुद्धलम्' 3rd उच्छ्वास, 'विविधवीरसङ्घत्तान्तरामणीयकेन महाभारतमपि लघयन्निव' text p 45

† *I* *ide* text p 21

‡ Text pp 7-9

§ Text pp 13-14

§ B R W W Vol I 1 p 214-215

XII. Commentaries.

The only commentary available is the Sanketa written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kasbmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was Puriyākara and he invokes Ganes'a at the beginning of his work. Among the authors and works named by him are:—Amarasimha, Kālidāsa, Kātyāyana author of the Vārtikas, Kṛishṇa (a Prākṛit poet), Kauṭilya, Gāruḍas'āstra, Chāṇakya, Bharatamuni, Bhāmaha, Manu, Mahābbārata, Rājas'ekhara, Lāṭāchārya (an astronomical writer), Vātsyāyana (author of Kāmasūtra), Vyāḍi (author of the grammatical work Samgraha). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—Kāvya-lamkāra of Udhhaṭa, Dhvanyāloka, Bhagavatgītā, Meghadūta, Raghuvams'a. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult Harshacharita.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from Rājas'ekhara, Udhhaṭa and the Dhvanyāloka, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fubrer, dated Samvat 1520 i. e. 1464 A. D. if it is the Vikrama era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent Ālamkārikas as Mammata and Ruṣyaka (both Kashmirians), he quotes the ancient Kashmirian rhetoricians Bhāmaha and

* 'दुर्वेधे हर्षचरिते संप्रदायानुरोधतः । गूढार्थानुदृष्टां चक्रे शङ्करो विदुषां कृते ॥'.

Udhliata goes to strengthen the view that he was an early writer. He may therefore have flourished before the 12th century A. D.

It is to be noted that Sankara cites a few vernacular words in explaining the Harshacharita. These may furnish some clue to his nationality.*

It appears that Ruyyaka, the famous author of the *Alamkarsarvasva* wrote a commentary on the Harsha charita called *Harshacharitavartika*.† The author of the commentary on the *Vyaktiviveka* of Mahimabhatta, who is generally regarded to be the same as Ruyyako also refers to his own commentary on the Harshacharita called *Harsha charitavartika*‡. It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light. If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places.

XIII The plan of the Notes

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated. In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved. Quotations from Kosas such as that of Amarasimha are cited. References to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors

* e.g. on the word गुण he remarks 'सत्ता इति यस्य प्रसिद्धिः' notes p. 168, on प्रौढिक् he says 'योग्याद्यनार्यप्रसेवकः यो बुक्कण इति प्रसिद्धः', on लम्बापट्टहा he says 'तमिला इति प्रसिद्धा' notes p. 175.

† p. 61 of अलङ्कारमवलि. I cite p. VI above.

‡ पण्डिताभिर्हिर्षचरितवार्तिके विस्तृतं प्रतिपादितं तत्र एवावमेवम्' p. 44 of the commentary of the त्रिवन्ध्र (Triyandrum Sanskrit series).

are given to further elucidate the meaning. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

XIV The Appendices.

The first appendix contains an abstract of the Harsha-chavita. The second appendix contains the Suprabhâta-stotra. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters occurring in the notes.

हर्षचरितम् ।

चतुर्थ उच्छ्वासः ।

योगं स्वप्नेऽपि नेच्छन्ति कुर्वन्ते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥

सकलमहीभृत्कम्पकृतुत्पद्यत एक एव नृपवंशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभू-
नन्दनप्राप्तो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सैग-
रप्रभावात्, दुर्जयबलसनाप्तो हरिवंश इव शूरान्निर्जगाम राजवंशः ।
यस्माद्विनष्टधर्मधवलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः
किरणा इव तेजोनिधेः, विग्रहव्यासदेव्युखा गिरय इव भूभृत्प्रभैवात्,
धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्यातुमुद्यता जलधरा
इव घनागमात्, इच्छाफलदायिनः कल्पतरय इव नन्दनात्, सर्वभूताश्रया
विश्वरूपप्रकारा इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूणहरिणकेसरी सिन्धुराजज्वरो गुर्ज-
रप्रजागरो गान्धाराधिपगन्धद्विपकूटपाकलो लाटपाटवपाटचरो मालधलक्ष्मी-
लतापरशुः, प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधि-
राजः । यो राज्याङ्गसङ्गीन्यभिषिच्यमान एव मलानीव मुमोच घनानि । यः
परकीयेणापि कातरबहुमेन रणमुखे नृणेनेव धृतेनालज्जत जीवितेन । यः कर-
धृतधौतासिप्रतिविम्बितेनात्मनाप्यदूयत समितिषु सहत्येन, रिपूणां पुरः प्रध-
नेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतौपरिमितरि-
पुशब्दशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समी-
कृतसरित्तटावटविटपाटवीतरत्नगुल्मवल्मीकगिरिगहनैर्दण्डयात्रापथैः पृथुभि-
भृत्योपयोगाय व्यभर्जतेव घसुर्धा बहुधा । यं चालब्धयुद्धदोहदमात्मीयोऽपि
सकलरिपुसंमुत्सारकः परकीय इव तताप प्रतापः । यस्य च बह्निमयो हृदये-

१ 'पुष्पभूतेः' घ. २ 'कलामृत्' घ. ३ 'भूभृत्प्रवरा' घ. ४ 'हूण' घ. ५ 'कूट-
सिन्धुरः पाकलो' घ. ६ 'पाटञ्जलः' घ. ७ 'अन्तर्गतामपरि' घ. ८ 'समीकृततटावट'
अ. ९ 'तत्कण्टकतृण' घ. १० 'रिपुसमूहसमु' य.

पु जलमयो लोचनपुटेपु मारुतमयो निःश्वसितेपु क्षमामयोऽङ्गेपु आकाशमयः
 शून्यतायां पञ्चमहाभूतमयो मूर्ते इवाद्दश्यत निहतप्रतिसामन्तान्तःपुरेषु
 प्रतापः । यस्य चासन्नेपु भृत्वरक्षेपु प्रतिविम्बितेव तुल्यरूपा समलक्ष्यत
 लक्ष्मीः । तथा च यस्य प्रतापाग्निना भूतिः शौर्योष्मणा सिद्धिरसिधाराजलेन
 वंशवृद्धिः शस्त्रघ्नणमुखैः पुरूपकारोक्तिधनुर्गुणकिणेन करगृहीतिरभवत् । यत्र
 वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरिबाहुल्य-
 मभ्युदयमाहवाहानं वरप्रदानमवस्कन्दपातं, दिष्टवृद्धिं शस्त्रप्रहारपतनं वसु-
 धाराममन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन,
 दिङ्मुराविसर्पिभिरध्वरधूमैः पलायितमिव कलिना, समुधैः सुरालयैरवतीर्ण-
 मिव स्वर्गेण, सुरालयशिखरोद्भयमानैर्धवलध्वजैः पल्लवितमिव धर्मेण, बहि-
 रूपरचितविकटसभाससप्रपाप्राग्वंशमण्डपैः प्रसूतमिव ग्रामैः, काञ्चनमयस-
 र्वोपकरणैर्विभवैर्विशोणमिव मेरुणा, द्विजदीयमानैरथकलशैः फलितमिव
 भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्यतीव शङ्करस्य, गृहीतपरैर्हृदया लक्ष्मी-
 रिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीव कलावतः, सर्वजनजननी बुद्धि-
 रिव प्रजापतेः, महाभूमृत्कुलोद्भूता गङ्गेव वाहिनीनायकस्य, मानसानुवर्तन-
 चतुरा हंसीव राजहंसस्य, सकललोकाचितधरणा तयीव धर्मस्य, दिवानिशममु-
 क्तपार्श्वस्थितिरन्धतीव महामुनेः, हंसमयीव गतिपु, परपुष्टिमयीवालापेषु, च,
 क्रवाकमयीव पतिप्रेम्णि, प्रावृष्णमयीव पयोधरोत्तमौ, मदिरामयीव विलासेषु,
 निधिमयीवार्धसञ्ज्ञयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव कोपसंग्रहेषु,
 कुसुममयीव फलदानेषु, संप्यामयीव चन्द्यत्वे, चन्द्रमयीव निरुन्मत्त्वे,
 दुर्पणमयीव प्रतिप्राणिग्रहणेषु, सासुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव
 व्याप्तिषु, स्मृतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु, अमृतमयीव
 तृप्यत्सु, वृष्टिमयीव भृत्येषु, निर्वृत्तिमयीव सखीषु, चेतसमयीव गुरुषु,
 गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासिद्धिरिव
 मकरध्वजस्य, व्युत्थानबुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथसिद्धिरिव
 रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य, वरप्राप्ति-
 रिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरित यौवनस्य, अनभ्रवृष्टि-
 रिव वैदग्ध्यस्य, अयशःप्रभृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारित्र्यस्य, हृदय-
 तुष्टिरिव धर्मस्य, सौभाग्यैपरमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शान्तिरि
 विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि संयार्
 रिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम मह

१ 'धारारसमन्यत' अ. २ 'प्रसूतमिव' ब. ३ 'गृहीतहृदया' ब. ४ 'वरप्राप्ति-
 रिव भाग्यस्य, उत्पत्तिभूमिरिव कान्ते' ब. ५ 'सौहादेस्य भाग्यरूपपरमाणु' ब.

देवी प्राणानां प्रणयस्य विस्रम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य व-
क्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव । प्रतिदिनमुदये दिनकृतः
स्नातः सितदुकूलधारी धवलकर्पटप्रावृतशिराः प्राङ्मुखः क्षितौ जानुभ्यां
स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन सहृदयेनेव
सूर्यानुरक्तेन रक्तकमलपण्डेनाचां ददौ । अजपच जप्यं सुचरितः प्रत्युपसि
मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जज्ञपूको मन्त्रमादि-
त्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा
कदाचिद्दीप्पसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे
सुप्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां
तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिपमाणे सी-
दत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्येदं इव
गलित्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु
संक्रान्तमदेष्ट्विव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिविम्बि-
तामिः संवाह्यमानचरण इव तारकामिर्विस्रग्धप्रसारितैर्दिग्गङ्गानानामिवापि-
तैरङ्गैर्मधुसुगन्धिमिः सहस्रकमलतालवृन्तचातैरिव शसितैर्मुखश्रिया धीज्य-
माने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बि-
त्वेन प्रतिमाशशिपिम्बेन विराजिते, स्वपति देवी यशोमती सहस्रैव 'आर्यपुत्र,
परिग्रायस्व परिग्रायस्व' इति भाषमाणा भूषणरयेण व्याहरन्तीव परिजत-
मुत्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परिग्रायस्वेति
ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरोभागाच्च
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना
सीमन्तर्यान्निव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वा-
मकरपल्लवेन करधिक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेपिणा भ्रमता
दिक्षु कनकवलयेन विराजमानः, सत्परायतारितयामचरणाप्रान्तिकम्पित-
प्रासादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखलण्डेनेव खण्डितेन
हारेण राजमानः, लक्ष्मीसुम्बनलभ्रताम्यूलरसरञ्जिताम्यामिव निद्रया को-
पेन चातिलोहिताभ्यां लोचनाभ्यां पाटलदन्पर्यन्तानाङ्गानाम्, यद्वाग्धका-
रया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्,
न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वान् च दिक्षु विक्षिप्तचक्षुर्यदा
नाद्राक्षीत्किंचिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेयतास्त्रिव प्रधावितासु यामिकिनीपु, प्रबुद्धे च समीपशायिनि
परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सां समभाषत—‘आर्यपुत्र,
जानामि स्वमे भगवतः सवितुर्मण्डलाच्चिर्गत्य द्वौ कुमारौ तेजोमयौ बाला-
तपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-
लिनौ अद्भुतानौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रुधिरैर्ण स्रातौ^१
उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निखिलेन प्रणम्यमानौ, कन्ययैकया
च चन्द्रमूर्त्यैव सुपुष्परदिमनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च
मे विलपन्त्याः शस्त्रेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धासि चार्यपुत्रं
विक्रोशयन्ती चेपमानहृदया’ इति । . . .

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वप्नफलमु-
पतोरणं रराण प्रभातशङ्खः । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं^२
दुन्दुभयः । चकाण कोणाहंतानन्दादिव प्रत्यूपनान्दी । जय जयेति प्रबोधः^३
मङ्गलपाठकानामुच्चैर्वाचोऽश्रूयन्त । पुरुषश्च यत्नभरुङ्गमन्दुरामन्दिरे मन्द-
मन्दं सुसोत्थितः सुस्रीनां कृतमधुरहेपारवाणां पुरश्चयोत्तुपारसलिलशीकं
किरन्मरकतहरितं यत्नसं वक्त्रापरवक्त्रे पपाठ—

‘निधिस्तद्विकारेण सन्मणिः स्फुरता धागा ।
शुभागमो निमित्तेन स्पष्टमारयायते लोके ॥ ३ ॥ ८

अरण इव पुरःसरो रविं पवन इवातिजवो जलागमम् ।

शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदयः’ ॥ ४ ॥ ९

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेण सामवादीत्—‘देवि, मुदो-
ऽवसरे विपीदसि । समृद्धास्ते गुरुजनाक्षिपः पूर्णा नो मनोरथाः परिगृही-
तासि कुलदेवताभिः प्रसन्नस्ते भगवानंशुमाली नचिरेणैवातिगुणवदपत्यत्रय-
लाभेनानन्दयिष्यति भवतीम्’ इति । अवतीर्य च यथाक्रियमाणाः क्रिया-
श्चकार । यशोमत्यपि तुतोप तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देवो राज्य-
वर्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुता-
मादत्त जननी । गुणगौरवकान्तेव गात्रमुद्गोढं न शशाक । कान्तिविस्राम-
तरसतृप्तेवाहारं प्रति पराङ्मुखीवभूव । शनैः शनैरुपचीयमानगर्भभरालसा
च गुरुमिवारितापि वन्दनाय कथमपि सखीमिहंस्तावलम्बेनानीयत । विश्रा-
म्यन्ती सालभज्जिकेव समीपगतस्वप्नमितिष्वलक्ष्यत । कमललोभनिलीनै-
रलिमिरिव वृत्ताबुद्धतुं नाशकचरणौ । मृणाललोभेन च चरणनखमयूखलमै-
र्भवनहंसैरिव सञ्चार्यमाणा मन्दमन्दं बभ्राम । मणिभित्तिपातिनीपु प्रतिमा-
स्वपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीपु ।

माणिक्यस्तम्भदीपितोरप्यालम्बितुमाचक्राह, किं पुनर्मवनलताः । समादे-
ष्टुमप्यसमर्थासीद्बृहकार्याणि कैव कथा कर्तुम् । आस्तां नूपुरभाररोदितं
चरणयुगलं मनसापि नोदसहत सौधमारोढुम् । अज्ञान्यपि नाशक्तोद्धारयितुं
दूरे भूषणानि । चिन्तयित्वापि श्रीढापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान् ।
प्रत्युत्थानेपूभयजानुशिरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत ।
दिवसं चाधोमुखी स्नपष्टसंक्रान्तेनापलदंशनौत्सुक्यादन्तःप्रविष्टेनेव मुख-
कमलेनैवं प्रीयमाणा ददशं गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
द्विगुणितामिव लक्ष्मीमुवाह । सत्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिका-
णामङ्केषु सपत्नीनां तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि
सर्वोर्वामृत्यक्षपाताय वज्रपरमाणुमिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थं
शेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूत्कम्पकारिणं दिग्गजाव-
यवैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिंश्चाते जातप्रमोदा नृत्यमद्य
इवाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं प्रहतपटहशतपटुरवं गम्भीर-
मेरीतिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवस-
मिव महोत्सवमकरोन्नरपतिः ।

अद्यान्यस्मिन्नतिव्रान्ते कस्मिंश्चिच्छाले कन्दलिनि कुञ्जलिङ्गदम्बतरौ
रूढतोऽमृतृणस्तम्भे स्तम्भिततामरसे विकसितचातकचेतासि भूकमानसौकसि
नभसि मासि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
सम्यभूव हर्षः । शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
पाण्डुसामङ्ग्यष्टिजंगाम । गर्भारम्भेण श्यामायमानचारचूचुकचूलिकौ चक्र-
चर्तिनः पातुं मुद्रिताविव पयोधरकलशौ बभूव । स्तन्यार्थमानननिहिता
दुग्धनदीव दीर्घजिग्धधवल माधुर्यमधत्त दटिः । सकलमङ्गलानाधिष्ठितगा-
त्रगरिण्येव गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्न-
प्रतिबिम्बनिभेन गृहीतपादपल्लवा पूर्वसेवामिवारेभे पृथिव्यस्याः । दिवसम-
धिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
प्रसवसमये प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिराग्रगताया
गर्भोन्माथमुक्तांशुके स्ननमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेता-
तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रमितिचामर-
ग्राहिण्योऽपि चामराणि घालयांचक्रुः । स्वप्नेषु करविष्टकमलिनीपलाशपु-
टसलिलैश्चतुर्भिरपि दिक्करीमिरक्रियतामिपेकः । प्रतियुध्यमानायाश्च चन्द्र-
शालिकासालभजिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वा-
नेष्वादिशैलशरीरा वाचो निश्चरः । श्रीढायामपि नासहताशमङ्गम् । अपि
च चतुर्णामपि महार्णवानामेकीकृतेनाम्भसा स्नातुं वाञ्छा बभूव । वेला-

वनलतागृहोदरपुलिनपरिसरेषु पर्यटितुं हृदयममिललाप । आत्ययिकेऽपि
कार्येषु सविभ्रमं भ्रूलता चचाल । सतिहितेष्वपि मणिदर्पणेषु मुखमुखाते
सङ्गपट्टे वीक्षितुं व्यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः
श्रुतावसुखायन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुग्रणामेष्वपि स्तम्भितमिव
शिरः कथमपि ननाम । सख्यश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रस-
न्नमहोरसवधियेव धवल्यन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टि-
मयं रक्षावलिबिधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् ।
आत्मोचितस्थाननिपण्णाश्च महान्तो विविधौषधिधरा भिषजो भूधरा इव
भुवो धृतिं चक्रुः । पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्र-
ग्रन्थिषु प्रशस्तरत्नान्यवध्यन्त । ८०

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते
प्रदोषसमये समास्तरक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः
स्त्रीजनस्य । निर्गत्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धान्याः
सुता 'सुर्याग्रेति नाम्ना राज्ञः पादयोनिपत्य 'देव, दिष्ट्या वर्षसे द्वितीयसुत-
जन्मना' इति व्याहरन्ती पूर्णपात्रं जहार । ८१

असितैव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो
दर्शितप्रभावः सङ्कलितौ ज्योतिषि सर्वासां ग्रहसंहितानां पारदृष्ट्वा सकल-
गणकमध्ये महितो हितश्च त्रिकालज्ञानभागभोजकसारको नाम गणकः
समुपसृत्य विज्ञापितवान्—'देव, श्रूयेताम् । मान्धाता किलैवंविधे व्यती-
पातादिसर्वदोषामिषद्गरहितेऽहनि सर्वेष्ववस्थानस्थितेष्वेवं ग्रहेष्वीदृशि लभ्ये
मेजे जन्म । अर्वाक्ततोऽसिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने
नाजनि जगति कश्चिदपरः । सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां
महारत्नानां च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां
प्रवर्तयिता सप्तससिसप्तमः सुतोऽयं देवस्य जातः' इति । ८२

अग्रान्तरे स्वयमेवानाध्माता अपि तारमधुरं शङ्खा विरेसुः । अताडितोऽ-
पि धुभितजलनिधिजलध्वनिधीरं जुगुप्साभिपेकदुन्दुभिः । अनाहतान्यपि म-
ङ्गलतूर्याणि रेणुः । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु बभ्राम तूर्यप्र-
तिशब्दः । विधुतकसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवकवलप्रशस्तैर्मुखपुटैः
समहेपन्त हृष्टा वाजिनः । सलीलमुक्तिर्हस्यपल्लवैर्नृत्यन्त इव श्रवण-
मुभगं जगजुर्गजाः । ववौ चाचिराच्चक्रायुधमुत्सृजन्त्या लक्ष्म्या निःश्वास इव
सुरामोदसुरभिर्दिव्यानिः । यज्वनां मन्दिरेषु प्रदक्षिणशिखाकलापकथितक-
ल्याणागमाः प्रजज्वलुरनिन्धना वैतानवह्नयः । सुवस्तलात्तपनीयशृङ्खलाबन्ध-
बन्धुरकलशीकोशाः समुदगुर्महानिधयः । ग्रहतमङ्गलतूर्यप्रतिशब्दनिभेन दिक्षु
दिक्पालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकलः । तत्क्षण एव च शुरुवाससो

ब्रह्ममुखाः कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातयः । सा-
क्षादर्मे इव शान्त्युदकफलहस्तस्तथै पुरः पुरोधाः । पुरातन्यः स्थितय इ-
वाद्दश्यन्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि वहलमलपङ्क-
कलङ्ककालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मु-
क्तानि बन्धनवृन्दानि । तत्कालापक्रान्तस्याधर्मस्य शिविरश्रेणय इवालक्ष्यन्त
लोकविलुण्ठिता विपणिवीथ्यः । विलसदुन्मुखवामनकवधिरवृन्दवेष्टिताः
साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला ननृतुवृद्धधान्यः । प्रावर्तत च
विगतराजकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेष्टिवेष्टो निर्दोषान्तःपुरप्र-
वेशः समस्वामिपरिजनो निविशेऽप्यालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेय-
मत्तामत्तप्रविभागस्तुल्यकुलयुवतिवेद्यालापविलासः प्रनृत्तसकलकटकुलोकः
युवजन्मोत्सवो महान् ।

अपरेद्युरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीवापावृत्तानि, नारायणारोधानीव प्रचलितानि, अप्सरसामिव महीमव-
तीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसु-
माः सुमनःस्रजः, स्फटिकशिलाशकलशुक्रकर्पूरखण्डपूरिताः पाद्रीः, कुङ्कुमा-
धिवासभाञ्जि भाजनानि च मणिमयानि, सहकारतैलतिन्मत्तनुसदिरकैसर-
जालजटिलानि चन्दनधवलपूगफलफालीदन्नुरदन्तशफरकाणि, गुञ्जन्मधुकर-
कुलपीयमानपारिजातपरिमलानि पाटलकानि च, सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च, बाललतालम्बमानविट्कचौटकांश्च ताम्बूलवृक्षकान्बिभ्राणे-
नानुगम्यमानानि चरणानि कुट्टनरणितमणिनूपुरमुसरितदिङ्मुखानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

राजैः शनैर्व्यजृम्भत च कचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलकलो-
स्यप्रथितपार्थिवानुरागः, कचिदन्तःसितक्षितिपालापेक्षितक्षीबधुददासीसमा-
कृत्यमाणराजयहमः कचिन्मत्तकटकुट्टनीकण्ठलग्नवृद्धार्यसामन्तनृत्तनिर्भरह-
सितनरपतिः कचिक्षितिपाक्षिसंज्ञादिष्टुष्टुदासेरकगीतसूच्यमानसचिचौर्य-
रत्तप्रपञ्चः कचिन्मदोत्कटकुट्टहारिकापरिष्वज्यमानजरत्नप्रजितजनितजनहासः
कचिद्वन्योन्यनिर्भरस्पर्धोद्धुरविटचेटकैरब्धावाच्यवचनयुद्धः, कचिन्नृपायलाय-
लात्कारनर्त्यमाननृत्यगुनमिश्रान्तःपुरपालभावितभुजिष्ठः, सपर्यत इव कुसुम-
राशिभिः, सधारागृह इव सीधुप्रपाभिः, सनन्दनवन इव पारिजातकामोदैः,
सुनीहार इव कर्पूररेशुभिः, सादृहास इव पटहरवैः, सामृतमथन इव
कलकलैः, सावत इव रासकमण्डलैः, सरोमाञ्च इव भूषणमणिकिरणैः,
सपट्टयन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव
प्रसाददानैरुत्सवामोदः ।

स्कन्धावलम्बमानकेसरमालाः काम्योजवांजिन इवास्कन्दन्तस्तरलतारका
हरिणा इवोड्डीयमानाः सगरसुता इव खनित्रैर्निर्दयैश्चरणाभिघातैर्दारयन्तो
भुवमनेकसहस्रसंख्याश्रिक्रीडयुवानः । कथमपि तालावचरचारणचरणक्षोभं
चक्षमे क्षमा । क्षितिपालकुमारकाणां खेलतामन्योन्यास्फालैरामरणेषु मुक्ता-
फलानि फेलुः । सिन्दूररेणुता पुनरुपपन्नहिरण्यगर्भगर्भशोणितशोणाशमिव
ब्रह्माण्डकपालमभवत् । पट्टवासपांशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्र-
मिव शुशुमे नभस्तलम् । विप्रकीर्यमाणपिष्टातकपरागापिञ्जरितातपा भुवन-
क्षोभविशीर्णपितामहकमलकिञ्जल्करजोरार्जिरञ्जिता इव रेजुर्दिवसाः । सङ्घ-
ट्टविघटितहारपतितमुक्ताफलपटलेषु चस्वालो लोकः । ॥ १४ ॥

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमानानालिङ्ग्यकेन शिञ्जानमञ्जुवेणुता
झणझणायमानझलरीकेण ताड्यमानतद्वीपटहिकेन वाद्यमानानुत्तानालावु-
वीणेन कलकांस्यकोशीवणितकाहलेन समकालदीयमानानुत्तालानुकेनातो-
द्यवाद्येनानुगम्यमानाः, पदेपदे झणझणितभूषणरघैरपि सहदयैरिवानुवर्त-
मानताललयाः, फोकिला इव मदकलकाकलीफोमलालापिन्यो विद्यानां
कर्णामृतान्यश्लीलरसकपदानि गायन्त्यः, समुण्डमालिकाः, सकर्णपल्लवाः,
सचन्दनतिलकाः, समुच्छ्रितामिर्मलयावलीयाचालाभिर्बाहुलतिकाभिः सवि-
तारमिवालिङ्ग्यन्त्यः, कुसुमप्रमृष्टिश्चिरिकायाः काश्मीरकिशोर्य इव वल्ल-
न्त्यः, नितम्बविम्बलम्बविकटकुरण्टकरोहराः प्रदीप्ता इव रागाग्निना, सि-
न्दूरच्छटाच्छुरितमुसमुद्राः शासनपट्टपङ्क्त्य इवाप्रतिहतशासनस्य कन्दर्पस्य,
मुष्टिप्रकीर्यमाणकर्पूरपट्टवासपांसुलमनोरथसञ्चरणरथेता इव यौवनसोद्दाम-
कुसुमदामताडिततरणजनाः प्रतीहार्य इव तरणमदोत्सवस्य, प्रचलत्पन्नकु-
ण्डला लसन्त्यो लता इव मदनचन्दनद्रुमस्य, ललितपदहंसकरबमुखराः
समुलसन्त्यो वीचय इव शृङ्गाररससागरस्य, वाच्यावाच्यविवेकशून्या धाल-
क्रीडा इव सौभाग्यस्य, घनपटहरवोत्कण्ठकितगात्रयष्टयः केतक्य इव कुसु-
मधूलिमुद्गिरन्त्यः, कमलिन्य इव दिवसमुफुल्लाननाः, कुमुदिन्य इव रा-
त्रावनुपजातनिद्राः, आविष्टा इव नरेन्द्रवृन्दपारेवृताः, प्रीतय इव हृदय-
मपहरन्त्यः, गीतय इव रागमुद्दीपयन्त्यः, पुष्टय इवानन्दमुत्पादयन्त्यः,
मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव, आनन्दमपि आनन्दयन्त्य
इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुक्यन्त्य इव, कटाक्षेक्षितेषु
पिबन्त्य इवापाङ्गशुकिभिः, तर्जनेषु संयमयन्त्य इव नखमयूरपाशौ, को-
पाभिनयेषु ताडयन्त्य इव भूलताविभागैः, प्रणयसम्भाषणेषु वर्पन्त्य इव
सर्वरसान्, चतुरचङ्क्रमणेषु विकिरन्त्य इव विकारान्, पण्यविलासिन्य
प्रानृत्यन् ।

१ 'मानलिङ्गकेन' य. २ 'अनुत्तालालावु' य. ३ 'तालिकेन' य. ४ 'अनुक्त्य'
'य ५ 'शृङ्गारस्य' अ. ६ 'उत्सवयन्त्य' य.

अन्यत्र चेन्निवेद्यवित्रासितजनदत्तान्तरालाः, धियमाणधवलतपत्रवना-
वनदेवता इव कल्पतरुतलविचारिण्यः, काश्चित्स्कन्धोभयपालीलम्बमानल-
म्बोत्तरीयलम्बप्रहस्ता लीलादोलुखिरूढा इव मेघन्यः, काश्चित्कनककेयूरकोटि-
पाद्यमानपट्टांशुकोत्तरङ्गास्तरङ्गिण्य इव तरचक्रवाकसीमन्त्रमानस्रोतसः,
काश्चिदुद्धूयमानधवलचामरसटालश्रिकण्टकवलितविकटकटाक्षाः सरस्य इव
हंसाकृप्यमाणनीलोत्पलवनाः, काश्चिच्चलचरणच्युतलङ्कितकौस्तुभस्येदशीकरसि-
च्यमानभवनहंसाः संध्यारागरज्यमानेन्दुधिम्बा इव कौमुदीरजन्यः, काश्चि-
त्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्जितककुब्जविकारोद्धतश्रुवः कामवागुरा इव
प्रसारितबाहुपाशा राजमहिष्यः प्रारब्धनृत्या विलेसुः ।

सर्वतश्च नृत्यतः छैनस्य गलद्भिः पदालङ्काररणिता रागमयीव शुशोण-
क्षोणी । समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव यभूव महोत्सवः ।
भुजलताविक्षेपैर्मृणालवलयमय इव रराज जीवलोकः । समुल्लसद्भिर्विलास-
स्मितैस्तडिन्मय इवाक्रियत कालः । चञ्चलानां चक्षुषामंशुभिः कृष्णसौरमया
इवासन्वासराः । समुल्लसद्भिः शिरीषकुसुमगन्धकपर्णपूरैः शुक्रपिच्छमय
इव हरितच्छायोऽभूदांतपः । विस्रंसमानैर्धूमिहृतमालपल्लवैः कज्जलमयमि-
थालक्ष्यतान्तरिक्षम् । उक्षिप्तैर्हस्तकिशलयैः कमलिनीमय इव यभासिरे
सृष्टयः । माणिक्येन्द्रायुधानामक्षिपा चापपत्रमया इव चक्रशिरे रविमरी-
चयैः । रणतामाभरणगणानां प्रतिशब्दैः किङ्किणीमय इव शिशिजिरे
दिशः । जरत्योऽप्युन्मादिन्य इव रमण्यो रेणुः । वर्षायांसोऽपि प्रहृष्टा
इव नापत्रेपिरे । विद्वांसोऽपि मत्ता इवात्मानं विसस्मरुः । निनर्तिपया
मुनीनामपि मनांसि विपुस्फुल्लुः । सर्वस्य च ददौ नरपतिः । दिदि दिदि
कुबेरकोपा इवालुप्यन्त लोकेन द्रविणराशयः ।

एवं च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे
चोत्तमाङ्गनिहितरक्षासैप्ये, समुन्मिष्यतापाग्निरुलिङ्ग इव, गोरोचनापिञ्ज-
रितवपुषि, सममिष्यमानसहजक्षेत्रेतजसाच, हाटकवद्विकटव्याघ्रनराप-
क्षिमण्डितग्रीवके, हृदयोद्भिद्यमानदर्पाङ्कुर इव, प्रथमाव्यक्तजल्पितेन सत्यस्य
शनैः शनैरौकारमिव कुर्वाणे, मुग्धस्मितः कुसुमैरिव मधुकरकुलानि बन्धु-
हृदयान्याकर्षति, जङ्घनीपयोधरकलशपयःशीकरसेकादिव जायमानैर्विलासह-
सिताङ्कुरैर्देशनकरलङ्क्रियमाणमुखकमलके, चारित्र्य इवान्तःपुरस्त्रीकदम्बकेन
पाल्यमाने, मध्र इव सचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेना-
मुच्यमाने, यशसीवार्मवंशेन संवर्ष्यमाने, मृगपतिपोत इव रक्षिपुरुषशख-
पञ्जरमध्यगते, धात्रीकराङ्गुलिलम्बे पञ्चपाणि पदानि प्रयच्छति ।

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव
वसुधा देवीं राज्यश्रियम् ।

पूर्णेपु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी, हंसमधु-
रस्वरां शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवां वनराजिमिव मधुश्रीः,
महाकनकावदातां वसुधारामिव द्यौः, प्रभावपिणीं रत्नजातिमिव चेल, स-
कलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां
जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम् ।
यया द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजत ।

अस्मिन्नेव तु काले देव्या यशोमत्या आता सुतमष्टवर्षदेष्ट्रीयमुद्भूयमान-
कुटिलकाकपक्षरुशिखण्डं स्रण्डपरंशुहुंकाराग्निधूमलेखानुवद्धमूर्धानं मकरध्व-
जमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च त्रि-
कण्ठकुम्भाफलालोकधवलितेन संपृक्तावतारामिव हरिहरयोर्दर्शयन्तम्, पी-
नप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं
वालतां गतम्, कण्ठसूत्रग्रथितभङ्गुरप्रवालङ्कुरं हिरण्यकशिपुमिवोरःकाठिन्य-
खण्डितनरसिंहनखरखण्डम्, गृहीतजन्मान्तरं, शैशवेऽपि सावष्टभं बीजमिव
धोर्यद्भुमस्य अण्डितवामानमनुचरं कुमारयोरपि तवाम् ।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवैधरस्य तुल्यं दर्शनमा-
सीत् । राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन
मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः । रुमेण चापरेणेव आत्रा
प्रजानन्देन सह वर्धमानौ यौवनमवतरतुः, स्थिरोस्तम्भौ च पृथुप्रकोष्ठौ दी-
र्घभुजागलौ विकटोरःकपाटौ प्रांशुसालाभिरामौ महानगरसंनिवेशाविव सर्व-
लोकाश्रयक्षमौ बभूवतुः ।

अथ चन्द्रसूर्याविव स्फुरज्योत्स्नायशःप्रतापाक्रान्तमुचनावभिरामदुर्निरी-
क्ष्यौ, अग्निमारुताविव समभिव्यक्ततेजोवलावेकीभूतौ, शिलाकठिनकायबन्धौ
हिमवद्विन्ध्याविचाचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव हरिचा-
हुरविभक्तहरीरौ, इन्द्रोष्प्रेन्द्राविव नारोन्द्रराजौ, कर्णार्जुनाविव कुण्डलकिरीट-
धरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमा-
न्ताविवातिमानेनासन्नवेलागलनिरोधसङ्कटे कुटुटीरके, तेजःपराङ्मुखीं छायां
पि शुगुप्समानौ, स्वात्मप्रतिबिम्बेनापि पादनखलेभ्यः लज्जमानौ, शिरोरहाणा-
मपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनातपत्रेणापत्रप-
भाणौ, भगवति पण्मुखेऽपि स्वामिशब्देनासुखायमानश्रवणौ, दण्डदृष्टेनापि
प्रतिपुरुषेण दूयमाननयनौ, संध्याक्षलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, जल-
धरघृतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यप्रणमद्भिः
सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यवहुमन्यमानौ,

भृशदपहतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुतमपि निन्दन्तौ, हिमवतोऽपि चमरीयालव्यजनवीजितेन दह्यमानौ, जलधीनामपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अनपहतच्छत्रानपि विच्छाद्यानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ, मुखेन मधु क्षरन्तौ, दुष्टराजवंशानूष्मणा दूरस्थितानपि म्लानिमानयन्तौ, अनुदिवसं शाखाभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव करतलमुद्धहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिमिरभ्यर्णोपभोगादिवधूमिरिवालपन्तौ, राज्यवर्धन इति हर्षं इति संवेक्षामेव पृथिव्यामाविर्भूतशब्दप्रादुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सस्नेहमवादीत्—‘वत्सौ, प्रथमं राज्याङ्गं दुर्लभाः सद्गत्याः । प्रायेण परमाणव इव समवायेष्वनुगुणीभूय द्रव्यं कुर्यन्ति पार्थिवं शुद्राः । क्रीडारिसेन नेतयन्तो मयूरतां नयन्ति यालिनाः । दपणमिवानुप्रविश्यामीयां प्रकृतिं संक्रामयन्ति पल्लविकाः । स्वभा इव मिथ्यादर्शनैरसहृदि जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैरन्मत्ततामायहन्त्युपेक्षिता विकारा इव यातिकाः । घातका इव तृष्णावन्तो न शक्यन्ते ग्रहीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवामिप्रायं गृह्णन्ति जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः । शल्यं हृदये निक्षिपन्त्यतिमार्गणाः । यतः सर्वदोषास्मिच्छिन्नसङ्गतौ बहुधोपधाभिः परीक्षितौ शुची विनीतौ विक्रान्तावमिरूपौ मालवराजपुत्री भ्रातरी भुजाविव मे शरीरादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वार्यमिमौ निर्दिष्टौ, अनयोस्परि भवन्त्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’ इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नृशिराद्भारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण, सह प्रविशन्तम्, अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युचं नातिखर्यमतिगुरुमिः पदन्यासैरनेकनरपतिसञ्चरणचलां निश्चलीकुर्वाणमिथोर्ध्वम्, अनवरताभ्यस्तल्लङ्घनघनोपचयकटिनमांसमदुरादूह्ययान्निष्पततेवानुल्लङ्घनानुग्रन्थिप्रसूतेन तनुतरजङ्गाकाण्डयुगलेन भासमानम्, उत्तिखितपार्श्वप्रकाशितशिरसा मन्दरमिव सुरासुररभसभ्रमितवासुकिपणक्षीणेन मध्येन लक्ष्यमाणम्, अतिविस्तीर्णनोरसा स्वामिसम्भायनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुजयुगलेस्य निभृतललितैर्विषैरतिदुस्तरन्तमिव यौवनोदधिम्, वामकरकटकमाणिक्यमरीचिमञ्जरीजालिन्या समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चापगुणकिणलेखयाद्वितपीवरप्रकोष्ठम्, आलोहिनीमुखांसतटावलम्बिनीमग्नग्रहणप्रतविष्टतां रौरवीमिव स्वचं कर्णाभरणमणेः प्रभां विभ्राणम्, उत्क्रोदिकैर्युरप-

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तटमनुवृत्तं विवर्धमाना सुता पितरम् ॥ ५ ॥

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

‘देवि, तरुणीभूता वत्सा राज्यश्रीः । एतदीया गुणवैत्तेव क्षणमपि
इदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्ध-
तीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव
पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नामिमता मे स्थितिरियं
यदङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवागत्यासंस्तुते-
नीयन्ते । एतानि तानि खल्वङ्गनस्थानानि संसारस्य । सेयं सुवा-
भेमात्रिणी शोकाग्नेदांशदक्षिण्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते
प्रन्तः । एतदर्थं जन्मकाल एव कन्यकान्यः प्रयच्छन्ति सलिलमश्रुभिः सा-
ययः । एतज्जयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्वरण्यान्यधि-
शेते मुनयः । को हि नाम सहेत सचेतनो विरहमपत्यानाम् । यथा न्यथा
तमापत्तन्ति दूता वराणां वराक्री लज्जमानेव चिन्ता तथा तथा नितरां प्रवि-
शति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः ।
प्रायेण च सरस्वत्यन्येषु वरगुणेष्वभिजनमेवानुसूच्यन्ते धीमन्तः । धरणीध-
रणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौ-
ल्यैरिवंशः । तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरग्रजो ग्रहवर्मा नाम ग्र-
हपतिरिव गां गतः पितुरन्यूनो गुणैरेतां प्रार्थयते । यदि भवत्या अपि मति-
रनुमन्यते सत्तन्त्रसै दातुमिच्छामि’ इत्युक्तवति भर्तारि दुहितृन्नेहकातरतरह-
दया साधुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो,
धात्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रसङ्गमासां
पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयजेहादतिरिच्यते दुहितृन्नेहः ।
यथा नेयं यावज्जीवमाद्ययोरानुत्तरीं प्रतिपद्यते तथार्यपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थोपका-
र्षात् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव
प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि
कृतार्थे गते च तस्मिन्नासन्नेषु च विवाहदिवसे पूर्वाभदीयमानताम्यूलपटवास-
कुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसायांगमनम्, अय-
निपालपुरुषगृहीतसमग्रप्राप्तीणानीयमानोपकरणसम्भारम्, राजदौवारिको-
पनीयमानानेकनृपोपायनम्, उपनिमन्त्रितागतवन्धुवर्गसंवर्गण्यप्रराजवल-
भम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोल्लासितकोणपटुविघटनरक्षणमङ्गल-
पटहम्, पिष्टपञ्चाहुलमण्ड्यमानोल्लखलमुसलशिलाधुपकरणम्, अशेषाश्ना-

मुखाविर्भूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सितकु-
 सुमविलेपनवसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कृष्टक-
 कंरैश्च सुधाकर्पूरस्कन्धैरधिरोहिणीसमारूढैर्ध्वजैर्वलीक्रियमाणप्रासादप्रतोली-
 प्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुमभक्तसम्भाराम्भिः पुष्पपूररज्यमानजनपाद-
 पल्लवम्, निरूप्यमाणयौतुकयोग्यमातङ्गतुरङ्गतुरङ्गिताङ्गनम्, गणनामियुक्त-
 गणकगणगृह्यमाणलङ्घनगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणक्रीडा-
 चापीसमूहम्, हेमकारचक्रप्रकान्तहाटकवटनटाङ्कारवाचालितालिन्दकम्, उ-
 त्थापिताभिनवभित्तिपाल्यमानबहलवालुकीकण्ठकालेपाकुलालेपकलोकम्, च-
 तुरचित्रकरचक्रवाललिरयमानमङ्गल्यालिरयम्, लेप्यकारकदम्बुकक्रियमाण
 मृण्मयमीनकूर्ममकरनारिकेलकदलीपद्मवृक्षकम्, क्षितिपालैश्च स्वयमायद-
 कक्षैः स्वाभ्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुहिमभूमीश्च मसृणयद्भिः,
 विनिहितसरसातर्पणहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवलाञ्छित-
 शिखानुद्वाहवितर्दिकासम्भानुत्तम्भयद्भिः प्रारब्धविविधव्यापारम्, आसूर्यो-
 दयाद्यप्रविष्टाभिः सताभिः सुभगाभिः सुरुपाभिः सुवेशाभिरविधवाभिः
 सिन्दूररजोराजिराजितललाटमिर्वध्यरगोत्रग्रहणगर्भाणि श्रुतिमुभगानि मह-
 लानि गायन्तीमिबहुविधवर्णकादिगन्धाङ्गुलीभिर्ग्रीवासूत्राणि च चित्तयन्तीमि-
 श्रितपल्लतालैर्यकुङ्कुलभिः कलशांश्च धवलितान्तीतलनारागिरश्रेणीश्च
 मण्डयन्तीभिर्मिश्रपुटकपांसतूलपल्लवांश्च वैयाहिककङ्कणोष्णीसूत्रसंज्ञाहंश्च रज-
 यन्तीमिबलाशनाधृतधनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांश्चावप्यविरोपटन्ति
 च मुखालेपनानि कटपयन्तीभिः, कञ्जोलमिश्राः सजातीफलाः स्फुरत्स्फीत-
 स्फाटिककपूरशकुलस्यचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्सामन्त-
 सीमन्तिनीभिर्व्याप्तम्, बहुविधभक्तिनिर्माणानिपुणपुराणपौरपुरंध्रियुध्यमानै-
 र्यद्वैश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजैकरज्यमानै रक्तशोभयप-
 टान्तलभ्रपरिजनप्रेङ्खोलितैश्छायासु शोष्यमाणैः शुष्कैश्च पुटिलकमरूपक्रिय-
 माणपल्लवपरभासरपरैरारब्धहुसपद्मस्यसकन्दुरणैरपरैस्तुजमुजिष्याभज्य-
 मानमहुरोत्तरीयैः क्षौमैश्च वादरैश्च दुकूलैश्च लाजातुजैश्चांशुवैश्च नेत्रैश्च
 निमोकनिभैरकटोररम्भागर्भकोमलैर्निःघासहायैः स्पशानुमेययांसोभिः सयंतः
 स्फुरद्भिरिन्द्रायुधसदृशैरिव सन्ध्यादितम्, उज्ज्वलनिचोलकावगुण्ठयमान-
 हंसकुलैश्च शयनीयैन्मरामुक्ताफलोपचीपमानैश्च कञ्चुकेरनेकोपयोगपात्यमा-
 नैश्चापरिमितैः पटपटीसहस्रैरभिनवरागकोमलैर्दुधूलराजमानैश्च पटनितानैः
 मन्वरकनिवहानिरन्तरच्छाद्यमानसमन्तपटलैश्च मण्डपैरधिग्रनेग्रपटवेष्टयमानैश्च
 सम्भैरज्ज्वलं रमणीयं चातुस्यदं च महत्त्वं चासीद्वाजकुलम् ।

देवी तु यशोमती विवाहोत्सवपर्याकलहृदया हृदयेन भर्तारि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमग्नितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपयुपरि विसर्जितोद्गामीजनितजामातृ-जोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृचेह-
विक्रवः सर्वं स्वयमकरोत् ।

एवं च तस्मिन्नाविधधामय इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिङ्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, बान्धवमय इव दृश्यमाने सगौ, निर्वृत्तिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतयौवराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य धर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव भङ्गस्यवाद्यप्रतिशब्दैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनि-
खिलानिर्ध्वलाङ्क विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकान्तान्म्यल-
दायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाङ्कारं युवानमदर्शयत् ।
राजा तु तं दूरादेव जामातृबहुमानदर्शितादरः 'बालक, कश्चित्कुशली ग्रह-
वर्मा' इति पप्रच्छ । अग्नौ तु, समाकर्णितनराधिपध्वनिर्धावमानः कनिष्ठिप-
दान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्रिं यत्सुन्दरायां निधाय सूर्यान्-
मुत्थाय 'देव, कुशली यथाज्ञापयस्वर्षयति च देवं नमस्कारेण' इति व्यज्ञा-
पयत् । आगतजामातृनिवेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः
प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति दोषः' इति सन्निदृश्य
प्रतीपं प्राहिणोत् ।

रुद्धासितस्फारस्फुरितारुणचामरैर्मनोरथैरिवोत्थितरागाग्रपल्लवैः पुरो धाव-
मानः पादातैरुत्कर्णकटकहयप्रतिहेपितदीयमानस्वागतैरिव वाजिनां वृन्दैश्च-
पूरितदिग्भागश्चलकर्णचामराणां चामीकरमयसर्वोपकर्णानां वर्णकलम्बिनां
बलिनां घण्टाटाङ्कारिणां करिणां घंटाभिः घट्टयन्निव पुनरिन्दुदयविलीनः
मन्धकारं नक्षत्रमालामण्डितमुखीं करिणीं निशाकर इव पौरन्दरीं दिश-
मारुढः प्रकटितविविधविहगविस्तृतालावचरचारणैः पुरःसरैर्बालो वसन्त
इवोपवनैः क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचन्द्रवा-
लस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्वन्सकलं लोकमुत्फुल-
मल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेश-
क्षपाकरं कौमुदीप्रदोपमात्मरूपनिर्जितमकरकेतुकरापहतेन कामुकेणेव कौमु-
मेन द्वाञ्चा विरचितवैकक्ष्यकविलासः, कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकल-
प्रलापसुभगः पारिजात इव जातः श्रिया सह पुनरवतारितो मेदिनी-
नववधूवदनावलोकनकुतूहलेनेव कृप्यमाणहृदयः पतन्निव मुखेन प्रत्यासन्न-
लम्पोग्रहवर्मा ।

राजा तु तमुपद्वारमागतं चरणाभ्यामेव राजचक्रानुगम्यमानः ससुतः
प्रत्युज्जगाम । भवतीणं च तं कृतनमस्कारं मन्मथमिव माधवः प्रसारितभुजो
गाढमालिलिङ्ग । यथाक्रमं परिप्वक्तराज्यवर्धनहर्षं च हमे गृहीत्वाभ्यन्त-
रिन्त्ये । स्वनिर्विदोपासनदानादिना चैनमुपचारेणोपब्रूयान् । *Lamara*

नचिराद्य गम्भीरनामा नृपतेः प्रणयी विद्वान्द्विजन्मा, ग्रहवर्माण-
मुवाच—‘तात, त्वां प्राप्य चिरात्सलु राज्यश्रिया घटितौ तेजोमयौ सकल-
जगद्दीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवंशादिव पुष्पभूतिमुत्तर-
धंशौ । प्रथममेव कौस्तुभमणिरिव गुणैः स्थितोऽसि हृदये देवस्य । इदानीं
तु शशीव शिरसा परमेश्वरेणासि वोढव्यो जातः’ इति । एवं वदत्येव तस्मि-
न्नुपमुपसृत्य मौहूर्तिकाः ‘देव, ^{अभिषेक}समीसीदति लग्नवेला व्रजतु जामाता कौतुक-
गृहम्’ इत्युचुः । अथ नरेन्द्रेण ‘उत्तिष्ठ गच्छ’ इति गदितो ग्रहवर्मा
प्रविश्यान्तःपुरं जामातृदर्शनकुतूहलिनीनां स्त्रीणां पतितानि लोचनसहस्राणि
विकचनीलकुवलयवनानीव लङ्घयन्नाससाद् कौतुकगृहद्वारम् । निवारित-
परिजनश्च प्रविवेश । *manoj*

अथ तत्र कतिपयासुप्रियसखीन्वजनप्रमदाप्रायपरिवाराम्, अरुणांशुकाय-
गुण्डितमुखीं प्रभातसंध्यामिव स्वप्रभया निष्प्रभान्प्रदीपकान्कुचाणाम्, अति-
सौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगृहाम्, साध्वसनिरुध्यमानहृदय-
देशदुःखमुक्तैर्निभृतायतैः श्वसितैरुपपुपान्तं कुमारभावमिवानुशोचन्तीम्,
अत्युत्कम्पिनीं पतनभियेव त्रपया निष्पन्दं धार्यमाणाम्, हृन्मं तामरसप्रति-
पक्षमासन्नग्रहणं दाशिनमिव रोहिणीं भयवेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलतां ज्योत्स्नादानसञ्चितलावण्याकुमुदिनीगर्भादिव प्रसूताम्,
कुसुमामोदनिर्हारिणीं वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलाकृष्ट-
मधुकरकुलां मलयमास्तादिवोत्पन्नाम्, कृतकन्दर्पानुसरणां रतिमिव पुनर्जा-
ताम्, प्रभालावण्यमदसौरभमाधुर्यैः कौस्तुभशशिमदिरापारिजातामृतप्रभवैः
सर्वरत्नगुणैरपरामिव सुरासुररूपा रत्नाकरेण कल्पितां श्रियम्, स्निग्धेन बालि-
कालोकेन सितसिन्धुवारकुसुममञ्जरीमिरिव मुक्तादीधितिभिः कल्पितकर्णा-
वतंसाम्, कर्णाभरणमरकतप्रभाहरितशादलेन कपोलस्थलीतलेन विनोद-
यन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखीं वरकौतुकालोकनाकुलं
मुहुर्मुहुः कृतमुखोन्नमनप्रयत्नं सखीजनं हृदयं च निभस्सयन्तीं बधूमपश्यत् ।

प्रविशन्तमेव तं हृदयचौरं यध्वा समर्पितं जग्राह कन्दर्पः । परिहासस्र-
मुखीमिश्र नारीभिः कौतुकगृहे यत्कथयते जामाता तत्तत्सर्वमतिपेशलं
चकार । कृतपरिणयानुरूपवेशपरिग्रहां गृहीत्वा करे बधूं निर्जगाम । जगाम
च नवसुधाधवलां निमग्नितागतैस्तुपारशलोपसकामिव द्युस्वकाम्यकाग्निवा-
हाहृतभूभृद्भिः परिभृताम्, सेकसुकुमारयवाङ्मुरदन्तुरः पञ्चास्रैः कलशैः
कोमलवर्णिकाविचित्रैरभिग्रमुल्लैश्च मङ्गल्यफलहस्ताभिरङ्गलिकारिकामिरुद्रासि-
तपयन्ताम्, उपाध्यायोपध्यायमानेन्धनधूमायमानाप्रिसन्धुक्षणाक्षणिक्पोषद्र-
ष्टृदिजाम्, उपकुशानुनिहितानुपहतहरितकुशाम्, संनिहितद्वयजिनाञ्जयसु-
वसमिच्छलां निवहाम्, नूतनशर्पापिंतश्यामलशमीपलाशमिश्रलाजहासिनीं
वेदीम् । आरुरोह च तां दिवमिव सज्जोत्तः शशी । समुत्ससर्प च घेलिता-
रुणक्षिपापल्लवस्य शिखिनः कुसुमायुध इव रतिद्वितीयो रक्ताशोकस्य समी-
पम् । हुते च हुतमुजि दक्षिणावर्तप्रवृत्तामिवेधूवदनविलोकनकुतूहलिनीभि-
रिव ज्वालाभिरेव सह प्रदक्षिणं यश्राम । पाल्यमाने च लाजाञ्जली नखमयू-
सधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयसोर इवाद्दश्यत विभावसुः ।

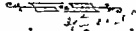
अत्रान्तरे स्थूलकपोलोदरसंक्रान्तमनलप्रतिविम्बमिव निर्वापयन्ती स्थूल-
मुक्ताफलविमलबाष्पविन्दुसन्दोहदर्शितदुर्दिना निर्वदनविकारं स्रोद बधूः ।
उदध्रुविलोचनानां च दान्धववधूनामुदपादि महानाकन्दः । परिसमापितवै-
वाहिकक्रियाकुलपस्तु जामाता यध्वा समं प्रणनाम श्वशुरौ । प्रविवेश च
द्वारपक्षलितरतिप्रीतिदैवतं, प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोला-
हलम्, अलिकुलपक्षपवनप्रेङ्खोलितैः कर्णात्पलप्रहारभयप्रकम्पितैरिव मङ्गलप्र-
दीपैः प्रकाशितम्, एकदेशलिखितमन्त्रकितरक्ताशोकतरुतलभाजाधिज्यचापेन
तिर्यक्कृणितनेत्रत्रिभागेण शरमृजुकुर्यता कामदेवेनाधिष्ठितम्, एकपार्श्वन्य-
स्तेन काञ्चनाचामरुकेणेतरपार्श्ववर्तिन्या च दान्तशफरकधारिण्या कनकपुत्रि-
कया साक्षादक्षयेवोदण्डपुण्डरीकहस्तया सनाथेन सोपधानेन स्वास्तीर्णेन

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेवं निद्राफलशेन राजतेन विराजमानं वासगृहम् ।

तत्र च हीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेपु
मुखप्रतिबिम्बानि प्रथमालापार्कणनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु वीक्षमाणः क्षणदां निन्ये । स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू-
हृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्भुलान्या-
दाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण बध्वा सह स्वदे-
शमगमदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम
चतुर्थ उच्छ्वासः ।

पञ्चम उच्छ्वासः ।



नियतिर्विधाय पुंसां प्रथमं सुखमुपरि दारुणं दुःखम् ।

कृत्वा लोकं तूरला तडिदिव वज्रं निपातयति ॥ १ ॥

पातयति महापुरपात्सममेव बहूननादरेणैव ।

परिवर्तमान एकः कालः शैलानिबान्तः ॥ २ ॥

अथ कदाचिद्राजा राज्यवर्धनं कवचहरमाहूय हृणोन्हेतुं हरिणानिव हरि-
हरिणेशकिशोरकमपरिमितबलानुयातं चिरन्तनैरमात्यैरनुरक्तैश्च महासामन्तैः
कृत्वा सामिसरमुत्तरापथं प्राहिणोत् ।

प्रयान्तं च तं देवो हर्षः कतिसिन्ध्याणकानि तुरङ्गमैरनुववाज । प्रविष्टे
च कैलासप्रभाभासिनीं ककुभं भ्रातरि वर्तमानो नये ध्यासि विक्रमरसानुरो-
धिनि केसरिशरभशादूलवराहबहुलेषु तुपारशैलोपकण्ठेपूकण्ठमानवनदेवता-
वैटाक्षांशुशारितशरीरकान्तिः श्रीडन्मृगयां मृगलोचनः कतिपयान्यहानि
बहिरेव व्यलम्बत । चकार चाकर्णान्ताकृष्टकामुकनिर्गतभांसुरभ्रवर्षीं स्वरपी-
योभिरेव दिवसैर्निःश्वपदान्तरण्यानि । एकदा तु वासतैर्यास्तुरीये यामे प्रत्यु-
पत्येव न्वमे चटुलज्वालापुष्पिजरीकृतसकलककुभा दुर्निवारेण दयहुवभुजा
दह्यमानं केसरिणमद्राक्षीत् । तस्मिन्नेव च दावदहने समुत्सृज्य शायकानु-
सृत्य चात्मानं पातयन्तीं सिद्धीमपश्यत् । आसीद्यास्य चेतसि—‘लोके हि
लोहेभ्यः कठिनतराः खलु स्नेहमया बन्धनपाशाः, यदाकृष्टास्तिर्यगोऽप्येव-
भाचरन्ति’ इति । प्रबुद्धस्य चास्य मुहुर्मुहुर्दक्षिणेतरमक्षि पस्पन्दे । गात्रेषु
चाकस्मादेव वेपथुर्विपप्रथे । निर्निमित्तमेवान्तर्बन्धनस्थानाद्यचालेव हृदयम् ।
अकारणादेव चाजायत गरीयसी दुःखास्तिका । किमिदमिति च समुत्पन्नवि-
विधविकल्पविमथितमतिरपगतवृत्तिश्चिन्तावनमितवदनः स्मिततारवेण च-
क्षुषा समुद्भिद्यमानस्थलकमलिनीवनामिव चकार चकोरेक्षणः क्षणं क्षौणीम् ।
अह्नि च तस्मिन्मन्येनैव च चेतसा चित्रीढ मृगयाम् । आरोहति च हरित-
हये मध्यमहो भवनमागतोभयतो मन्दमन्दं संचाह्यमानतनुतालवृन्तः
क्षितितलविततामर्तिसिशिरमलयजरसलबलुलितयपुमिन्दुधवलपधानधा-
रिणीं क्षेत्रपट्टिकामधिशयानः साशङ्क एव तस्यौ ।

अथ दूरादेव लेखगर्भया नीलीरागमेचक्ररचा चैलचीरिकाया रचितमुण्ड-
मालकम्, श्रमातपाभ्यामारोप्यमाणकायकालिमानमन्तर्गतेन शोकशिखि-
नाङ्गरितामिव नीयमानम्, अतित्वरागमनद्रुततरपदोद्धूयमानधूलिराजि-
व्याजेन राजवार्ताश्रवणकुतूहलिन्या मोदिन्येवानुगम्यमानम्, अभिमुखपवन-

प्रेक्ष्यविततोत्तरीयपटप्रान्तबीज्यमानोभयपार्श्वमतिविरया कृतपक्षमिवाशु
परापतन्तम्, प्रेर्यमाणमिव पृष्ठतः स्वाम्यादेशेन, कृप्यमाणमिव पुरस्तादायतैः
श्रमश्वासमोक्षैः, स्विद्यललाटतटघट्टमानप्रतिविम्बकेन कार्यकौतुकादपहियमा-
णलेखमिव भास्वता, संभ्रमभ्रष्टैरिवेन्द्रियैः शून्यीकृतशरीरम्, लेखापितप्रयो-
जनगौरवादिव समेऽपि वर्त्मनि शून्यहृदयतया स्खलन्तम्, कालमेघशकल-
मिव पतिप्यतो दुर्वातावज्रस्य, धूमपलवमिव ज्वलिप्यतः शोकज्वलनस्य,
बीजमिव फलिप्यतो दुष्कृतशालेरनिमित्तभूतदीर्घाध्वगं कुरङ्गकनामानमाया-
न्तमद्राक्षीत् ।

इदं च पूर्वनिमित्तपरम्पराविर्भावितभीतिरभिद्यत हृदयेन । कुरङ्गकस्तु
कृतप्रणामः समुपसृत्य प्रथममाननलग्नं विपादमुपनिन्ये, पश्चाद्देखम् । तं च
देवो हर्षः स्वयमेवादायावाचयत् । लेखार्थेनैव च समं गृहीत्वा हृदयेन
सन्तापमवग्रह रूपोऽभ्यधात्—‘कुरङ्गक, किं मान्यं तातस्य’ इति । स चक्षुषा
‘यास्पजलविन्दुभिर्मुखेन च राजाक्षरैः क्षरद्वियुगपदाचचसे—‘देव दाहज्वरो
महान्’ इति । तच्चाकर्ण्य सहसा सहस्रधेवास्य हृदयं पफाल । कृताचमनश्च
जनयितुरायुष्कामोऽपरिमितमणिकनकरजतजातमात्मपरिवर्धमदोषं द्राक्ष्य-
सादकरोत् । अभुक्त एवोच्चाल । ‘दापय वाजिनः पर्याणम्’ इति च पुरः-
स्थितं शिरःकृपाणं विभ्राणं यभाण युवानम् । वेपमानहृदयश्च संभ्रमप्रधावि-
तपरिवर्धकोपनीतमारुह्य कुरङ्गमेकापयेव प्रावर्तत ।

अकाण्डप्रयाणसंज्ञाशङ्कधुमित्तं तु संभ्रमात्सजीभूतमुद्धतमुखरखुरखभ-
रितसकलभुवनविवरमागत्यागत्य सर्वाभ्यो दिग्भ्यो धावमानमधीयमदौकत ।
प्रस्थितस्य चास्य प्रदक्षिणेतरं प्रयान्तो विनाशमुपस्थितं राजसिंहस्य हरिणाः
प्रकटयावभूवुः । अशिशिररश्मिमण्डलाभिमुत्तश्च हृदयमवदारयन्निव दावशुष्के
दारुणि दारुणं रराण वायसः । कज्जलमय इव बहुदिबसमुपचितबहलमलप-
टलमलिनिततनुरभिमुखमाजगाम शिरसिपिच्छालान्धनो नृणाटकः । दुर्निमि-
त्तैरनभिनन्द्यमानगमनश्च नितरामशङ्कत । हृदयेन पितृस्नेहहित्तमिदं च
तत्तदुपेक्षमाणस्तुरङ्गमस्कन्धवदलक्ष्यं चक्षुरविचलं दधानो दुःसमवासितहसि-
तसङ्कथस्तूर्णीभूतेन भूपाललोकेनानुगम्यमानो बहुयोजनसम्पिण्डितमध्वान-
मेकेनैवाह्वा समलङ्घयत् ।

उपलब्धनरेन्द्रमान्धवार्ताविषण्ण इव नष्टतेजस्यधोमुखीभवति भगवति
भानुमति भण्डिप्रमुखेन प्रणयिना राजपुत्रलोकेन बहुशो विज्ञाप्यमानोऽपि
नाहारमकरोत् । पुरःप्रवृत्तप्रतीहारगृह्यमाणग्रामीणपरम्पराप्रकटितप्रगुणवर्मा
च बहून्नेव निन्ये निशाम् ।

अन्यस्मिन्नहनि मध्यन्दिने विगतजयशब्दम्, अस्तमिततूर्यनादम्, उपसं-
हृतगीतम्, उत्सारितोत्सवम्, अप्रगीतचारणम् - अप्रसारितापणपण्यम् ।

स्थानस्थानेषु पवनबलकुटिलाभिः कोटिहोमधूमलेखाभिरुलसन्तीभिर्यममहि-
पविपाणकोटिभिरिवोहिलिख्यमानम्, कृतान्तपाशवागुराभिरिवावेष्टयमानम्;
उपरि कालमहिपालङ्कारकालयसकिङ्किणीभिरिव कटु कणन्तीभिर्दिवसं वाय-
समण्डलीभिर्भ्रमन्तीभिरावेष्टयमानप्रत्यासन्नाशुभम्, कचित्प्रतिशायितस्त्रिध-
वान्धवाराध्यमानाहिर्बुधम्, कचिदीपिकादह्यमानकुलपुत्रकप्रसाद्यमानमातृम-
ण्डलम्, कचिन्मुण्डोपहाराहरणोद्यतद्रविदप्रार्थ्यमानासुर्दकम्, कचिदान्ध्रोद्भि-
यमाणवाहुवप्रोपयाच्यमानचण्डिकम्, अन्यत शिरोविधृतविलीयमानगुगुलु-
विकलनवसेवकानुनीयमानमहाकालम्, अपरत्र निश्चितज्ञानीकृत्तात्ममांस-
होमप्रसक्तसर्वगम्, अपरस प्रकाशनरपतिकुमारकक्रियमाणमहामांसविक्रय-
प्रक्रमम्, उपहृतामिव श्मशानपांशुभिरमङ्गलैरिव परिगृहीतम्, यातुधानैरिव
विध्वस्तम्, कलिकालेनेव कवलितम्, पापपटलरिव सञ्छादितम्, अधर्मवि-
क्षेपैरिव लुण्ठितम्, अनित्यताधिकारैरिवान्तरितम्, नियतिविलासैरिव आत्मी-
कृतम्, शून्यमिव सुप्तमिव मुपितमिव विलक्षितमिव छलितमिव मूर्छितमिव
स्कन्धाधारं समाससाद ।

अथ विपणितमिति कुतूहलाकुलबहलवालकपरिवृतमूर्ध्वयष्टिवि-
वामहस्तयतिं भीषणमहिपाधिरुद्रेतनाथसनाथे चित्रयति
पटे परलोकव्यातकरमितरकरकलितेन शरकाण्डेन कथयन्तं यमपटिकं ददर्श ।
तेनैव च गीयमानं श्लोकमशृणोत्—

‘मातापितृसहस्राणि पुत्रदारशतानि च ।

युगे युगे व्यतीतानि कस्य ते कस्य वा भवान् ॥ ३ ॥’ इति

तेन चाधिकतरमवदीर्यमाणहृदयः क्रमेण राजद्वारं प्रतिपिद्धसकललोकप्र-
वेशं ययौ । तुरगादवतीर्णाभ्यन्तरान्निष्कामन्तमप्रसक्तमुखरागमुन्मुक्तमिवे-
न्द्रियैः सुषेणनामानं वैद्यकुमारकमद्राक्षीत् । कृतनमस्कारं चाप्राक्षीत्—‘सु-
षेण, अस्मि तातस्य विशपो न वा’ इति । सोऽब्रवीत्—‘नास्तीदानीं, यदि
भवेत्कुमारं दृष्ट्वा’ इति । मन्दं मन्दं द्वारपालैः प्रणम्यमानश्च दीयमानसर्व-
स्वम्, पूज्यमानकुलदेवतम्, प्रारब्धामृतचरुपचनक्रियम्, क्रियमाणपडाहु-
तिहोमम्, हयमानपृषदाज्यलवलिप्रचलदूर्वापल्लवम्, पल्यमानमहामायुरी-
प्रवर्त्यमानगृहशान्तिनिर्वर्त्यमानभूतरक्षावलिविधानम्, प्रयतविप्रप्रस्तुतसंहि-
ताजपम्, जप्यमानरुद्रैकादशीशब्दायमानशिवगृहम्, अतिशुचिशिवसम्पाद्य-
मानविरूपाक्षक्षीरकलशसहस्रपत्रपत्रम्, अजिरोपविष्टेशानासादितस्वामिदर्श-
नदूयमानमानसैरभ्यन्तरनिष्पतितनिकृदवर्तिपरिजननिवेद्यमानवार्तवार्ताभूत-
ज्ञानभोजनशयनैरुज्जितात्मसंस्कारमलिनवैशालिखितैरिव निश्चलैर्नरपतिभि-
र्नीयमाननक्तन्दिवं, दुःखदीनघदनेन च प्रयत्नेषु बद्धमण्डलेनोपांशुव्याहतैः

हर्षचरिते

केनचिच्चिन्तितसकदोपानुच्चावयता, केनचिदसाध्यव्याधिरक्षणपदानि पठता,
केनचिदुत्सवमानावेदयता, केनचित्पिशाचवातां विवृण्वता, केनचित्कार्ता-
न्तिकादेशान्प्रकाशयता, केनचिदुपेलिङ्गानि गायता, अन्येनानित्यतां भार-
यता संसारं चापवदता कलिकालविलसितानि च निन्दता देवं चोपाल-
भमानेनापरेण धर्माय कुप्यता राजकुलदेवताश्चाविक्षिपता, अपरेण क्लिष्टकु-
लपुत्रकभाग्यानि गह्वयता, बाह्यपरिजनेन कथ्यमानकष्टपार्थिवावस्थं राजकुलं
विवेश ।

अपरिलबाष्पपयःपरिप्लुतलोचनेन पितृपरिजनेन वीक्ष्यमाणो विविधौषधि-
द्रव्यद्रवगन्धगर्भसुखधतां वाधानां सर्पिणां तैलानां च पच्यमानानां गन्ध-
माजिघ्रन्न्वाप तृतीयं कक्ष्यान्तरम् ।

तत्र चातिनिःशब्दे गृहायग्रहणीग्राहिवहुवेत्रिणि, त्रिगुणतिरस्करिणीतिरो-
हितसुवीथीपथे, पिहितपक्षद्वारके, परिहृतकपाटरहिते, घटितगवाक्षरक्षितम-
रुति, दूयमानपरिचारके, चरणताडनस्वनत्सोपानप्रकुपितप्रतीहारे, निभृतसं-
ज्ञाभिर्दिश्यमानसकलकर्मणि, नातिनिकटोपविष्टकृदिनि, षोणस्थिताह्वानचकि-
ताचमनवाहिनि, चन्द्रशालिकालीनमूकमौललोके, महाधिविधुरयान्धवाह-
नावर्गगृहीतप्रच्छन्नप्रग्रीवके, सञ्जवनपुञ्जितोद्भिन्नपरिजने, प्रविष्टकतिपयप्रण-
यिनि, गम्भीरज्वरारम्भभीतभिपजि, दुर्मेनायमानमस्त्रिणि, मन्दायमानपुरो-
धसि, सीदत्सुहादे, विद्राणविपश्चिन्ति, सन्तप्तासुप्तमन्ते, विचित्तामरप्रा-
हिणि, दुःखक्षामशिरोरक्षिणि, क्षीयमाणप्रसादविचिन्मेनोरथसम्पदि, स्वामिभ-
क्तिपरित्यक्ताहारहीयमानबलविकुलबल्लभभूयति, क्षुत्तितुलपतितुसकलरजनी-
जागरूकराजपुत्रकुमारके, कुलक्रमागतकुलपुत्रकनिवहोद्यमानशुचिशोकसङ्कु-
चितकञ्चुकिनि, निरानन्दवन्दिनि, निःश्वसन्निराशासन्नसेवके, निःसृतताम्रूल-
धूसराधरवारयोपिति, विलक्ष्यैद्योपदिश्यमानपथ्याहरणावहितपौरोगवे, अनु-
जीविपीयमानोद्यपेकधारावारिविनोद्यमानास्यशोपरि, राजामिलापभोज्यमा-
नबहुभुजि, भेषजसामग्रीसम्पादनव्यग्रसमग्रव्यवहारिणि, मुहुर्मुहुराह्वयमान-
तोयकर्मन्तिकानुमितधोरातुररुपि, तुषारपरिकरितरकरशिशिरीत्रियमाणोद-
ध्विन्ति, श्वेताद्रकृपटापितकपूरपरागशीतलीकृतशलाके, नाशयानपङ्कलिप्यमान-
नवभाण्डगतगण्डूपग्रहणमस्तुनि, तिम्यत्वोमलकमलिनीपलाशप्रावृतमृदुमृ-
णालके, सनालनीलोत्पलपूलीसनाथसलिलपानभाजुनभुवि, धारानिपातलि-
वाप्यमाणवृद्धिताम्भसि, पटुपाटलशर्करामोदमुचि, मञ्जकाश्रितसिकतिलकृ-
रीविश्रान्तान्तरचक्षुषि, सरसशैवटवलयितगलद्रोहयन्त्रके, गल्वकशालाजि-
रोलामितलाजसुत्तनिमीतमसारपारीपरिगृहीतककेशर्करे, शिशिरौषधरसचूर्णा-
वकीर्णस्फटिकशुक्तिशङ्खसजये, सञ्चितप्रचुरप्राचीनामलयमातुलुङ्गद्राक्षाद्राडि-
माटिफले, प्रतिग्राहितविप्रविप्रकीर्यमाणशान्त्युदकविभ्रुषि, प्रेप्यापेप्यमाण-

लाटलेपोपदिग्धटपादि धवलगृहे स्थितम्, परलोकविजयाय नीराज्यमानमिव
 ज्वरज्वलनेनानुवर्तपरिवर्तनेनारक्षिणि शयनीये शेषमिव विपोष्मणा क्षीरोद-
 न्वति विच्छेदमानम्, मुक्ताफलवालुकामूलिधवलितं जलधिमिव क्षयकाले
 शुष्यन्तम्, कालेन कैलासमिव दशाननेनोद्भियमाणम्, अविरतचन्दनच-
 चोपराणां परिचारकाणामत्युष्णावयवस्पर्शमस्मीभूतोदरैरिव धवलैः करैः
 स्पृश्यमानं, लोकान्तरप्रस्थितम्, स्थास्नुना स्वयशसैव चन्दनानुलेपनच्छलेना-
 पृच्छयमानम्, अधिच्छिन्नदीयमानकमलकुमुदेन्दीवरदलं कालकटाक्षपत-
 नशवलमिव शरीरमुद्ग्रहन्तम्, निविडदुकूलपट्टनिपीडितकेशान्तकप्यमानकट्ट-
 वेदनानुबन्धं मूर्धानं धारयन्तम्, दुर्धरवेदनोन्नमत्रीलशिराजालककूरालेन च
 कालाङ्गुलिलिख्यमानलेखाख्यातमरणावधिदिवससंख्यानेनेव ललाटफलकेन
 भयमुपजनयन्तम्, आसन्नयमदर्शनोद्देगादिव 'च किंचिदन्तःप्रतिष्ठितारकं चक्षु-
 र्दधानम्, शुष्यद्दशनपङ्क्तिप्रसूतधूमरदीधितितरङ्गिणीं मृगतृष्णिकामिवोष्णां
 निश्वासपरम्परामुद्ग्रहन्तम्, अत्युष्णनिश्वासदग्धयेव श्यामायमानया रसुनया
 निवेद्यमानदारुणसन्निपातारम्भम्, उरःस्थलस्थापितमणिमौक्तिकहारचन्द्रन-
 चन्द्रकान्तं कृतान्तदूतदर्शनयोग्यमियात्मानं कुर्वाणम्, अङ्गभङ्गबलनो-
 र्द्विषसभुजयुगलम्, पर्यस्तहस्तनखमयूखैर्यारागृहमिव तापशान्तये रचयन्तम्,
 नैदिष्टसलिलमणिकुट्टिमादशोदरेषु निपतद्भिः प्रतिविम्बैरपि सन्तापातिशय-
 मिव कथयन्तम्, स्पृशन्तीं प्रणयिनीमिव विधामभूमिं मूर्छामपि बहु मन्य-
 मानम्, अन्तकाह्वानाक्षरैरिव सभयभिपण्डितैरिष्टैराविष्टम्, महाप्रस्थानकाले
 स्वसन्तापसन्तानमाप्तद्वयेषु सञ्चारयन्तम्, अरतिपरिगृहीतमीर्ष्ययेव छायाया
 सुच्यमानम्, उद्योगमिवोपद्रवाणाम्, सर्वास्त्रमोक्षमिव क्षामतायाः, हस्ती-
 कृतं बिहस्तया, विपयीकृतं वेपथ्येण, क्षेत्रीकृतं क्षयेण, गोचरीकृतं ग्लान्या,
 दष्टं दुःखासिकया, आतमीकृतमस्त्रास्थेन, विध्वयीकृतं व्याधिना, क्रोडी-
 कृतं कालेन, लक्ष्मीकृतं दक्षिणाशया, पीतमिव पीडाभिः, जग्धमिव जागरेण,
 निर्गीणमिव वैवर्ण्येन, ग्रासीकृतं गात्रभङ्गेन, हियमाणमिव विपद्भिः, वण्ड्य-
 मानमिव वेदनाभिः, लुण्ठ्यमानमिव दुःखैः, आदिस्सितं दैवेन, निरूपितं
 नियत्या, घातमनिलत्वेन, अभिभूयमानमभायेन, परिकलितं परोसुतया,
 दत्तावकाशं क्लेशस्य, निवासं वैमनस्यस्य, समीपे कालस्य, अन्तिकेऽन्त्योच्छ्वा-
 सस्य, मुखे महाप्रवाजस्य, द्वारि दीर्घनिद्रायाः, जिह्वाग्रं जीवितेशस्य वर्तमा-
 नम्, विरलं वाचि, चलितं चेतसि, विह्वलं वपुषि, क्षीणमायुषि, प्रचुरं
 प्रलापे, सन्ततं श्वसिते, जितं जृम्भिकाभिः, पराधीनमाधिभिः, अनुबद्धमनु-
 यन्धिकाभिः, पार्श्वोपविष्टयानवरतरोदनोच्छूननयनया गृहीतचामरिकयापि
 निश्चितैरेव घोजयन्त्या विविधौषधिभूलिधूसरितशरीरया मुहुर्मुहुः 'आर्यपुत्र
 स्वपिपि' इति व्याहरन्त्या देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं
 पितरमद्राक्षीत् ।

दृष्ट्वा च प्रथमदुःखसम्पातमध्यमानमतिराशङ्कित इव भागधेयेभ्यः
समभवत् । अन्तकपुरवर्तिनमेव च पितरममन्यत । निराकृत इव चान्तःक-
रणेन क्षणमासीत् । अवधूतश्च धैर्येण, स्नेहीकृतः क्षोभेण, रिक्तीकृतो रत्ना,
विपयीकृतो विपादेन, पावकमयमिव हृदयमुद्वहन्, विपमविपदपितानीच
मुह्यन्तीन्द्रियाणि विभ्राणः, तमसा रसातलमपि विशेषयन्, शून्यत्वेनाकाश-
मप्यतिशयानो नाविन्दत कर्तव्यम् । पस्पर्श च हृदयेन भियमुत्तमाङ्गेन च
गाम् ।

अचनिपतिस्तु दूरादेव दृष्ट्वातिदयितं तनयं तदवस्थोऽपि निर्भरस्नेहावर्जितः
प्रधावमानो मनसा प्रसार्य भुजौ 'एहोहि' इत्याह्वयशरीरार्धेन शयनादुद-
गात् । ससंभ्रममुपसृतं चैनं विनयावनम्रमुन्नमस्य बलादुरग्निं निवेद्य विश-
न्निव प्रेम्णा निशाकरमण्डलमध्यम्, मज्जन्निवामृतमये महासरसि, स्नापयन्निव
महति हरिचन्दनरसप्रस्रवणे, अभिषिच्यमान इव तुषाराद्रिद्वयेण, पीडयन्न-
ङ्गैरङ्गानि, कपोलेन कपोलमवधेयम्, निमीलयन्पद्माग्रप्रधिताज्जिह्वास्तविस्त्रा-
द्विणां विलोचने विस्मृतज्वरसंज्वरः सुचिरमालिलिङ्गं कथं कथमपि चिराद्विमु-
क्तमप्यसृज्य कृततमस्कारं प्रणतजननीकुमुपागतमासीनं च शयनान्तिके पिवन्निव
विगतनिमेषनिश्चलेन चक्षुषा व्यलोकयत् । पस्पर्श च पुनः पुनर्वपधुमता
पाणितलेन क्षयक्षामकण्ठश्च कृच्छ्रादिवायादीत्—'वत्स, कृशोऽसि' इति ।
भण्डित्वकथयत्—'देव, तृतीयमहः कृताहारस्यास्याद्य' इति ।

तच्छ्रुत्वा याप्यवेगगृह्यमाणाक्षरं कथं कथमप्यायतं निःश्वसोवाच—'वत्स,
जानामि त्वां पितृप्रियमतिमृदुहृदयम् । ईदृशेषु विधुरयति धीमतोऽपि धिय-
मतिदुर्धरो बान्धवस्नेहः सर्वप्रमाथी, यैतो नाहं सतिमात्रमात्मानं शुचे
दातुम् । उद्दामदाहज्वरदग्धोऽपि दह्ये खल्वहमधिकतरमनेनायुष्मदाधिना ।
निशितमिव शस्त्रं तक्ष्णोति मां त्वदीयस्तनिमा । सुखं च राज्यं च वंशश्च
प्राणाश्च परैर्लोकैश्च त्वयि मे स्थिताः । यथा मम तथा सर्वासां प्रजानाम् ।
त्वद्विधानां पीडाः पीडयन्ति सकलमेव भुवनतलम् । न ह्यल्पपुण्यभाजां
वंशमलङ्कुर्वन्ति भवादृशाः । फलमस्यनेकजन्मान्तरोपाजतस्याकलुपस्य कर्म-
णः । करतलगतमिव कथयन्ति चतुर्णामप्यणवानामाधिपत्यं ते लक्षणानि ।
त्वज्जन्मनैव कृतार्थोऽस्मि । निरभिलापोऽस्मि जीवितव्ये । भिषगनुरोधः पाय-
यति मामौषधम् । अपि च सर्वप्रजापुण्यैः सकलभुवनतलपरिपालनार्थमुत्प-
त्यमानानां भवादृशां जन्मग्रहणोपायः पितरौ । प्रजाभिस्तु यन्धुमन्तो
राजानः, न ज्ञातिभिः । तदुत्तिष्ठ । कुरु पुनरेव सर्वाः क्रियाः । कृताहारे च
त्वय्यहमपि स्वयमुपयोदये पथ्यम्' इत्येवमभिहितस्य चास्य धैर्यमिव हृद-
यमतितरां शोकानलः सन्दुधुक्ते । क्षणमात्रं च स्थित्वा पित्ता पुनराहारार्थमा-
दिश्यमानो धवलगृहादवततार । चकार च चेतसि—'अवाण्डे सत्त्वयं समु-

पस्थितो महाप्रलयो व्यञ्ज इव 'वज्रपातः । सामान्योऽपि तावच्छोकः
सोच्छ्वासं मरणम्, अनुपदिष्टौपधो महाव्याधिः, अभस्मीकरणोऽग्निप्रवेशः,
अनुपरतस्यैव नरकवासः, निर्ज्योतिरङ्गारवर्षम्, अशकलीकरणं क्लृप्तदारणम्,
अग्रणो वज्रसूचीपातः । किमुत विशेषाश्रितः । किमत्र करवाणि' इति ।

राजपुरुषेणाधिष्ठितश्च गत्वा स्वधाम धूममयानिव 'कृताश्रुपातान्, अग्नि-
मयानिव जनितहृदयदाहान्, विषमयानिव दत्तमूर्छावेगान्, महापातकम-
यानिवोत्पादितघृणान्, क्षारमयानिवानीतवेदनान्, कतिचित्क्वचलानगृह्णात् ।
आचामंश्च चामरग्राहिणमादिदेश—'विज्ञायागच्छ कथमास्ते तातः' इति ।
गत्वा च प्रतिनिवृत्य च 'देव तथैव' इति विज्ञापितमेनागृहीतताम्बूल एवो-
त्ताम्यता मनसाम्नाभिलाषिणि सवितरि सर्वानाहूयोपहरे वैद्याः किमस्मिन्ने-
वंविधे विधेयमधुनेति विपण्णहृदयः पप्रच्छ । ते तु व्यज्ञापयन्—'देव,
धैर्यमवलम्बस्व । कतिपर्यरेव वासरेः पुनः स्वां प्रकृतिमापन्नं श्रोष्यसि पित-
रम्' इति ।

तेषां तु मिपजां मध्ये पौनर्वसवो युवाष्टादशवर्षदेशीयस्तस्मिन्नेव राजकुले
कुलकमागतो गतः पारमष्टादश्यायुर्वेदस्य भूभुजा सुतनिर्दिशेपं लालितः
प्रकृत्यैवातिपदीयस्या प्रज्ञया यथावद्विज्ञाता व्याधिस्वरूपाणां रसायनो नाम
वैद्यकुमारकः साक्षस्तूष्णीमधोमुखोऽभूत् । पृष्टश्च राजसूनुना—'सखे रसा-
यन, कथय तुभ्य यद्यसाध्यैव पश्यसि' इति । सोऽप्रवीत्—'देव, श्वः
प्रभाते यथावस्थितमावेदयितास्मि' इति ।

अत्रैव चान्तरे भवनकमलिनीपालः कोकमाश्लासयन्नपरवज्रमुच्चैरपठत्—

'विहग कुरु हठं मनः स्वयं त्यज शुचमास्त्व विवेकवर्त्मनि ।

सह कमलसरोजिनीश्रिया श्रयाति सुमेरुशिरो विरोचनः ॥ ४ ॥'

तच्चाकर्ण्य, बाङ्गिमित्तज्ञः पितरि सुतरां जीविताशां शिथिलीचकार । गतेषु
च मिपक्षु क्षतघृतिः क्षपामुखे क्षितिपालसमीपमेव पुनरास्रोह । तत्र च—
'दाहो महान् । आहर हारान्हरिणि, मणिदपेणान्मे देहे देहि वैदेहि, हिम-
खवेलिम्प ललाटं लीलावति, धनसारक्षोदधूलीनिधेहि धवलाक्षि, निक्षिप
चक्षुषि चन्द्रकान्तं कान्तिमति, कपोले कलय कुवलयं कलावति, चन्दन-
चर्चा रचय चारुमति, पाटय पटमास्तं पाटालिके, मन्दय दाहमिन्दुमति,
अरविन्दैर्जनय जलार्द्रया मुदं मदिरावति, समुपनय मृणालानि मालति,
तरलय तालवृन्तमावन्तिके, मूर्धानं धावमानं यधान बन्धुमति, कन्धरां धा-
रय धारणिके, उरसि सशीकरं करं कुरु कुरुङ्गवति, संवाहय बाहू बलाहिके,
पीडय पादौ पद्मावति, गृहाण गाढमनङ्गसेने, का वेलो विलासवति नैति
निद्रा, कथाः कथय कुमुद्वति' इत्येवंप्रायान्पितुरालापाननवरतमाकर्णयन्द्य-
मानहृदयो दुःखदीर्घां जाग्रदेव निशामनैषीत् ।

उपसि चावतीर्य राजद्वारदेशोपसर्पिणा परिवर्धकेनोपस्थापितेऽपि तुरङ्गे
चरणाभ्यामेवाजगाम स्वमन्दिरम् । तत्र च त्वरमाणो भ्रातुरागमनार्थमुपर्यु-
परि क्षिप्रप्राप्तिनो दीर्घाध्वगन्निर्जर्विन्श्चोष्टपालान्प्राहिणोत् । प्रक्षालितवदनश्च
परिजनोपनीतमपि प्रतिकर्म नाग्रहीत् । अग्रतः स्थितानां राजपुत्रयूनां
विमनसां 'रसायनो रसायनः' इति जल्पितमव्यक्तमश्रुपीत् । पर्यपृच्छ च
तान्—'भद्राः, कथयत किं रसायनः' इति । पृष्टाश्च ते सर्वे सममेव
तूर्णान्वभूवुर्भूयोभूयश्चानुवध्यमाना दुःखेन कथंकथमप्याचक्षिरे—'देव,
पावकं प्रविष्टः' इति । तच्च श्रुत्वा कुप्ये इदानीन्तस्तापेन सद्यो विवर्णतामगात् ।
उत्पाद्यमानमिव च न शशाक शोकान्धं धारयितुं हृदयम् । आसीच्चास्य
चेतसि 'कामं स्वयं न भवति न तु श्रावयत्यग्रियं वचनमरतिकरमितर इवा-
मिजातो जनः । कृच्छ्रे च यथानेनानुष्ठितमुज्ज्वलीकृतमधिकतरं ज्वलनप्रवेशेन
कल्याणप्रकृति कातस्वरमिव कौलपुत्रमस्य' इति । पुनश्चाचिन्तयत्—
'समुचितमेवाथवा स्नेहस्येदम् । किमस्य तातो न तातः, किं वाम्बा न
जननी, वयं न भ्रातरः । अन्यस्मिन्नपि तावत्त्वामिनि दुर्लभीभवति भवन्त्य-
सद्यो ध्रियमाणा' हीहेतवो लोके किमुतामृतमयेऽनुजीविनां निर्व्याजबान्ध-
'पेऽव्यग्रप्रसादे सुगृहीतनाशि ताते । संप्रति सांप्रतमाचरितमनेनात्मानं
दहता किं वास्याकल्पमवस्थितस्य त्वेयसो यश्चोमयस्य दहते । पतितः स
केवलं दहने । दग्धास्तु धयस् । धन्यः खल्वसावग्रणीः पुण्यभाजाम् । अपु-
ण्यभाक्त्वदमेव राजकुलं कुलपुत्रेण यत्तादृशा वियुक्तम् । अपि च ममापि
कः खल्वेतेषां प्राणानां कार्यातिभारः कृतदोषो वा, का वा व्यावृत्तता, येन
नाद्यापि निष्ठुराः प्राणाः प्रतिष्ठन्ते, को यान्तरायो हृदयस्य येन सहस्रधा न
दलति' इति । दुःखतैश्च न जगाम राजसन्न । समुत्ससर्ज च सर्वकार्याणि ।
शयनीये निपत्य उत्तरीयवाससा सोत्तमाङ्गमारमानभवगुण्टप्रातिष्ठत् ।

इत्थंभूते च देवे हर्षे राजनि च तदवस्थे सर्वस्य लोकस्य कपोलेषु कीलिता
इव कराः, लोचनेषु लेप्यमय्य इवाश्रुसुतयः, नास्राग्नेषु प्रेयिता इव दृष्टयः,
कर्णपूष्कीर्णा इव रुदितध्वनयः, जिह्वासु सहजानीव हाकष्टानि, लपनेषु पल-
पितानीव श्वसितानि, अधरेषु लिपितानीव परिदेवितपदानि, हृदयेषु निधा-
नीकृतानीव दुःखान्यभवन् । उष्णाश्रुदाहसीतेव नाभजत नेत्रोदराणि तिद्रा ।
निःश्वासवातविधुता इव व्यलीयन्त हासाः । निरवशोपदग्धेव च सन्तापेन न
प्रावर्तत वाणी । कथामपि नाध्यन्त परिहासाः । क्रागमन्निति नाज्ञायन्त
गीतगोष्ठयः । जन्मान्तरातीतानीव नास्मरन्त लोस्यानि । स्वप्नेऽपि नागृह्यन्त
प्रसाधनानि । वार्तापि नालभ्यतोपभोगानाम् । नामापि नाकीर्त्यताहारस्य ।
सपुष्पप्रतिमान्यासत्तापानुमण्डलानि । लोकान्तरमिवानीयन्त यन्दिवाचः ।
युगान्तर इवावर्तन्त निर्वृतयः । पुनरिवादृष्टत शोवामिना मकरकेतुः ।

न्त शयनानि । शनैः शनैश्च महोपुरुषविनिपातपिशुनाः
समं समन्तात्समुदभवन्भुवने भूयांसो भूपतेरभावाय भयमुत्पादयन्तो
भूतानां महोत्पाताः ।

तथा हि । दोलायमानसकलकुलाचलचक्रवाला पत्या सार्धं गन्तुकामेव
प्रथममचलद्वित्री । धन्यन्तरेरिवान्तरे तस्मिन्सरन्तः परस्परास्फालनवा-
चालवीचयो विजुघाणरेऽर्णवाः । भूमृदभावमीतानां विततशिखाकेलापविक्र-
टकुटिलाः केशपाशा इवोर्ध्वावभूवुर्धूमकेतवः ककुभाम् । धूमकेतुकरालितदि-
शुखं दिक्पालारब्धाद्युष्कामहोमधूमधूमिवाभवजुवनम् । अष्टभासि तप्त-
कालायसकुम्भवधुनि भानुमण्डले भयङ्करकवन्धकायव्याजेन कोऽपि पार्थिव-
प्राणितार्थी पुर्योपहारमिवोपजहार । ज्वलितपरिवेशमण्डलाभोगभास्वरो
जिघृक्षजृम्भमाणस्वभानुभयादुपरचितामिमांकार इव प्रत्यदृश्यत श्वेतभानुः ।
अवनिपतिप्रतापप्रसाधिताः प्रथमतरकृतपावकप्रवेशा इवादहन्तानुरक्ता
दिशः । स्तुतशोणितशीकरासारारुणिततनुरनुमरणाय प्रावृतपाटलांशुकपट्टेवा-
दृश्यत वसुधावधूः । नराधिपविनाशसंभ्रमभीतैलोकपालैरिव कालायसकवा-
टपुटेरकालकालमेघपट्टैरुध्यन्त दिग्द्वाराणि । प्रेतपतिप्रयाणग्रहताः पटवः
पटहा इवारटन्तो हृदयस्फोटनाः परस्पायिरे निर्घातानां घोरा निर्घोषाः ।
निकटीभवद्यममहिषखुरपुटोद्भूता इव शुमणिधाम भूसरीचक्रः क्रमेलकः
कचकपिलाः पांशुवृष्टयः । विरसविराविणीनामुन्मुखीनां शिखिनो ज्वालाः
प्रतीच्छन्त्य इव पतन्तीरुक्ता नभसो घवाशिरे शिवानां राजयः । राजधामनि-
धूमायमानकुवरीविभागविभाषितविकाराः प्रकीर्णकेशपाशप्रकाशितशोका इव
प्राकाशन्त प्रतिमाः कुलदेवतानाम् । उपतिहासनमाकुल कालरात्रिविदुय-
मानवृजिनवेणीबन्धविभ्रम विभ्राण वभ्राग भ्रामरं पटलम् । अट्टामन्तःपुर-
स्योपरि क्षणमपि न दशाम व्याक्रोशी चायसानाम् । श्वेतातपग्रमण्ड-
लमध्याजीवितमिव राज्यस्य सरसपिशितपिण्डलोहितं चञ्चलस्रुचैरुच-
खान खण्डं माणिक्यस्य कूजजरद्भ्रमः । महोत्पातदूयमानश्च कथमपि निनाय
निशाम् । ३

अन्यस्मिन्नहनि समीपमस्य राजकुलाद्भुतगतिवशविशीर्यमाणालङ्कारहा-
कारिणी विजयघोषणेन विपादस्याकुलचरणचलकुलोकोटिकणितवांचालितामि-
रुद्धीवामिः किं किमिति पृच्छयमानेव दूरादेव भवनहंसीभिः, स्खलित-
विशालश्रोणिशिञ्जानरशानानुराविणीमिश्र बाष्पान्धा समुपदिश्यमानमार्गेव
गृहसारसीभिः, अदृष्टकवाटपटसदृष्टस्फुटितललाटपट्टधिरपट्टलेन पैदान्तेनेव
रक्तांशुकस्य मुखमाच्छाद्य प्ररुदती, सन्तापबलविलीनकनकवलयरसधारामिव
चेतलतामुत्सृजन्ती, मुखमरुत्तरङ्गितामुत्तरीयांशुकपटी स्फुरन्ती फणिनीव

निर्मोकमञ्जरीमाकर्षन्ती, नम्रांसखंतिनानिलविलोलेन नीलतमेन तमाल-
पल्लवचीरचीवरेणेव शोकोचितेन धम्मिह्वरचनारहितेन शिरोरुहसञ्चयेन
चञ्चता प्रावृतकुचा, कुचताडनपीडया समुच्छ्रानाताम्रश्यामतलं मुहुर्मुहु-
त्युष्णाश्रुप्रमार्जनप्रदग्धमिव करकिशलयं धुनाना, चक्षुर्निर्झरे शीर्यति क्षप-
यन्तीव शोकाग्निप्रवेशाय स्वकपोलतलप्रतिविम्बितमासन्नलोकं, लोललोचन-
प्रवृत्तैस्तरलैस्तरकांशुभिः श्यामायमानमात्मदुःखेन दिवसमपि 'दहन्तीव
'क कुमारः, क कुमारः' इति प्रतिपुरुषं पृच्छन्ती वेलेति नाम्ना यशोमत्याः
प्रतीहार्याजगाम । विषण्णलोकलोचनप्रत्युद्रता चोपसृत्य कुट्टिमन्यस्तहस्त-
युगला गलन्तीभिः सिञ्चतीव शुष्यन्तं दशनदीधितिधाराभिराधूसरमधर-
मधोमुखी विज्ञापितवती—'देव, परित्रायस्व परित्रायस्व । जीवस्वैव भर्तारि
किमप्यध्यवसितं देव्या' इति ।

ततस्तदपरमाकर्ष्य च्युत इव सत्त्वेन, द्रुत इव दुःखेन, आचान्त इव
चिन्तया, तुलित इव तापेन, अङ्गीकृत इवातङ्केनाप्रतिपत्तिरासीत् । आसी-
च्चार्य्य चेत्तसि—'प्रतिपन्नसंज्ञस्य-बहुशोऽपि हृदये दुःखाभिपन्नो निपतन्न-
श्मनीव लोहप्रहारः कठिने द्रुतभुजमुत्थापयति न तु भस्मसात्करोति मे
निरनुकोशस्य कायम्' इति । उत्थाय च त्वरमाणोऽन्तःपुरमगात् । तत्र च
मर्तुमुद्यतानां राजमहिषीणामशृणोद्ग्रादेव 'तात घृत, चिन्तयात्मानं प्रव-
सति ते जननी । वस्स जातीगुच्छ, गच्छाम्यापृच्छस्व माम् । मया विनाद्या-
नाथा भवसि भगिनि भवनदाडिमलते । रक्ताशोक, मूर्ध्निपायाः पादप्रहाराः
कर्णपूरपल्लवभङ्गापराधाश्च । पुत्रक अन्तःपुरवालवकुलक धारणीगण्डूपप्रहण-
दुर्ललित, दृष्टोऽसि । वस्से प्रियङ्गुलतिके, गाढमालिङ्ग मां दुर्लभा भवामि
ते । भद्र भवनद्वारसहकारक, दातव्यो निवापतोयाञ्जलिपत्यमसि । धातः
पञ्जरशुक, यथा न विस्मरसि माम्, किं व्याहरसि दूरीभूतासि ते । शा-
रिके, स्वप्ने नः समागमः पुनर्भूयात् । मातः, मार्गलग्नं कस्य समर्पयामि
गृहमयूरकम् । अम्ब, सुतवल्लालनीयमिदं हंसमिधुनं मन्दपुण्यया मया न
सम्भावितोऽस्य चक्रवाकयुगलस्य विवाहोत्सवः । मानृषत्सले, निवर्तस्य
गृहहरिणिके । समुपनय सौविदल बल्लभवल्लकीं परिष्वजे तावदेनाम् । चन्द्र-
सेने, सुदृष्टः क्रियतामयं जनः । बिन्दुमति, इयं तेऽन्त्या वन्दना । चेदि,
मुञ्च चरणौ । आर्ये काल्यायनिके, किं रोदिपि नीतासि देवेन । तात
कञ्चुकिन्, किं मामलक्षणां प्रदक्षिणीकरोपि । धात्रेयि, धारयात्मानं किं
पादयोः पतसि । भगिनि, गृहाण मामपश्चिमां कण्ठे । कण्ठं न दृष्टा प्रियसती
मलयवती । कुरङ्गवति, अयमामघ्रणाञ्जलिः । सानुमति, अयमन्त्यः
प्रणामः । कुवलयवति, एष तेऽवसानपरिष्वङ्गः । सत्यः, क्षन्तव्याः प्रणय-
कलहाः' इत्येवंप्रायानालापान् ।

दक्षमानध्रुवणश्च तैः प्रविशन्नेव निर्यान्तीं दत्तसर्पेस्त्वापत्तेयां गृहीतमरण-
॥५॥ जानकीमिव जातवेदसं पत्युः पुरः प्रवेदयन्तीम्, प्रत्यमद्या-

नाद्रदेहतया श्रियमिव भगवती सयः संमुद्रादुत्थिताम्, कुसुम्भवभ्रुणी
वाससी दिवमिव तेजसी सांध्ये दधानाम्, ताम्बूलदिग्धरागान्धकाराधर-
प्रभापटलपाटलं पट्टांशुकमिव विधवामरणचिह्नमङ्गलप्रमुदहन्तीम्, रक्तकण्ठ-
सूत्रेण कुचान्तरावलम्बिता स्फुटितहृदयविगलितरुधिरंधाराशङ्कां कुर्यतीम्,
तिर्यकुटिलकुण्डलकोटिकण्ठकाकृष्टतन्तुना हारेण बलितेन सितांशुकपाशेनेव
कण्ठमुत्पीडयन्तीम्, सरसकुङ्कुमाद्वारागतया कवलितामिव दिग्धक्षता चित्ता-
चिप्मता, चित्तानलार्चनकुसुमैरिव धवलधवलैरश्रुविन्दुभिरंशुकोरुसङ्गमापूरय-
न्तीम्, गृहदेवतामघ्नणबलमिव बलयैर्विगलद्भिः पदे पदे विकिरन्तीम्, आ-
प्रपदीनां कण्ठे गुणकुसुममालां यमदोलामिवास्वदाम्, अन्तर्गुञ्जन्मधुकरमु-
खरेणामड्यमाणलोचनोत्पलामिव कर्णोत्पलेन, प्रदक्षिणीक्रियमाणामिव मणि-
नूपुरबन्धुभिर्वदमण्डलं भ्रमद्भिर्भवनहंसैः, संनिहितप्राणसमं मरणाय चित्त-
मिव चितफलकमविचलं धारयन्तीम्, अर्चावद्धोदयमानधवलपुष्पदामकाम्,
पतिप्रतापताकामिव पतिप्रासयष्टिमिष्टामुपगृह्णन्तीम्, बन्धोरिव त्रिज-
चारित्रधवलस्य नृपातपत्रस्य पुरो नेत्रोदकमुत्सृजन्तीम्, पत्युः पादपतन-
समुद्गमदभ्यधिकवाष्पाग्निः प्रवाहप्रतिरुद्धदशः कथमपि प्रतिपन्नादेशान्तसचि-
वान्सद्विद्वन्तीम्, अनुनयनिवर्तितविधुरवृद्धबन्धुवर्गवर्धमानध्वनिमिर्गृहाक-
म्बैराकृष्यमाणध्वणाम्, भर्तृभाषितनिभैः पञ्जरसिंहवृंहितैर्द्विजमाणहृदयाम्,
धान्या भर्तृभक्त्या च निजया प्रसाधिताम्, जरत्या मूर्च्छया च संस्तुतया
धार्यमाणाम्, सहया पीडया च व्यसनसङ्गतया समालिङ्गिताम्, परिजनेन
सन्तापेन च गृहीतसर्वावयवेन परिताम्, कुलेपुत्रैरुद्धसितैश्च महत्तरैरधिष्ठी-
ताम्, कङ्कुकिभिर्दुःखैश्चातिवृद्धैरनुगताम्, भूपालबलमान्कौल्यैकानपि सा-
खमालोकयन्तीम्, सपत्नीनामपि पादयोः पतन्तीम्, चित्रपुत्रिका अप्याम-
न्नयमाणाम्, गृहपुत्रिणामप्यङ्गलिं पुरस्तादुपरचयन्तीम्, पशूनप्यावृच्छय-
मानाम्, भवनपादपानपि परिष्वजमानां मातरं ददर्श ।

दूरादेव च वाष्पायमाणदृष्टिरभ्यधात्—‘अम्ब, त्वमपि मां मन्दपुण्यं
त्यजसि । प्रसीद । निवर्तस्व’ इत्याभिदधान एव च सस्नेहमिव नूपुरमणि-
मरीचिभिश्चुम्ब्यमानचूडशरणयोन्यपतत् । देवी तु यशोमती तथा तिष्ठति
पादनिहितशिरसि विमनसि कनीयासि प्रेयासि सनये, गुरुणा गिरिणेयोद्देगा-
येगेनावष्टभ्यमाना, मूर्च्छान्धतमसं रसातलमिव प्रविशन्ती, वाष्पप्रवाहेणेव
चिरनिरोधसम्पिण्डितेन स्नेहसम्भारेण निर्भराविभूतेनाभिभूयमाना, कृतप्रय-
त्नापि निवारयितुं न शक्ता वाष्पोत्पतनम् । उत्कटकुचोत्कम्पप्रकटितासह-
शोकाकृता च गद्गदिकागुह्यमाणगलविकला निःसामान्यमन्युतरलीक्रियमाणा-
धरोद्देशा पुनरुत्स्फुरणनिविडितनासापुटा निमील्य नयने नयनाम्भःसेक-
श्लवेन श्लवयन्ती विमलौ कपोलौ, सञ्छाद्य करनखमयूखमालाखचिततनुना

तन्वन्तरनिर्गच्छदच्छास्रस्रोतसेवांशुकपटान्तेन किञ्चिदुत्तानितं वदनेन्दुं दूय-
मानमानसा स्मरन्ती प्रसन्नमन्तनी प्रसवदिवसादारभ्य सकलमङ्गलायिनः
शैशवमस्य ज्ञातिगृहगतहृदया 'अम्ब, तात, न पश्यतं पापां परलोकप्रस्थितां
मामेवमतिदुःखिताम्' इति मुहुर्मुहुरारुन्दन्ती पितरौ, 'हा वत्स, विश्रान्त-
भागधेयया न दृष्टोऽसि' इति प्रेष्टं ज्येष्ठं तनयमसंनिहितं श्रोशन्ती, 'अनाथा
जाता' इति श्वशुरकुलवर्तिनीं दुहितरमनुशोचन्ती, 'निष्कलण, किमपराद्धं
तवामुना जनेन' इति दैवमुपालभमाना, 'नास्ति मत्समा सीमन्तिनी
दुःखभागिनी' इति निन्दन्ती बहुविधनात्मानम्, 'मुपितासि नृशंस
त्वया' इत्यकाण्डे कृतान्तं गर्हमाणा मुक्तकण्ठमतिचिरं प्राकृतप्रमदेव
प्रारोदीत ।

प्रशान्ते च मृत्युवेगे सज्जेहमुत्थापयामास सुतम् । हस्तेन चास्य प्र-
रुदितस्य पक्ष्मपांशुपुक्ष्यमाननखकिरणनिवहां द्रुतामिवाधिकतरं क्षरन्तीं
दृष्टिमुन्ममार्ज । स्वयमपि कठोररागपरिपीयमानेन धवलश्ला मुच्यमानोदरे
कथदस्रध्वरपयन्ते शुक्लशीकरतारतारकितपक्ष्मणी सूक्ष्मतराशुविन्दुपरिपा-
टीपतनानुबन्धविधुरे लोचने पुनः पुनरापूर्यमाणे प्रमृज्य, वाष्पाद्रंगण्डगृहीतां
च श्रवणशिखरमारोप्य शोकलम्बामलकलतामधःस्रस्रविलोलबालिकाव्याड-
लितां च समुत्सार्य तिरश्चीं चिकुरसट्टामश्रुप्रवाहपूरितमार्द्रं च किञ्चिद्युत-
मुत्क्षिप्य हस्तेन स्तनोत्तरीयं, तरङ्गितमिव ममांशुकपटान्ततनुताग्रलेखाला-
ङ्गितलावण्यकुञ्जिकावर्जितराजतराजहंसास्रसमुद्गीर्णेन पयसा प्रक्षाल्य मुख-
कमलं, कुलमूकलोकप्रिष्टे वासःशकले शुचिनि समुन्मृज्य पाणी, सुतवदनवि-
निहितनिभृतनयनयुगला, चिरं स्थित्वा पुनः पुनरायतं निश्वासावादीत्-
'वत्स, नास्ति न प्रियो निर्गुणो वा परित्यागाहो वा । मृत्येनैव सह त्वया
पीतं मे हृदयम् । अस्मिन् समये प्रभूतप्रभुप्रसादान्तरिता त्वां न पश्यति
दृष्टिः । अपि च पुत्रक, पुरुषान्तरविलोकनव्यसनिनी राज्योपकरणमकरणा
वा नास्ति लक्ष्मीः धमा वा । कुलकलत्रमस्मि चारित्रमात्रधना, धर्मधवले
कुले जाता । किं विस्मृतोऽसि मां समरशतशौण्डस्य पुरुषप्रकाण्डस्य केशरिण
इव केशरिणीं गृहिणीम् । वीरजा वीरजाया वीरजननी च मादृशी पराक्रम-
श्रीता कथमन्यथा कुर्यात् । एवंविधेन पित्रा, ते भरतभगीरथनाभागनिमेन
नरेन्द्रचन्दारकेण गृहीतः, पाणिः । आसेषितः सेवासंभ्रान्तानन्तसामन्तसी-
मन्तिनीसमावर्जितजाम्बूनदघटामिषेकः शिरसा । लब्धो मनोरथदुर्लभो
महादेवीपट्टबन्धसत्कारलाभो हृत्ताटेन । आपीतौ युष्मद्विधेः पुत्रैरमित्रकल-
त्रवन्दीचन्द्रविधूयमानचामरमरचलचीनांशुकधरौ पयोधरौ । सपथीनां नि-
रःसु निहितं नमस्त्रिपिलरुद्रकबुद्धिमिनीमिरीटमागिनयमालार्चितं चरणयुगं-
लकम् । एवं कृतार्थसर्वावयया किमपरमपेक्षे क्षीणपुण्या । मनुमविधवैष

वाञ्छामि । न च शक्नोमि दग्धस्य भर्तुरार्यपुत्रविरहिता रतिरिव निरर्थकान्प्र-
लापान्कर्तुम् । पितुश्च ते पादधूलिरिव प्रथमं गगनगमनमावेदयन्ती बहुमता
भविष्यामि शूरानुरागिणीनां सुराङ्गनानाम् । प्रत्यग्रदृष्टदारुणदुःखदग्धायाश्च
मे किं धक्ष्यति धूमध्वजः । मरणाच्च मे जीवितमेवासिन्समये साहसम् ।
अतिशीतलः पतिशोकानलादक्षयस्नेहेन्धनादस्मादनलः । कैलासकल्पे प्रव-
सति जीवेश्वरे जरत्तृणकणिकालपीयसि जीविते लोभ इति क्व घटते । अपि
च जीवन्तीमपि मां नरपतिमरणावधीरणमहापातकिनीं न स्पर्शयन्ति पुत्र
पुत्रराज्यसुखानि । दुःखदग्धानां च भूतिरमङ्गला चाप्रशस्ता च निरुपयोगा
च भवति । वत्स, विश्वस्तानां यशसा स्थातुमिच्छामि लोके, न वपुषा ।
तदहमेव स्वां तावत्तात प्रसादयामि न पुनर्मनोरथप्रातिकूल्येन कदर्थनी-
यासि ।' इत्युक्त्वा पादयोरुपतत् ।

स तु ससंभ्रममपनीय चरणयुगलमवनमिततनुरुभयकरविष्टतवपुपमव-
नितलगतशिरसमुदनमयन्नातरम् । दुर्निवारतां च शुचः समवधार्य कुल-
योपिदुचितां च तामेव श्रेयसीं मन्यमानः क्रियां कृतनिश्चयां च तां ज्ञात्वा
तूष्णीमधोमुखोऽभवत् ।

अमिनन्दति हि स्नेहकातरापि कुलीनता देशकालानुरूपम् । देव्यपि
यशोमती परिपूज्य समाधाय च शिरसि निर्गत्य चरणाभ्यामेव चान्तःपुरा-
त्पौराक्रन्दप्रतिशब्दनिर्भराभिरुपरुध्यमानेव द्विगमिः सरस्वतीतीरं ययौ । तत्र
च स्त्रीस्वभावकातरैरदृष्टपातैः प्रविकसितरक्तपद्मजपुञ्जरिचार्ययित्वा भगवन्तं
भानुमन्तमिव मूर्तिरैन्दवी चित्रभानुं प्राविशत् । इतरोऽपि मातृमरणविह्वलो
बन्धुवर्गपरिवृतः पितुः पार्श्वं प्रायात् । अपश्यच्च स्वल्पावशेषप्राणवृत्तिं परि-
वर्त्यमानतारकं तारकराजमिवास्त्रमभिलपन्तं जनयितारम् । असह्यशोकोद्वे-
कामिद्भुतश्च त्याजितः स्नेहेन धैर्यम् । आश्लिष्यास्य सकलदुर्मदमहीपालमौलि-
मालालालितौ पादपद्मावन्तस्तापान्मुखचन्द्रमिव द्रवीभवन्तं दशनज्योत्स्ना-
जालमिव जलतामापद्यमानं, लोचनलावण्यमिव विलीयमानं मुखसुधारसमिव
स्यन्दमानमृच्छाच्छमश्रुस्रोतसां सन्तानं महामेघमयविलोचनं इव वर्षन्नि-
रवद्रिसुक्तावधिरं रुरोद ।

राजा तु तमुपरुध्यमानदृष्टिरविरतरुदितशब्दाश्रितध्रुवणः प्रत्यभिज्ञाय
ज्ञानैः शनैरवादीत्—'पुत्र, नाहंस्वेवं भवितुम् । भवद्विधा न ह्यमहासत्त्वाः ।
महासत्त्वता हि प्रथममवलम्बनं लोकस्य पश्चाद्वाजबीजिता । सत्त्ववतां
चाग्रणोः सर्वातिशयाश्रितः क्व भवान्, क्व वैकुण्ठ्यम् । 'कुलप्रदीपोऽसि' इति
दिवसकरसदृशतेजसस्ते लघूकरणमिव । 'पुरुषसिंहोऽसि' इति शौर्यपटुप्रज्ञोप-
बृंहितपराक्रमस्य निन्देव । 'क्षितिरियं तव' इति लक्षणाख्यातचक्रवर्तिपदस्य
पुनरुक्तमिव । 'गृह्यतां धीः' इति स्वयमेव श्रिया गृहीतस्य विपरीतमिव ।

‘अध्यास्यतामयं लोकः’ इत्युभयलोकविजिगीषोरपुष्कलमिव । ‘स्वीक्रियतां कोपः’ इति शशिकरनिकरनिर्मल्यशःसञ्चयैकाभिनिवेशिनो निरुपयोगमिव । ‘आत्मीक्रियतां राजकम्’ इति गुणगणात्मीकृतजगतो गतार्थमिव । ‘उद्यतां राज्यभारः’ इति भुवनत्रयभारोचितस्यानुचितनियोग इव । ‘प्रजाः परिरक्ष्यन्ताम्’ इति दीर्घदोर्दण्डांगलितदिबुद्धस्यनुवाद इव । ‘परिजनः परिपाल्यन्ताम्’ इति लोकपालोपमस्यानुपपन्नमिव । ‘शस्त्राभ्यासः कार्यः’ इति धनुर्गुणकिणकलङ्ककालीकृतप्रकोष्ठस्य किमादिश्यते । ‘निग्राह्यतां चापलम्’ इति नूतनतरवयसि निगृहीतेन्द्रियस्य निरवकाशेव मे वाणी । ‘निरवशेषतां शत्रवो नेयाः’ इति सहजस्य तेजस एवेयं चिन्ता । इत्येवं वदन्नेवापुनरुन्मीलनाय निमिमील राजसिंहो लोचने^१ ।

॥ अस्मिन्नेवान्तरे पूपाप्यायुपेव तेजसा व्ययुज्यत । ततश्च लज्जमान इव नरपतिजीवितापहरणजनितादात्मापराधादधोमुखः समभवत् । भूपालाभावश्चेकशिखिनेव चान्तस्ताप्यमानस्ताम्रतां प्रपेदे । मन्दं मन्दमप्रियप्रश्नार्थमिव स्थितिमनुवर्तमानो लौकिकीमवातरदिवः । दित्सुरिव जनेनाय जलाञ्जलिमपरजलनिधिसमीपमुपससर्प । सद्योदैत्तनृपजलाञ्जलिर्दुःखदहनदग्धमिव करसहस्रमालोहितमधत्त ।

एवं च महानराधिपनिधनुर्निधीयमानविपुलवैराग्य इव शान्तवपुषि विशति गिरिगुहागह्वरं गभस्तिमालिनि, समुपोद्यमानमहाजनाश्रुदुर्दिनार्द्रोक्त इव निर्वात्यातपे, रोदनताम्रसकललोकलोचनरुचेव लोहितायति जगति, उष्णायमानानेकनरनिश्वाससन्तापपुष्ट इव च नीलायमाने दिवसे, नृपानुगमनप्रचलितयेव लक्ष्म्या मुच्यमानासु कमलिनीषु, पतिशुचेव परिवृतच्छायायां श्यामायमानायां भुवि, कुलपुत्रेष्विव परित्यक्तकलत्रेषु कृतकरुणप्रलापेषु वनान्तानाश्रयत्सु दुःखितेषु चक्रवाकेषु, छत्रभङ्गभीतेष्विव निगूढकोशेषु कुशेक्षयेषु, स्फुटितदिग्बधूद्दयस्वरधिरह्व इव गलिते रक्तातपे, क्रमेण च लोकान्तरमुपगतवत्यनुरागशेषे जाते तेजसामधीशे, गगनतलवितन्यमानबह्वरागपाटलायां प्रेतपताकायामिव प्रवृत्तायां संध्यायाम्, शवशिविकालङ्कारकृष्णचामरमालास्त्रिव स्फुरन्तीषु दर्शनप्रतिमूलासु तिमिरलेखासु, अस्तागुरुकालकाष्ठ्यायां केनापि चितायामिव रचितायां रजन्याम्, दन्तामलपत्रप्रसाधितकर्णिकासु केसरमालाकल्पितमुण्डमालिकासु अनुमर्तुमिवोद्यतासु ग्रहसितमुखीषु कुमुदलक्ष्मीषु, अवतरन्निदशविमानकिङ्किणीकणित इव ध्रुवमाणे शाखिशिखरकुलायलीयमानशकुनिकुलकूजिते, नाकपथप्रस्थितपार्थिवप्रत्युद्गतपुरुहूतातपत्र इव पूर्वस्यां दिशि दृश्यमाने चन्द्रमसि, नरेन्द्रः स्वयं समर्पितस्कन्धैर्गृहीत्वा शवशिविकां शिविसमः सामन्तैः यौरैश्च पुरोहितपुरःसरैः सरितं

१ ‘गणात्मीकृतं जगतो’ य. २ ‘प्रत्यपगतं च पूपात्मजः’ इत्यधिकं य-पुस्तके.

अ. ४ ‘पटलायाम्’ अ.

सरस्वतीं नीत्वा नरपतिसमुचितायां चितायां हुताशसक्रियया यशः-
शेषतामनीयत ।

देवोऽपि हर्षः पुञ्जीभूतेन सकलेनेव जीवलोकेन लोकेन राजकुलसम्बद्धे-
नाशेषेण शोकमूकेन परिवृतोऽन्तर्वर्तिनापि शोकानलतप्तेन स्नेहद्रवेण बहि-
रिव सिच्यमानो निर्व्यवधानायां धरण्यामुपविष्ट एव तां निशीथिनीं भीमर-
थीभीमामखिलां सराजको जजागार । अजनि चास्य चेतसि । 'ताते दूरी-
भूते संप्रत्येतावान्बलु जीवलोकः, लोकस्य भग्नाः पन्थानः, मनोरथानां
खिलीभूतानि भूतिस्थानानि, स्थितान्यानन्दस्य द्वाराणि, सुप्ता सत्यवा-
दिता, लुप्ता लोकयात्रा, विलीना बाहुशालिता, प्रलीना प्रियालापिता,
प्रोपिताः पुरुषकारविहारविकाराः, समाप्ता समरशौण्डता, ध्वस्ता परगुण-
प्रीतिः, विश्रान्ता विश्वासभूमयः, अपदान्यपदानानि, निरूपयोगानि शा-
स्त्राणि, निरवलम्बना विक्रमैकरसता, कथावशेषा विशेषज्ञता, ददातु जनो
जलाञ्जलिमौर्जित्याय, प्रतिपद्यतां प्रयज्यां प्रजापालता, यज्ञातु वैधव्यवेणीं
वरमनुष्यता, समाश्रयतु राजश्रीराधमपदम्, परिधत्तां धवले धांससी
वसुमतीं, बहतु बल्लले विलासिता, तपस्यतु तपोवनेषु तेजस्विता, प्रावृणोतु
च्यवरे वीरता, क गम्यतां पुनस्तस्य कृते कृतज्ञतया, क पुनः प्राप्स्यति ताद-
शान्महापुरुषनिर्माणपरमाणूपरमेष्टी, शून्याः संवृत्ता दश दिशो गुणानाम्,
जगज्जातमन्धकारं धर्मस्य, निष्फलमधुना जन्म दस्रोपजीविनाम् । तातेन
विना कृतस्त्यास्तादृश्यो दिवसमसमसमररससमारब्धकलहकथाकण्ठकितसु-
भटकपोलभित्तयो धीरगोष्ठ्यः । अपि नाम स्वप्नेऽपि दृश्येत दीर्घरक्तनयनं
पुनस्तन्मुखसरोजम्, जन्मान्तरेऽपि पुनः परिष्वज्येत तल्लोहस्तम्भाभ्यधिक-
गुरिसुगर्भं भुजयुगलम् । लोकान्तरेऽपि पुत्रेत्यालपतः श्रूयेत सा सुधारसमु-
द्गिरन्ती मध्यमानक्षीरसागरोद्गारगम्भीरा भारती' इति । एतानि चान्यानि
च चिन्तयत एवास्य कथमपि सा क्षयमियाय यामिनी ।

ततः शुचेव मुक्तकण्ठमारदसु कृकवाकुकुलेषु, गृहगिरितरुशिखरेभ्यः
पातयत्स्वात्मानं मन्दिरमयुरेषु, पारित्यक्तनिवासेषु च वनाय प्रस्थितेषु पञ्च-
रथेषु, सद्यस्तनूभूते ताभ्यति तमासि, मन्दीभूतामस्नेहभावमभिलषसु
प्रदीपेषु, स्फुरदरुणकिरणवल्कलप्रावृत्तवपुषि प्रयज्यामिव प्रतिपन्ने नभसि,
प्रभातसमयेन समुत्तीर्यमाणासु पार्थिवास्थिशकलकलास्त्रिव कलविक्रकन्ध-
राधूसरासु तारकासु, भूभृद्बातुगर्भकुम्भधारिषु विविधसरःसरितीर्याभिमुखेषु
प्रस्थितेषु वनकरिकुलेषु, शिवशुचिसिक्थपटलपाण्डुरे पिण्ड इवापरपयोनि-
पुलिनपरिसरे पालमाने शशिनि, क्रमेण नृपचितानलधूमविसरधूसरि-
तेजसीव नरपतिशोकपावकदाहकिणकलङ्ककालीकृतचेतसीव

मनसीव चास्यमुपगते रजनिकरे, राजतीव देवे दिवमारुहे

राज्य इव रजनीप्रयन्धे, प्रबुद्धराजहंसमण्डलप्रबोध्यमानः पङ्कजाकर इव
चंचाल चौपस्तानाय देवो हर्षः । ततश्च नृपुण्यविराममूकमन्दमन्दिरहंसेषु,
शोकाकुलकतिपयकञ्चुकिमात्तावशेषेषु शुद्धान्तेषु, पतितयूथेषु इव वनगजयूथे
कक्ष्यान्तरवर्तिनि पितृपरिजने, विपादिन्युपरिरुदक्षिपादिनि च स्रम्भनिपण्णे
निष्पन्दमन्दे राजकुञ्जरे, मन्दुरापालकाकन्दकथिते चाजिरभाजि राजवाजिनि,
विश्रान्तजयशब्दकलकले च शून्ये च महास्थानमण्डपे दह्यमानदृष्टिर्निर्जगाम
राजकुलात् । अगाच्च सरस्वतीतीरं तस्यां स्नात्वा पित्रे ददावुदकम् । अपस्ना-
तश्चानिष्पीडितमौलिरेव परिधायोद्गमनीयदुकूलवाससी निश्वासपरो निरात-
पत्रो निरुत्सारणः समुपनीतेऽपि सप्तौ चरणाभ्यामेव नासाग्रासक्तेन रक्तता-
मरसताम्रेण चक्षुषा हृदयावशेषस्यापि पितुर्दाहशङ्कया शोकाग्निमिव उद्गिर-
ताम्बूलस्यापि सुचिरप्रक्षालितस्य कल्पतरुकिसलयैस्त्वेव स्वभावपाटलस्याधर-
पल्लवस्य प्रभया मांसरुधिरकवलानिव हृदयाभिघातादुद्गमन्नुष्णनिश्वासमोक्ष-
भवनमाजगाम ।

रजिवह्नभास्तु भृत्याः सुहृदः सचिवाश्च तस्मिन्नेवाहनि निर्गत्य प्रियं
पुत्रदारमुत्सृज्योद्गात्पैर्वन्धुभिर्वार्यमाणा अपि बहुनृपगुणगणहृतहृदयाः केचि-
दात्मानं भृगुषु बन्धुः, केचित्तत्रैव तीर्थेषु तस्थुः, केचिद्वनशनैरास्तीर्णतृण-
कुशा व्यथमानमानसाः शुचमसमार्मशमयन्, केचिच्छलभा इव वैश्वानरं
शोकावेगविवशा विविशुः, केचिद्धारुणदुःखदहनदह्यमानहृदया गृहीतवाच-
स्तुपारशिखरिणं शरणमुपययुः, केचिद्दिन्ध्योपत्यकास्तु वनकरिकुलकरशीफरी-
सारसिन्ध्यमानतनवः पल्लवशयनशयिनः सन्तापमशमयन्, केचित्संनिहिता-
नपि विषयानुत्सृज्य सेवाविमुक्ताः परिच्छिन्नैः पिण्डकैरदवीभुवः शून्या
जगृहुः, केचित्पवनाशना धर्मधना धर्मद्वमन्यो मुनयो यभूवुः, केचिद्गृहीत-
कापायाः कापिलं मत्तमधिजगिरे गिरिषु, केचिदाचोटितचूडामणिषु शिरःसु
शरणीकृतधृजटयो जटा जघटिरे । अपरे परिपाटलप्रलम्बचीवरास्वरसंवीताः
स्वाम्यनुरागमुज्ज्वलं चक्रुः । अन्ये तपोवनहरिणजिह्वाज्जलोद्भिद्यमानमृतयो
जरां ययुः । अपरे पुनः पाणिपल्लवप्रमृष्टैराताम्ररागैर्नयनपुटैः कमण्डलुमिश्र
वारि वहन्तो गृहीतव्रता मुण्डा विचरेरः ।

देवमपि हर्षं तदवस्थं पितृशोकनिहलीकृतम्, श्रियं शाप इति महीं
महापातकमिति राज्यं रोग इति भोगान्भुजङ्गा इति नित्यं निरयं इति
बन्धुं बन्धनमिति जीवितमयस इति देहं द्रोह इति कल्यतां कलङ्ग इति ।
आयुरपुण्यफलमिति आहारं विषमिति विषममृतमिति चन्दनं दहन इति
कामं क्रमच इति हृदयस्फोटनमभ्युदय इति च मन्यमानम्, सर्वासु प्रियामु
विमुक्तम्, पितृपितामहपरिग्रहागताश्चिरन्तनाः कुलपुत्राः, वंशप्रमाहितगौर-
वाश्च ग्राह्यगिरो गुरवः, धृतिस्मृतीतिहासविदारदाश्च जरद्विजातयः धृताभि-

जनशीलशालिनो मूर्धाभिपिक्ताश्चामात्या राजानो यथावदधिगतात्मतत्त्वाश्च
संस्तुता मस्करिणः समदुःखसुखाश्च समाश्रिताः सनाभयश्चित्तज्ञाश्च प्रधाना
सचिवा निष्कारणवान्धवाश्च मुनयः संसारासारत्वकथनकुशला ब्रह्मवा-
दिनः शोकापनयननिपुणाश्च पौराणिकाः पर्यवारयन् ।

अस्वतन्वीकृतश्च तैर्मनसापि नालेभत शोकानुप्रवणमाचरितुम् । अनुनी-
यमानश्च कथं कथमप्याहारादिकासु क्रियास्वाभिमुख्यमभजत । भ्रातृगतहृद-
यश्चाचिन्तयत्—अपि नाम तातस्य मरणं महाप्रलयसदृशमिदमुपश्रुत्य आर्यो
वाप्पजलस्त्रातो न गृह्णीयाद्वल्कले, नाश्रयेद्वा राजर्षिराश्रमपदम्, न पिशेद्वा
पुरपसिहो गिरिगुहाम्, अस्तसलिलनिर्भरभरितनयननलिनयुगलो वा पश्येद-
नाथां पृथिवीम्, ग्रथमव्यसनरिपमविपविह्वलः स्मरेदात्मानं वा पुरपोत्तमः,
अनित्यतया जनितवैराग्यो वा न निराकुर्यादुपसर्पन्ती राज्यलक्ष्मीम्, दारण-
दुःखदहनप्रज्वलितदेहो वा प्रतिपद्येताभिपेकम्, इहागतो वा राजमिरभिधी-
यमानो न पराचीनतामाचरेत् । अतिपितृपक्षपाती सत्वार्यः । सर्वदा
तातश्चाघ्र्या मामभिधत्ते—‘तात हर्षं, कस्यचिदभूजगिष्यति वा पुनः का-
ञ्चनतालतस्त्रांशु कायप्रैमाणमिदम् । इदं च दिवसकरप्रीत्या दिवसमुन्मुख-
विकसितं मुखमहाकमलम् । एतौ च वज्रस्तम्भभास्वरौ भुजकाण्डौ । एते च
हसितमदालसहलधरविभ्रमा विलासाः । कोऽन्यो मानी विभ्रान्तो वदन्त्यो
वा’ इति । एतानि चान्यानि च चिन्तयन्दर्शनोत्सुकहृदयो भ्रातुरागमनमुद्दी-
क्षमाणः कथं कथमप्यतिष्ठदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते महाराजमरणवर्णनं

नाम पञ्चम उच्छ्वासः ।

विशदकुमुदवनदलावलिबलिविज्ञेयैरिव दिग्देवतार्चनकर्म कुर्वाणश्चतुःशालत्रि-
तुर्दिकेयां नीचापाश्रयविनिहितैकोर्पवर्हायां पर्यङ्किकायां निपत्य जोपमस्थात् ।

देवोऽपि हर्षस्तथैव स्नात्वा धरणितलनिहितकुर्याप्रसारितमूर्तिरदूर एवास्
तूष्णोमेव समवातिष्ठत । दृष्ट्वा दृष्ट्वा दूयमानमानसमग्रजन्मानं समस्तुदिवसि
सहस्रधा हृदयम् । औरसदर्शनं हि यौवनं शोकस्य । लोकस्य तु नरपति-
मरणदिवसादपि दारुणः स बभूव दिवसः । सर्वस्मिन्नेव नगरे न केनचिदपाचि
न केनचिदस्त्रायि नाभोजि सर्वैश्च सर्वेणारोदि । केवलमनेन क्रमेणातिचक्राम
दिवसः । स च प्रत्यग्रत्वदृष्टकृतद्वैतनुरिव बहद्बहलरुधिररसमांसच्छविरपर-
पारावारपयसि ममज मज्जिष्ठारणोऽरणसारथिः । मुकुलायमानकमलिनी-
कोपविकलं चकाण चञ्चरीककुलं कमलसरसि । सविधविरहव्याधिविधुरव-
ध्वाध्यमानं बबन्ध बन्धाविव विबुद्धबन्धूकभासि भास्वति साक्षां दृशं
चक्रवाकचक्रवालम् । सञ्चरन्त्याः समधुकररवं कैरवाकरं कलहसरमणीरम-
णायं माणिक्यकाञ्चीकिङ्किणीजालमिवाण श्रियः । प्रकटकलङ्कमुदयमानं
विशङ्कटविपाणोत्कीर्णपङ्कसङ्करशङ्करशङ्करशङ्करकुदकूटसङ्काशमकाशताकाशो
शशाङ्कमण्डलम् ।

अस्यां च वेलायामनुतिक्रमणवचनैरुपचृत्य प्रधानसामन्तैर्विज्ञाप्यमानः
कथं कथमप्यभुक्त । प्रभितायां च शर्वयां सर्वेषु प्रविष्टेषु राजसु समीप-
स्थितं हर्षदेवमुवाच—‘तात, भूमिरसि गुरुनियोगानाम् । शैशव एवाग्राहि
गुणवत्पताकेव भवता तातस्य चित्तवृत्तिः । प्रतो भवन्तमेवंविधं विधेयः
विधिविधानोपनतनैर्धृष्यमिदं किमपि विभक्तिपति मे हृदयम् । नावलम्ब-
नीया बालभावमुलभा प्रेमविलोपा वामता । विधेय इव मा कृथाः प्रत्यू-
हमोहितेऽस्मिन् । शृणु । न खलु न जानासि लोकवृत्तम् । लोकतयतातरि
मान्धातरि मृते किं कृतं पुरुकुत्सेन, भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे वा
रघुणा महासुरसमरमध्याध्यासितत्रिदशरथे दशरथे वा रामेण शोषपदीक-
तचतुर्दन्वदन्ते दुष्यन्ते वा भरतेन । तिष्ठन्तु ताथदेते तातेनैव शतसम-
धिकाञ्चरधूमविसरधूसरितवासववयसि सुगृहीतनाम्नि तत्तभवनि परासुतां
गते पितरि किं नाकारि राज्यम् । यं च किल शोकः सममिभवति तं
कापुरुषमाचक्षते शास्त्रविदः । स्त्रियो हि विषयः शुचाम् । तथापि किं
करोमि । स्वभावस्य सेयं कापुरुषता वा स्रैर्ण वा यदेवमोत्सपदं पितृशोकहु-
तभुजो जातोसि । मम हि भूभृति पर्यस्ते निरवशेषतः प्रसवणानीव
स्तुतान्यधृष्यस्तमिते महति तेजस्सन्धकारीभूतदशशस्य प्रणष्टः प्रज्ञालोकः
प्रज्वलितं हृदयम्, आरमदाहभीत इव स्वमेऽपि नोपसर्पति विवेकः, बली-

१ ‘वितर्दिकाविनिवेशितायामप्रतिपादिकाया चापाश्रयः’ व. २ ‘जालमिवाचकाण’
अ. ३ ‘बहुशङ्कर’ व. ४ ‘यदेवमस्मादपि’ व. ५ ‘प्रधानलोकः’ अ.

marle 7 l.c

यसा सन्तापेन जातुंपमिव विलीनमखिलं धैर्यम्, पदे पदे दिग्धरोपाहतेव
हरिणी मुह्यति मतिः, पुरुषद्वेषिणीव दूरेण भ्रमति परिहरन्ती स्मृतिः, अम्बेव
तातेनैव सह गता धृतिः, वार्द्धुषिकप्रयुक्तानीव वित्तानि प्रतिदिवसं वर्धन्ते
दुःखानि, शोकानलधूमसम्भारसम्भूताम्भोधरभरितमिव वर्पति, नयनवा-
रिधाराविसरं शरीरम् । सर्वः पञ्चजनः पञ्चत्वमुपरतः प्रयाति वित्तथमेतद्व-
दति बालो लोकः । तातो हुताशनतामेव केवलमापन्नो येनैवं दहति
माम् । इदमसास्परायिकमिव हृदयमवष्टभ्य व्युत्थितः शोको दुर्निवारः
वाडव इव वारिराशिम्, पविरिव पर्वतम्, क्षय इव क्षपाकरम्, राहुरिव
रविम्, दहति दारयति तनूकरोति कथलयति च माम् । न शक्नोति मे
हृदयं तादृशस्य सुमेरुकल्पस्य कल्पमहापुरुषस्य विनिपातमश्रुभिरेव केवलै-
रतिवाहयितुम् । राज्ये विप इव चकोरस्य मे विरक्तं चक्षुः । बहुमृतपटाव-
गुण्ठनो रञ्जितरङ्गां जनहृत्मानामिव वंशवाद्यामन्तार्या श्रियं त्यक्तुमभिलपति
मे मनः । क्षणमपि दग्धगृहे शकुलिरिव न पारयामि स्थातुम् । सोऽहमि-
च्छामि मनसि वाससीव सुलग्नं ज्वहमलमिदममलैः शिखरिशिखरप्रसन्न-
स्वच्छस्रोतोऽम्बुमिः क्षालयितुमाश्रमपदे । यतस्त्वमन्तरितयौवनसुखामनमि-
मतामपि जरामिव पूरराज्ञया गुरोर्गृहाण मे राज्यचिन्ताम् । त्यक्तसकलबा-
लक्रीडेन हरिणेव दीयतामुरो लक्ष्म्यै । परित्यक्तं मया शस्त्रम् । इत्येवमभि-
धाय खड्गग्राहिणो हस्तादादाय निजं निखिलशमुत्सर्जं धरण्याम् ।

अथ तच्छ्रुत्वा निशितशिखेन शूलेनेवाहतः प्रविदीर्णहृदयो देवो हर्षः
समचिन्तयत्—किं नु खलु मामन्तरेणार्यः केनचिदसहिष्णुना किञ्चिद्वा-
हितः कुपितः स्यात् । उत्तानुर्यां दिशा परीक्षितुकामो माम् । उत शोकजन्मा
चेतसः समाक्षेपोऽयमस्य । आहोस्त्रिदार्यं पृथायं न भवति । किं वार्येणान्य-
देवामिहितमन्यदेवाध्रावि मया शोकद्वन्द्वेन श्रवणेन्द्रियेण । आर्यस्य वा-
न्यदेव विवक्षितमन्यदेवापतितं मुखेन । अथवा सकलवंशविनाशाय निपा-
तनोपायोऽयं विधेः, मम वा निखिलपुण्यपरिक्षयोपक्षेपः कर्मणामननुकूल-
समग्रग्रहचक्रवालविलसितं वा, अथवा तातविनाशनिःशङ्ककलिकालक्रीडितं
येनायं यः कश्चिदिव यत्किञ्चनकारिणं मामपुष्पभूतिवंशसम्भूतमिव, अता-
ततनयमिव, अनात्मानुजमिव, अभक्तमिव, अदृष्टदोषमपि श्रोत्रियमिव
सुरापाने सद्गुणमिव स्वामिद्रोहे सज्जनमिव नीचोपसर्पणे सुकलत्रमिव व्यभि-
चारे, अतिदुष्करे कर्मणि समादिष्टवान् । तदेतत्तावदतुरूपं यच्छौर्योन्मा-
दमदिरोन्मत्तसमस्तसामन्तमण्डलसमुद्रमथनमन्दरे तादृशि पितरि मृते
तपोचनं वा गम्यते वल्कलानि वा गृह्यन्ते तपांसि वा सेव्यन्ते । या तु
मयि राज्याज्ञा सा दग्धेऽपि दाहकारिणी मय्यवग्रहण्यपिते धन्वनीवाङ्गार-

१ 'दूरत एव भ्रमन्ती परिहरति' अ. २ 'उपरतः' इति नास्ति व-पुस्तके. ३ 'आप-
न्नोऽपि नैवं मां दहति.' व. ४ 'दृष्टदोषमिव' अ. ५ 'मन्दिरे' व.

वृष्टिः । तदसदृशमिदमार्यस्य । यद्यपि च विभुरनभिमानः, द्विजातिरनेपणः,
 मुनिररोपणः, कपिरचपलः, कविरमत्सरः, वणिगतस्करः, प्रियजानिरकुहनः,
 साधुरदरिद्रः, द्रविणवानसलः, कीनाशोऽनक्षिगतः, मृगयुरहिंसः, पाराशरी
 ब्राह्मण्यः, सेवकः सुखी, कित्तवः कृतज्ञः, गोप्यः प्रियवाक्, अमात्यः
 सत्यवादी, राजसूनुरदुर्विनीतश्च जगति दुर्लभः, तथापि ममार्य एवाचार्यः ।
 को हि नाम तद्विधे निपतिते राजगन्धकुञ्जरे जनयितरि ईदृशे च विफली-
 कृतविशालशिलास्तम्भोरुभुजे भूपजिति आतरि त्यक्तराज्ये ज्यायसि नव-
 वयसि तपोवनं गच्छति सकललोकलोचनजलपातापवित्रं मृद्गोलकं वसुधा-
 मिधानं धनमदरोलनिसिलसलमुग्रविकारलक्षणारयायमाननीचाचरणां श्री-
 संज्ञिकां सुभटकुटुम्बकर्मकुम्भदासीं चण्डालोऽपि कामयेत । कथमिव स-
 म्भावितमत्यन्तमनुचितमिदमार्येण । किमुपलक्षितमनवदातमिदं मयि । किं
 वास्य चेतसश्च्युतः सौमित्रिर्विस्मृता वा वृकोदरप्रभृतयः । अनपेक्षितभक्त-
 जना स्वायैकनिष्पादननिष्ठुरा नासीदियमार्यस्येदृशी प्रभारिष्णुता । अपि
 चार्थं तपोवनं गते जिजीविषुः को हि नाम महीं मनसापि ध्यायेत् ।
 कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गोत्तमाङ्गमदच्छटाच्छु-
 रितचारुकेसरभारभास्वरमुखे केसरिणि वनविहाराय विनिर्गते निवासं गि-
 रिरुहां कः याति पृष्ठतः । प्रतापसहाया हि सखवन्तः । कश्चपलां लक्ष्मीं
 प्रत्यनुरोधोऽयमार्यस्य यदीयमपि न धीवरान्तरितकुचा कुशकुसुमसमित्प-
 लाशपूलिकां वहन्ती तत्रैव तपोवने धनमृगीव नीयते जराजालिनी । किं वा
 ममानेन वृथा बहुधा विकल्पितेन । तूष्णीमेवार्थमनुगामिष्यामि । गुरुवच-
 नातिक्रमकृतं च किंविदप्येतत्तपोवने तप एवापात्यति । इत्यवधार्य मनसा
 प्रथमतः गतस्तपोवनमधोमुखस्तूष्णीमवातिष्ठत ।

अत्रान्तरे पूर्वादिष्टेनैव रुदता वस्त्रकर्मान्तिकेन समुपस्थापितेषु धल्कलेषु
 निर्दयकरतलताडनमिव क्वापि गते हृदये रटति राजक्षणे, तारमब्रह्मण्यमू-
 र्ध्वदोष्णि विरुदति विप्रजने, पादप्रणतिपरं फूत्कुर्वति पौरवृन्दे, विद्राति
 विद्रुतचेतसि चिरन्तने परिजने, परिजनावलम्बिते चैपमानवपुषि पर्याकुल-
 वासति शोकगददवचसि गलितनयनपयसि निवारणोद्यतमैनसि वर्षीयसि
 विशति बन्धुवर्गे, निराशेषु नखलिखितमणिकुट्टिमेष्ववाञ्छुसेषु निश्चसत्सु
 सामन्तेषु, सवालवृद्धासु तपोवनाय प्रस्थितासु सर्वसु प्रजासु सहसैव
 प्रविश्य शोकविक्रवः प्रक्षरितनयनसलिलो राज्यश्रियः परिचारकः संवादको
 नाम प्रज्ञाततमो विमुक्ताग्रन्दः सदस्यारमानमपातयत् ।

अथ संभ्रान्तो आत्रा सह स्वयं देवो राज्यवर्धनस्तं पर्यपृच्छत्—‘भद्र,
 भण भण किमस्मद्भवसनव्यवसायवर्धनवदधृतिः, अवनिपतिमरणमुदित-

१ ‘कृतज्ञः, परित्राटनुभुक्षुः, नृशस्तः प्रियवाक्’ अ. २ ‘०लम्बिते गते वर्षीयसि’ व. ।
 ३ ‘०मनसि विशति’ व. ४ ‘०व्यसनमव्यवसाय’ अ.

मतिः, अष्टतिकरमपरमधिकतरमितः दुःसातिशयं समुपनयति विधिः
इति । स कथं कथमप्यकथयत्—‘देव, पिशाचानामिव नीचात्मनां चरि-
तानि छिद्रप्रहारीणि प्रायशो भवन्ति । यतो यस्मिन्नहन्यवनिपतिरुपरत
इत्यभूद्वार्ता तस्मिन्नेव देवो ग्रहवर्मा दुरात्मना मालवराजेन जीवलोकमा-
त्मनः सुकृतेन सह त्याजितः । भर्तृदारिकापि राज्यश्रीः कालायसन्निगड-
युगलचुम्बितचरणा चौराङ्गनेव संयता कान्यकुब्जे कारायां निक्षिप्ता । किं-
दन्ती च यथा किलानायकं साधनं मत्वा जिघृक्षुः सुदुर्मतिरेतामपि भुव-
माजिगामिपतीति विज्ञापिते प्रभुः प्रभवति’ इति ।

ततश्च तादृशमनुपेक्षणीयमसम्भावितमाकस्मिकमपरं व्यतिकरमाकर्ण्योश्च-
तपूर्वत्वात्परिभवस्य, परपरिभवात्सहिष्णुतया च ‘स्वभावस्य’ दंपवहुलतया
च नवयौवनस्य, वीरहप्रसम्भवत्वाच्च जन्मनः, कृपाभूमिभूतायाश्च स्वसुः
स्नेहात्स तादृशोऽपि बद्धमूलोऽप्यत्यन्तगुरुरेकपद एवास्य ननाश शोकावेगः ।
विवेश च सहसा केसरीव गिरिगुहागृहं गम्भीरं हृदयं भयङ्करः कोपावेगः ।
कैशितिपूदन्नशङ्काकुलकालियकुलभङ्गुरभ्रभङ्गतरङ्गिणी श्यामायमाना यमस्वसिच
प्रथीयसि ललाटपट्टे भीषणा भ्रुकुटिरुदमिद्यत । दर्पात्पराश्रुशत्रुखकिरणस-
लिलनिर्झरैः समरभारसम्भावनामिवेकमिव चकार दिङ्मागकुम्भभृद्विकटस्य
बाहुशिखरकोपस्य वामः पाणिपल्लवः । सङ्कलस्वेदसलिलपूरितोदरो निर्मूलं
मालवोन्मूलनाय गृहीतकेश इव दुर्मदश्रीकचग्रहोत्कण्ठयेव च कम्पमानः
पुनरपि समुत्सर्पं भीषणं कृपाणं पाणिरपरः । शस्त्रग्रहणमुदितराजलक्ष्मी-
क्रियमाणद्विष्टुदिविधुतसिन्दूरधूलिरिव कपिलः कपोलवोरदृश्यत रोपरागः ।
समासन्नसकलमहीप्रालचंडमणिचक्रक्रमणजाताहङ्कार इव च समाखरोह
वाममूर्खदण्डमुत्तानितश्चरणो दक्षिणः । जिह्वाङ्कुष्ठकपणनिष्ठयूतधूमलेखो नि-
र्वारोर्वीकरणाद्य विमुक्तशिख इव लिल्ले मणिकुट्टिमामितरः पादपद्मः ।
दपेस्फुटितसंज्ञसंज्ञोच्छलितरधिरच्छटाचसेकैः शोकविपप्रसुप्तं प्रबोधयन्निव
पराक्रममनुजभयादीत्—‘आयुष्मन्, इदं राजकुलम्, अमी बान्धवाः,
परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिघपालिताश्चेताः प्रजाः गतोऽह-
मेवैव मालवराजकुलप्रलयाय । इदमेव तावद्वलकलग्रहणमिदमेव तपः शो-
कापगमोपायश्चायमेव यदत्यन्ताविनीतारिनिग्रहः । सोऽयं कुरङ्गकैः कचग्रहः
केशरिणः, मेकैः करघातः कालसर्पस्य, विसर्पकैर्वन्दिग्रहो व्याघ्रस्य, अल्लादैर्ग-
लग्रहो गरुडस्य, दारुमिर्दाहादेशो दहनस्य, तिमिरैस्तिरस्कारो रवेः, यो मौ-
खराणां मालवैः परिभवः पुष्पभूतिवंशस्य च । अन्तरितन्तापो मे महीयसा
मन्युना । तिष्ठन्तु सर्वे एव राजानः करिणश्च त्वयैव सार्धम् । अयमेको
अण्डियुतमात्रेण तुरङ्गमाणामनुयातु माम् ।’ इत्यभिधाय चानन्तरमेव
प्रयाणपटहमादिदेश ।

तं च तथा समादिशन्तमाकर्ण्य जामिजामातृवृत्तान्तविज्ञानप्रकोपाधान-
 दूयमानं मनसि निवर्तनापदेशेन दूरप्रखण्डप्रणयपीड इव प्रोवाच देवो
 हर्षः—‘कमिव दोषं पश्यत्यार्यो ममानुगमनेन । यदि बाल इति नितरां
 तर्हि न परित्याज्योऽस्मि, रक्षणीय इति भवद्भुजपञ्जरं रक्षास्थानम्, अशक्त
 इति क परीक्षितोऽस्मि, संवर्धनीय इति वियोगस्तनूकरोति, अद्वेशसह
 इति स्त्रीपक्षे निक्षिप्तोऽस्मि, सुखमनुभवत्विति त्वयैव सह तत्प्रयाति,
 महानध्वनः क्लेश इति विरहोऽविपह्यतरः, कलत्रं रक्षत्विति श्रीमे निखि-
 शोऽधिवसति, पृष्ठतस्तिष्ठत्विति तिष्ठत्येव ते प्रतापः, राजकमनधिष्ठितमिति
 तत्सुबद्धमार्यगुणैः, न बाह्यः सहायो महत इति व्यतिरिक्तमेव मां गणयसि,
 प्रलघुपरिकरः प्रयामीति पादरजसि कोऽतिभारः, द्वयोर्गमनमसांप्रतमिति
 मामनुगृहाण गमनाज्ञया, कातरो भ्रातृमेह इति सदृशो दोषः । का चेय-
 मात्मभरिता भुजस्य ते यदेकाकी क्षीरोदफेनपटलपाण्डुरममृतमिव यशः
 पिपासति । अर्वाञ्चितपूर्वोऽस्मि प्रसादेषु । तत्पसीदत्वार्थो नयतु मामपि’
 इत्यभिधाय कितितलविनिहितमौलिः पादयोरपतत् ।

तमुत्थाप्य पुनरग्रजो जगाद—‘तात किमेवमतिमहारम्भपरिग्रहणेन
 गरिमाणमारोप्यते बलादतिलपीयानप्यहितः । हरिणार्थमतिह्रेषणः सिंह-
 सम्भारः । नृणानामुपरि कति कवचयन्त्याशुशक्षणयः । अपि च तवाष्टाद-
 द्वाद्दीपाष्टमङ्गलकुमालिनी मेदिन्यस्त्येव त्रिकमस्य विषयः । नहि कुलशैलनि-
 वहवाहिनो वायवः संनहन्त्यतितरले तूलराशौ । न सुमेरुवप्रणयप्रगल्भा
 या दिक्परिणः परिणमन्त्यणीयसि बल्मीके । प्रहीष्यसि सकलपृथ्वीपतिप्रल-
 योत्पातमहाधूमकेतुं मान्धातेव चारुचामीकरपत्रलतालङ्काराङ्कायं कार्मुकं
 ककुभां विजये । मम तु दुर्निवारायामस्यां विपक्षक्षपणक्षुधि क्षुमितायां
 क्षम्यतामयमेकाकिनः कोपकबल एकः । तिष्ठतु भवान् ।’ इत्यभिधाय च
 तस्मिन्नेव वासरे निजंगामाभ्यमित्रम् ।

अथ तथागते भ्रातरि, उपरते च पितरि, प्रोषितजीविते च जामातरि,
 मृतायां च मातरि, संयतायां च स्वसरि, स्वयूथभ्रष्ट इव वन्यः करी देवो
 हर्षः कथं कथमप्येकाकी कालं तमनैपीत् । अतिक्रान्तेषु बहुषु वासरेषु
 कदाचित्तयैव भ्रातृगमनदुःखासिकया दत्तप्रजागरस्त्रिभागशेषायां त्रियामायां
 यामिकेन गीयमानामिमामार्यां शुश्राव—

‘द्वीपोपगीतगुणमपि समुपार्जितरत्नराशिसारमपि ।

पुतं पवन इव विधिः पुरपमकाण्डे निपातयति ॥ ३ ॥’

तां च श्रुत्वा सुतरामनिल्यताभावनया दूयमानहृदयः प्रक्षीणभूयिष्ठायां
 क्षपायां क्षणमिव निद्रामलमत स्वप्ने चाग्रंलिहं लोहभम्भं भज्यमानमप-
 दयत् । उत्कम्पमानहृदयश्च पुनः प्रत्यबुध्यत । अचिन्तयच्च—‘किं नु खलु

personality before

मामेवममी सततमुद्यतति दुःखमाः । स्फुरति च दिवानिशमकल्याणा-
ख्यानविचक्षणमदक्षिणमक्षि । सुन्दारणाश्चाधुदक्षितिपक्षयमाचक्षाणाः क्षण-
मपि न शाम्यन्ति पुनरुत्पाताः । प्रत्यहं राहुरविकलकायबन्ध इव कयन्ध-
वति ब्रध्विमे घटमानो विभाज्यते । तपःकरणकालकवलितानिव धूसरित-
समग्रग्रहानुद्गिरन्ति धूमोद्गारान्सर्पयः । दिने दिने दारुणा दिशा दाहा
दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात्तारागणः । तारापा-
तशुचेव निष्प्रभः शशी । निशि निशि इतन्ततः प्रज्वलितामिरुत्कामिरुत्कं
ग्रहयुद्धमिव वियति विलोकयन्ति विलोलतारकाः ककुभः । राज्यसञ्चारसू-
चकः सञ्चारयतीय इमां कापि बहद्वहलरजःपटलकलिलशर्कराशकलसूत्कारी
मारुतः । न कुशलमिव पश्यामि लग्नस्य । अस्मिन्नस्मद्वंशे करिण इव क्रीरं
कोमलमपि कलयतः कृतान्तस्य कः परिपन्थी । सर्वथा स्वस्ति भवत्का-
र्याय ।' इति चिन्तयित्वा च अन्तर्भिन्नं भ्रातृस्नेहकातरं द्रवद्रव हृदयं कथं
कथमपि संस्तभ्योत्थाय यथाक्रियमाणं क्रियाकलापमकरोत् ।

॥ आस्थानगतश्च सहसैव प्रविशन्तम्, अनुप्रविशता विपण्णवदनेन लोके-
नानुगम्यमानम्, असह्यदुःखोष्णनिश्वासधूमरक्ततन्तुनेव मलिनेन पटेन
प्रावृत्तवपुषम्, जीवितधारणलज्जयेवाधनतमुखम्, नासाधंशस्याग्रे प्रवित-
दृष्टिम्, दुःखदूरप्रलुङ्घो^{hair} मूकेनापि मुखेन स्वामिव्यसनमविच्छिन्नैरश्रुवि-
न्दुभिर्विज्ञापयन्तं कुन्तलं नाम बृहदध्ववारम्, राज्यवर्धनस्य प्रसादभूमिमभि-
जाततमं ददृश । इष्ट्वा च जाताशङ्कश्चक्षुषि सलिलेन, मुखशशिनि श्वसितेन,
हृदये हुताशेन, उत्सङ्गे भुवा, दारुणाग्रियश्रवणसमये सममिव सर्वेष्वङ्गेष्व-
गृह्यत लोकपालैः । तस्माच्च हेलानिर्जितमालवानीकमपि गौडाधिपेन मिथ्यो-
पचारोपचितविश्वासं मुक्तशस्त्रमेकाकिनं विश्रब्धं स्वभवन एव भ्रातरं
व्यापादितमश्रौषीत् ।

श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमानशोकावेगः सह-
सैव प्रज्ज्वाल । ततश्चामर्षविधुतशिरःशीर्यमाणशिलामणिशकलाङ्गारकितमिव
रोपाग्निमुद्गमन्, अनवरतस्फुरितेन पिबक्षिव सर्वतेजस्विनामायूंपि रोपनि-
र्मुनेन दशनच्छेदेन, लोहितायमानलोचनालोकविक्षेपैर्दिग्दाहानिव दर्शयन्,
रोपानलेनाप्यसह्यसहजशौर्योष्मदहनदह्यमानेनेव, वित्तन्यमानस्वेदसलिलशी-
करासारदुर्दिनः, स्ववयवैरप्यदृष्टपूर्वप्रकोपमीतैरिव कम्पमानैरुपेतः, हर इव
कृतभैरवाकारः, हरिरिव प्रकटितनरसिंहरूपः, सूर्यकान्तशैल इवापरतेजः-
प्रसरदर्शनप्रज्वलितः, क्षयदिवस इयोदितद्वादशदिनकरदुर्निरीक्ष्यमूर्तिः, म-
होत्पातमारुत इव सकलभूभृत्कम्पकारी, विन्ध्य इव विवर्धमानविग्रहो-
त्सेधः, महाशीविष इव दुर्नरेन्द्राभिभवरोपितः, पारीक्षित इव सर्वभोगि-
दहनोद्यतः, वृकोदर इव रिपुरुधिरनृपितः, सुरगज इव प्रतिपक्षवारणप्र-

विभर्ति यो भोगेन मृत्पिण्डमेव केवलम् । अप्रतिहतशासनाकान्त्युपभोग-
 सुखरसं तु रसाया दिक्भरकरभारभास्वरप्रकोष्ठा वीरबाहव एव जानन्ति ।
 रविरिवोन्मुखपद्माकरगृहीतपादपल्लवः सुखेनाखण्डिततेजा दिवसाश्रयति
 शूरः । कातरस्य तु दक्षिण इव हरिणहृदयस्य पाण्डुरपृष्ठस्य कुतो द्विरात्रमपि
 निश्चला लक्ष्मीः । अपरिमितयशःप्रकरवर्षी विकासी वीररसः । पुरःप्रवृत्तप्र-
 तापप्रहताः पन्थानः पौरुषस्य । शब्दविद्रुतद्विपन्ति भवन्ति द्वाराणि दर्पस्य ।
 शस्त्रालोकप्रकाशिताः शून्या दिशः शौर्यस्य । रिपुरधिरशीकरासारेण भूरिव
 श्रीरप्यनुरज्यते । बहूनरपतिमुकुटमणिशिलाज्ञाणकोणकपणेन चरणनखराजि-
 रिव राजताप्युज्ज्वलीभवति । अनवरतशस्त्राभ्यासेन करतलानीव रिपुमुखानि
 श्यामीभवन्ति । विविधव्रणवैद्यपट्टकशतैः शरीरमिव यशोऽपि धवली-
 भवति । क्वचिपु रिपूःकपाटेपु पात्यमानाः पावकशिखामिव श्रियमपि
 यमन्ति निष्ठुरा निस्त्रिंशप्रहाराः । यथाहितहतस्वजनो मनस्विजनो द्विपद्यो-
 पिदुरस्ताडनेन कथयति हृदयदुःखम् । परुषांसिलतानिपातपर्वनेनोच्छ्वसिति
 निष्कृष्टसितशत्रुशरीराधुधारापातेन रोदिति त्रिपक्षवनिताचक्षुषा ददाति
 जलं स श्रेयास्त्रेतरः । न च स्वप्नदृष्टनष्टेयिव क्षणिकेषु शरीरेषु निवर्तन्ति
 यन्धुबुद्धिं प्रबुद्धाः । स्थायिनि यशसि शरीरवीर्यवाराणाम् । अनवरतप्रज्वलि-
 ततेजःप्रसरभास्वरस्वभावं च मणिप्रदीपमिव कलुषः कज्जलमलो न स्पृश-
 स्येव तेजस्विनं शोकः । स त्वं सत्त्वयतामग्रणोः प्राग्रहरः प्राज्ञानां प्रथमः
 समर्थानां प्रष्टोऽभिजातानामग्रेसरस्तेजस्विनामादिरसहिष्णूनाम् । एताश्च स-
 ततस्त्रिहितधूमायमानकोपाग्रयः सुलभासिधारातोयवृत्तयो विकटबाहुवन-
 च्छायोपगूढा धीरताया निवासशिशिरभूमयः स्वायत्ताः सुभटानामुरःकवा-
 टमित्तयः । यतः किं गौडाधिपाथमेनैकेन । तथा कुरु यथा नान्योऽपि
 कश्चिदाचरत्येवं भूयः । सर्वोर्वीश्रद्धाकामुकानामलीकविजिगीषूणां सञ्चारय
 चामराण्यन्तःपुरपुरंध्रनिश्चितैः । उच्छिन्धि रुधिरगन्धान्धगृध्रमण्डलाच्छा-
 दनैश्छत्रच्छायाव्यसनानि । अपाकुरु कदुष्णशोणितोदकस्वेदैः कुलक्ष्मीकुल-
 टाकटाक्षचक्षुरागरीरान् । उपशमय निशितशरशिरावेधैर्कार्यशौर्यश्रयधून् ।
 उन्मूलय लोहनिगडापीडमालामल्लमहौषधैः पादपीठदोहदुर्ललितपादपटु-
 मान्द्यानि । क्षपय तीक्ष्णाज्ञाक्षरक्षारपातैर्जयशब्दध्रुवणकर्णकण्डूः । अपनय
 चरणनखमरीचिघन्दनचर्चाललाटलेपैरनमित्तलिमितमल्लकस्मभविकारान् ।
 उद्धर करदानसन्देशसन्दर्शैर्द्विविणदपौष्मायमाणदुःशीललीलाशल्यानि ।
 मिन्धि मणिपादपीठदीधितिप्रदीपिकामिः शुष्कसुभटाटोपभुक्तदिवन्धान्धका-
 रान् । जय चरणलङ्घनलाघवगलितशिरोगौरवारोगैर्मिथ्याभिमानमहासन्नि-
 पातान् । अदय सततसेवाजलिमुकुलितकरसम्पुटोन्मिरिजसन्गुणविण-

१ 'वन्ध' व. २ 'परुषानसि' व. ३ 'निपातवनेन' अ. ४ 'वैधेर्वीरकार्य' व.
 ५ 'मालामलयमहोषधैः' व.

कार्कश्यानि । येनैव ते गतः पिता पितामहः प्रपितामहो वा तमेव मा
हासीद्विभुवनस्पृहणीयं पन्थानम् । अपहाय कुपुरुषोचितां शुचं प्रतिपद्यस्व
कुलक्रमागतां केसरीव कुरङ्गीं राजलक्ष्मीम् । देव, देवभूयं गते
नरेन्द्रे दुष्टगौडभुजङ्गजग्धजीविते च राज्यवर्धने वृत्तेऽस्मिन्महाप्रलये धरणी-
धारणायाधुना त्वं शेषः । समाश्वासय अशरणाः प्रजाः क्षमापतीनां शिरःसु
शरत्सन्निभेव ललाटतपान्प्रयच्छ पादन्यासान् । अहितानामभिनवसेवादीक्षा-
दुःखसन्तप्तश्वासधूममण्डलैर्नखम्पयैः प्रचलितचूडामणिचक्रवालवालातपैश्चा-
याहि कल्माषपादताम् । अपि च हते पितर्येकाकी तपस्वी मृगैः सह संव-
र्धितः सहजब्राह्मण्यमार्दवसुकुमारमनाः कृतनिश्चयश्चण्डचापवनाट्टनिटांकार-
नादनिर्मदीकृतदिग्गजं गुञ्जज्याजालजनितजगज्जरं समग्रमुद्यतमेकविंशति-
कृत्वः कृत्तवंशमुत्थातवान् राजन्यकं परशुरामः । किं पुनर्नैसर्गिककायकार्क-
श्यंकुलिशायमानमानसो मानिनां मूर्धन्यो देवः । तदद्यैव कृतप्रतिज्ञो
गृहाण गौडाधमजीवितध्वस्तये जीवितसङ्कलनाकुलकालाकाण्डयात्ताचिह्नध्वजं
धनुः । न ह्ययमरातिरक्तचन्दनचर्चाशिशिरोपचारमन्तरेण शाम्यति परिभ-
वानलपच्यमानदेहस्य देवस्य दुःखदाहज्वरः सुदारुणः । त्रिकारसन्तापशा-
म्युपायपरिक्षये हि हिडिम्बाचुम्बनास्वादितमिव रिपुरुधिरामृतममन्दरोपाय-
मपायि पवनात्मजेन । जामदग्न्येक्षु च शाम्यन्मन्युशिखिशिखासंज्वरसुखा-
यमानस्पर्शशीतलेषु क्षत्रियक्षतजहद्वैज्यायि ।' इत्युक्त्वा व्यरंसीत् ।

देवस्तु हर्षस्तं प्रत्यवादीत्—‘कर्णीयमेवेदममिहितं मान्येन । इतरथा
हि मे गृहीतभुवि भोगिनायेऽपि दायादुदृष्टिरीप्यालोभुंजस्य । उपरि गच्छ-
तीच्छति निग्रहाय ग्रहगणेऽपि भ्रूलता चलितुम् । अनमत्सु दौलेष्वपि
कचग्रहमभिलपति दातुं करः । तेजोदुर्दिग्धानकंकरानपि चामराणि ग्राह-
यितुमीहते हृदयम् । राजशब्दरूपा मृगराजानामपि शिरांसि बाञ्छति पादः
पादपीठीकर्तुम् । स्वच्छन्दलोकपालस्वेच्छागृहीतानामाक्षेपादेशाय दिशामपि
स्फुरत्यधरः । किं पुनरीदृशे दुर्जाते जाते । जातामर्पनिर्भरे च मनसि नास्त्ये-
वावकाशः शोकक्रियाकरणस्य । अपि च हृदयविषमशल्ये सुसल्ये जीवति
जाल्मे जगद्विगर्हिते गौडाधिपाधमचण्डाले जिहेमि शुष्काधरपुटः पोटेव
प्रतिकारशून्यं शुचा सूक्तुम् । अकृतरेषुबलाबलाविलोललोचनोदकदुर्दि-
नस्य मे कुतः करयुगलस्य जलाज्जलिदानम् । अदृष्टगौडाधमचिताधूममण्ड-
लस्य वा चक्षुषः स्वल्पमप्यश्रुसलिलम् । धूयतां मे प्रतिज्ञा । शपाम्यार्य-
स्यैव पादपांशुस्पर्शेन यदि परिज्जितैरेव वासरैः सकलचापचापलदुर्ललितन-
रपतिचरणरणरणायमाननिगडां निगौडां न करोमि मेदिनीं ततस्तनूनपाति
पीतसर्पिपि-पतङ्ग इव पातकी पातयाम्यात्मानम् ।' इत्युक्त्वा च महास-
न्धिविग्रहाधिकृतमवन्तिमन्तिकस्थमादिदेश—‘लिल्यताम् । आ रविरथच-

प्रचीलकारचकितचारणमिधुनमुक्तसानोरदयाचलात्, आ त्रिवृटकटककुट्टा-
टङ्कलितिकासुस्थलङ्कालुण्ठनव्यातिवरात्सुवेलात्, आ चारणीमदस्त्रलितव-
रणवरनारीनुधुरवमुखरकुहरकुक्षेरस्त्रगिरेः, आ गुह्यकणेहिनीपरिमलसुगन्धि-
गन्धपापाणवासितगुहागृहाच्च गन्धमादनात्, सर्वेषां राज्ञां सजीवियन्त-
कराः करदानाय शस्त्रग्रहणाय वा, गृह्यन्तां दिशश्चामराणि वा, नमन्-
शिरोऽसि धनूंषि वा, कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा, शैखरीभवन्तु पाद-
जांसि शिरस्त्राणि वा, घटन्तामञ्जलयः करिष्टावन्धा वा, सुच्यन्तां भूमय-
इषवो वा, समालम्ब्यन्तां वेतयष्टयः कुन्तयष्टयो वा, सुदृष्टः क्रियतामात्मा
मथरणनसेषु कृपाणदर्पणेषु वा परागतोऽहमिति । पद्मोरिव मे कुतो निवृ-
त्तिस्तत्राद्यावन्न कृतः सर्वद्वीपान्तरसञ्चारी सकलनृपतिमुकुटमणिशिलालोक-
मयः पादलेपः ।' इति कृतनिश्चयश्च मुक्तास्थानो विसर्जितराजलोकः स्नाना-
रम्भाकाङ्क्षी सभामत्याक्षीत् । उत्थाय च स्वस्थवन्निशेषमाह्निकमकार्षीत् ।
अगलच्च दर्पप्रसर इव श्रुतप्रतिज्ञस्य शान्त्यदूप्ता दिवसस्त्रिभुवनस्य ।

ततश्च निजाधिकारापहारभीत इव भगवत्सपि क्वापि १ १ जलसहिम
तामरसवनेष्वपि निगूढशिलीमुखालापेषु त्रासादिषु सङ्कुच्यते, विहगगणेष्वपि
समुपसंहतनिजपक्षविशेषनिश्चलेषु मियेवाप्रकटीभवत्सु, भुवनव्यापिनीं
संभ्यां प्रतिज्ञामिव मानयति नतशिरसि घटिताञ्जलिबने जने सकले,
स्वपदव्युत्तिचकितद्विपालदीयमानाभ्रंलिहलोहप्राकारवल्लयास्त्रिव बहलति-
मिरमालातिरोधीयमानासु दिक्षु, प्रदोषस्थाने नातिचिरं तस्थौ । नमनूप-
लोकलोलांशुकपवनकम्पितशिरैर्दीपिकाचक्रवालैरपि प्रणम्यमान इव प्राहि-
णोल्लोकं प्रतिपिद्धपरिजनप्रवेशश्च शयनगृहं प्राविशत् । उत्तानश्च मुमोचा-
ङ्गानि शयनतले । दीपद्वितीयं च तममिसर इव लम्भावसरस्तुरसा भ्रातृशोको
जग्राह । जीवन्तमिव हृदये निमीलितलोचनो ददर्शाग्रजम् । उपर्युपरि
भ्रातृजीवितान्वेषिण इव प्रसक्तुः श्लाघाः । धवलांशुकपदान्तेनेव चाश्रुजलप्लवेन
मुस्तमाच्छाद्य निःशब्दमतिचिरं ररोद् । चकार च चेतसि । कथं नामाकृ-
तेस्मादृश्या युक्तः परिणामोऽयमीदृशः । पृथुशिलासङ्घातकर्कशकायवन्धात्ता-
तादचलादिव लोहधातुः कठिनतर आसीदार्यः । कथं चास्य मे हतहृदयस्या-
र्यविरहे सकृदपि युक्तमुच्छ्वसितुम् । इयं सा प्रीतिर्भक्तिरनुवृत्तिर्वा । बालि-
शोऽपि कः सम्भावयेदार्यमरणे मज्जीवितम् । तत्तादृशमैक्यमेकपद एव क्वापि
गतम् । अयत्नेनैव हतप्रिथिना पृथक्कृतोऽसि । दग्धरोपान्तरितशुचा सुचिरं
रदितमपि न मुक्तरुण्ठं गतघृणेन मया । सर्वथा लुप्तातन्तुच्छटाच्छिदुरास्तु-
च्छाः प्रीतयः प्राणिनाम् । लोकयात्रामात्रनिबन्धना चान्धवता यतोऽहमपि
नाम पर इवार्ये स्वर्गस्थे स्वस्थ इवासे । किं च दैवहतकेन फलमासादितमी-
दृशि परस्परप्रीतिवन्धनिर्वृतहृदये सुखभाजि भ्रातृमिधुने विघटिते । तथा

चन्द्रमया इव जगदाह्लादिनो लोकान्तरीभूतस्य लम्पचिताम्रस्य इवायं स त
एव दहन्ति गुणाः । इत्येतानि चान्यानि च हृदयेन पृथग्देवत । प्रभातार्या
च सर्वयां प्रातरेव प्रतीहारमादिदेशादोपगजसाधनाधिकृतं स्कन्दगुप्तं द्रष्टुमि-
च्छामीति ।

अथ युगपत्प्रधावितबहुपुरुषपरम्पराहूयमानः, स्वमन्दिरादप्रतिपालितकु-
रेणुश्रवणाभ्यामेव संभ्रान्तः, ससंभ्रमैर्दण्डिभिरुत्सार्यमाणजनपदः, पदे पदे
प्रणमतः प्रतिदिशमिभमिष्वरान्वरवारणानां विभावरीवार्ताः पृच्छन् उच्छि-
तशिखिपिच्छलाञ्छितवंशलतावनगहनगृहीतदिगायामैर्विन्ध्यवनैरिव वारणव-
न्धविमर्दोद्योगागतैः पुरःप्रधावद्विरनायतमण्डलैराधोरणगणैश्च मरकतहरित-
घासमुष्टीश्च दर्शयद्निर्वचग्रहगजपतींश्च प्रार्थयमानैश्च लब्धामिभतमत्तमातङ्ग-
मुदितमानसैश्च सुदूरमुपसृत्य नमस्तद्विरात्मीयमातङ्गमदागमांश्च निवेदयद्भिः,
डिण्डिमाधिरोहणाय च विज्ञापयद्भिः, प्रमादपतितापराधापहतद्विरददुःखष्ट-
तदीर्घश्मश्रुभिरग्रतो गच्छद्भिः, अभिनवोपसृतैश्च कर्पटिभिर्वारणासिसुखप्रत्या-
शया धावमानैः, गणिकाधिकारिगणैश्चिरलब्धान्तरैरुच्छिन्नकरैः, कर्मण्यकरेणु-
कासङ्गधनाकुलैरुल्लासितपल्लवचिह्नाभिररण्यपालपङ्क्तिभिश्च, निष्पादितनवग्रह-
नागानिवहनिषेदनोद्यताभिरुत्तमिभततुङ्गतोव्रवणाभिर्महामात्रपेटकैश्च प्रकटित-
करिकर्मचर्मपुटैः, अभिनवगजसाधनसञ्चरणवार्तानिवेदनविसर्जितैश्च नागवन-
धीर्यापालदूतयुन्दैः, प्रतिक्षणप्रत्यदेक्षितकरिकवलकूटैः, कटभङ्गसंग्रहं श्रामन्-
गरनिगमेषु निवेदयमानैः, कटककदम्बकैः क्रियमाणकोलाहलः, स्वामिप्रसा-
दसम्भृतेन महाधिकाराविष्कारेण स्वाभाविकेन चापष्टम्भाभोगेनोदासीनोऽ-
प्यादिशस्त्रिव, असंख्यकरिकणंशङ्खसम्पत्सम्पादनाय समुद्रानाशापयस्त्रिव, शृ-
ङ्गारगैरिकपङ्काजरागसंग्रहाय गिरीन्मुष्णस्त्रिव, दिग्गजाधिकारं ककुभामैरावत-
मिवापहरन्दरेर्हरपदभारनमितकैलासगिरिगुरुभिः पादन्यासैर्गुरुभारग्रहणगर्व-
मुर्व्याः संहरस्त्रिव, गतिवशविलोलस्य चाजानुलम्बस्य बाहुदण्डद्वयस्य विक्षेपैरा-
लानशिलास्तम्भमालामिवोभयतो निखनन्, ईपदुत्तुङ्गलम्बेनाधरविम्बेनामृतर-
सस्वादुना नवपल्लवकोमलेन कचलेनेव धीकरेणुकां विलोभयन्, निजनृपवंशदीर्घं
नासावंशं दधानः, अतिस्निग्धमधुरधवलविशालतया पीतक्षीरोदेनेव पिबस्त्री-
क्षणयुग्मायामेन दिशामोयामम्, मेखटादपि विकटविपुलालिकः, सततमवि-
च्छिन्नच्छत्रच्छायाप्ररूढिवशादिव नितान्तायतनीलकोमलच्छविभुभगेन स्वभा-
वभङ्गरेण कुन्तलबालवह्वरीवेहितविलासिना लुनस्त्रिव लुसालोकानर्ककरान्व-
रकेण, अरिपक्षपरिक्षयपरित्यक्तकार्मुककर्मापि सकलदिगन्तश्रूयमाणगुरुगुणध्व-
निः, आत्मस्थसमस्तमत्तमातङ्गसाधनोऽप्यस्पृष्टो मदेन, भूतिमानपि स्नेहमयः,
पार्थिवोऽपि गुणमयः, करिणामिव दानवतामुपरि स्थितः, स्वामितामिव
स्पृहणीयां भृत्यतामप्यपरिभूतामुद्रहन्नेकभर्तृभक्तिनिश्चलां कुलाङ्गनामिवान-

न्यगम्यां प्रभुप्रसादभूमिमारुढः, निष्कारणवान्धवो विदग्धानाम्, अमृत्यो भजताम्, अक्रीतदासो विदुषाम्, स्कन्दगुप्तो विवेश राजकुलम् दूरादेव चोभयकरकमलावलम्बितं स्पृशन्मौलिना महीतलं नमस्कारमकरोत्

उपविष्टं नृतिनिकटे तं तदा जगाद देवो हर्षः—‘श्रुतो विस्तर एवास्यायं व्यतिकरस्यास्त्रिकीर्णितस्य च । अतः शीघ्रं प्रवेश्यन्तां प्रचारनिर्गतां गजसाधनानि । न क्षाम्यत्यतिस्वल्पमप्यार्यपरिभवपीडापावकः प्रयाणविलम्बम् । इत्येवमभिहितश्च प्रणम्य व्यज्ञापयत्—‘कृतमवधारयतु स्वामी समादि किंतु स्वल्पं विज्ञाप्यमस्ति भर्तृभक्तेः । तदाकर्णयतु देवः । देवेन हि पुष्पभूतिवंशसम्भूतस्याभिजनस्याभिजात्यस्य सहजस्य तेजसो दिक्कारिकरप्रलम्बस्य बाहुयुगलस्यासाधारणस्य च सोदरस्त्रेहस्य सर्वं सद्दामुपक्रान्तम् । कालो दराभिधानाः कृपणाः कृमयोऽपि न मृष्यन्ति निकारं किमुत भवादृशास्ते जसां राशयः । केवलं देवराज्यवर्धनोदन्तेन कियदपि दृष्टमेव देवेन दुर्जनद्वैरात्म्यम् । इदृशाः खलु लोकस्वभावाः प्रतिग्रामं प्रतिनगरं प्रतिविषयं प्रतिदेशं प्रतिद्वीपं प्रतिदिशं च भिक्षा वेशाश्चाकाराश्चाहाराश्च व्याहाराश्च व्यवहाराश्च जनपदानाम् । तदियमात्मदेशाचारोचिता स्वभावसरलहृदयजा स्पर्ज्यतां सर्वविश्वासिता । प्रमाददोषाभिपङ्केषु श्रुतबहुवार्त एव प्रतिदिनं देवः । यथा नागकुलजन्मनः सारिकैश्चावितमन्त्रस्यासीन्नाशो नागसेनस्य पद्मावल्याम् । शुक्रशुतरहस्यस्य च श्रीरशीर्यत श्रुतवर्मणः श्रावस्त्याम् । स्वभायमानस्य च मन्त्रभेदोऽभूमृत्यवे मृत्तिकावत्यां सुवर्णचूडस्य । चूडामणिलम्लेलं प्रतिबिम्बवाचिताक्षरा च चारुचामीकरचामरग्राहिणो यमतां ययौ यवनेश्वरस्य । लोभवहुलं च बहुलनिशि निधानमुत्पन्नन्तमुत्खातसङ्गप्रमाथिनी ममन्थ माथुरं बृहद्रथं विदूरथवरूथिनी । नागवनविहारशीलं च मायामातङ्गाङ्गाभिर्गता महासेनसैनिका वत्सपतिं न्ययंस्तिपुः । अतिदयितलस्य च शैलपुष्पमध्यमध्यास्य मूर्धानमसिलतया मृणालमिवालुनादग्निमित्रात्मजस्य सुमित्रस्य मित्रदेवः । प्रियतद्वीवाद्यसालावृषीणाभ्यन्तरशुषिरनिहितनिक्षिप्ततरवारयो गान्धर्वच्छात्रच्छद्मानः चिच्छिदुरश्मकेश्वरस्य शरभस्य शिरो रिपुपुरपाः । प्रज्ञादुर्बलं च बलदर्शनव्यपदेशदर्शिताशेषसैन्यः सेनानीरनार्यो मौर्यं बृहद्रथं पिपेप पुष्यमित्रः स्वामिनम् । आश्वर्यकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मितेन नभस्तलयायिना यन्त्रयानेनानीयत कापि । काकवर्णः शैशुनारिश्च नगरोपकण्ठे कण्ठे निचकृते निखिंशेन । अतिस्त्रीसङ्घरतमनङ्गपरवशं शुक्लममात्यो वसुदेवो देवभूतिदासीदुहित्रा देवीव्यञ्जनया वीतजीवितमकारयत् । असुरविवरव्यसनिनं चापजहुरपरिमितरमणीमणिनूपुरक्षणक्षणाद्वादरम्यया मागधं गोधनगिरिसुरद्वया स्वविषयं मेकलाधिपमन्त्रिणः । महाकालमहे च महा-

मांसविक्रयवादात्^{मांस} वेतालस्तालजहो जघान ^{young or female} जघन्यजे प्रद्योतस्य पौणर्किं
कुमारं कुमारसेनम् । रसायनरसाभिनिवेशिनश्च वैद्यव्यञ्जनाः सुबहुपुरुषान्त-
रप्रकाशितौषधगुणा गणपतेर्विदेहराजसुतस्य ^{Chambherian} राजयक्षमाणमजनयन् । स्त्रीवि-
श्वासिनश्च महादेवीगृहगूढभित्तिभागभ्राता भद्रसेनस्याभयन्मृत्यवे कालिङ्गस्य
वीरसेनः । मातृशयनीयतूलिकातलनिपण्णश्च तनयोन्यं तनयमभिपेक्षुः कामस्य
दध्नस्य करुपाधिपतेरभवन्मृत्यवे ^{the chamberlain} उत्सारकरुचि च रहसि ससचिवमेव दूरी-
चकार चकोरनाथं शूद्रकदूतश्चन्द्रकेतुं जीवितात् । मृगयासक्तस्य च मधतो
गुण्डकानुहण्डनबलनलवननिलोत्ताश्च चम्पाधिपचमूचरभटाश्चामुण्डीपतेराचे-
सुः प्राणान्पुष्करस्य । वन्दिरागपरं च परप्रयुक्ता जयशब्दमुखरमुखा मङ्गा
मौखरिं मूलं क्षत्रवर्माणमुदखनन् । भरिपुरे च परकलत्रकामुकं कामिनीवेश-
गुप्तश्च चन्द्रगुप्तः शकपतिमज्ञातयदिति । प्रमत्तानां प्रमदाकृताः प्रमादाः
श्रुतिविषयमागता एव देवस्य । यथा मधुमोदितं मधुरकंसलितैर्लाजैः सुप्रभा
पुत्रराज्यार्थं महासेनं काशिराजं जघान । व्याजजनितकन्दर्पदर्पा च दर्पणेन
धुरधारापर्यन्तेनायोध्याधिपतिं परन्तपं रत्नवतीं जारुयम्, विपचूर्णचुम्बितं भ-
क्तदेन च कर्णेन्द्रीवरेण देवकी देवनुरक्ता देवसेनं सौहृयम्, योगपराग-
विस्तरवर्षिणा च मणिनूपुरेण बलभा सपत्नीरुपा वैरन्त्यं रन्तिदेवम्, वेणीनिगू-
ढेन च शस्त्रेण विन्दुमतीं घृणिं विदूरथम्, रसविन्धमध्येन च मेखलामणिना
हंसवतीं सौवीरं वीरसेनम्, अदृश्यागदलिसवदना च विषवाहणीगण्डूपपाय-
नेन पौरवीं पौरवैश्वरं सोमकम् । इत्युक्त्वा विरराम स्वाम्यादेशसम्पादनाय
च निर्जगाम ।

देवोऽपि हर्षः सकलराज्यस्थितीश्चकार । ततश्च तथा कृतप्रतिज्ञे प्रयाणं
विजयाय दिशां समादिशति, देवे हर्षं, गतायुषां प्रतिसामन्तानामुदवसितेषु
बहुरूपाण्युपलिङ्गानि वित्तेतिरे । तथा ह्यविप्रैः कृष्टाः कालदूतदृष्टय इवेतस्त-
श्चेरुश्चटुलाः कृष्णशारध्रेणयः । प्रचलितलक्ष्मीनूपुरप्रणादप्रतिमा मधुसरघा-
संघातशंकारा जहादिरैऽजिरे । विवृतविकृतवदनविवरविसृतवह्निविसरां वा-
सरेऽपि विरसं विरेसुश्चिरमंशिवार्थमंशिवाः शिवाः । शवपिशितप्ररूढप्रसरा
इव कपिपोतकपोलकपिलपक्षतयः ^{काननकुपोताः} पेतुः । आमन्त्रयमाणा इव
दधुरकालकुसुमानि सममुपवनतरवः । तरलकरतलप्रहारग्रहतपयोधरा रूढुः
प्रसमं सभाशालभञ्जिकाः । दृढशुरासन्नकचग्रहभयोद्भ्रान्तोत्तमाङ्गमिवात्मानं
कबन्धमादर्शोदरेषु योधाः । चूडामणिषु चक्रशङ्खकमललक्ष्मणः प्रादुरभय-
न्पादन्यासा राजमहिषीणाम् । चेटीचामराण्यकसादधावन्त पाणिपलवात् ।
प्रणयकलहेऽपि दत्तपृष्ठाश्रिरमभवन्भटाः पराङ्मुखा मानिनीनाम् । करिकपो-
लेषु व्यधन्त मधुलिहां मधुमदिरापानयोधयः ।

१ 'वैरन्त्या' व. २ 'दित्तति' व. ३ 'प्रविष्टकाल' व. ४ 'जहादिरै' ।

५ 'विरेसुरपशिविरं शवार्थम्' व. ६ 'प्ररूढप्रणयेव' अ-क. ७ 'रि' .

{a. 7. 9

इव ताम्यन्तः स्तम्बकरिमपि हरयो हरितं नवयवसं न चेहः । चलवल्या-
वलीवाचालवालिकातालिकातोचलालिता अपि न ननृतुर्मन्दा मन्दिरम-
यूराः । निशि निशि रजनिकरहरिणनिहितनयन इवोन्मुखस्तारमुपसोरणम-
कारणमकाणीत्कौलेयकगणः । गणयन्तीव गतायुपस्तर्जनतरलया तर्जन्या
५ दिवसमाटं वाटकेषु कोटयी । कुट्टिमेषु कुटिलहरिणखुरवेणीतरङ्गिण्यः शम्प-
राजयोऽजायन्त । जनितवेणीवन्धानि निरञ्जनरोचनारोचीषि चपकमधुनि
मुखकमलप्रतिविम्बान्यदृश्यन्त भटीनाम् । समासन्नात्मापहारचकिता इव
चकम्पिरे भूमयः । वध्यालङ्काररक्तचन्दनरसच्छटा इवालद्वयन्त शूराणां
पतिताः शरीरेषु विकसितबन्धूककुसुमशोणितशोचिषः शोणितवृष्टयः । पर्य-
म्नीकुर्वाणा इव विनश्वरीं श्रियमविरलस्फुरत्स्फुलिङ्गोद्गारोद्गारदग्धतारागणा
१ गणदः पतन्तः प्रज्वलन्तो न व्यरंतिपुरत्कादण्डाः । प्रथममेव प्रतीहारी-
वापहरन्ती प्रतिभवनं चामरातपत्रव्यजनानि परुषा वभ्रामि वात्येति । ११

इति श्रीवाणभट्टकृतौ हर्षचरिते राजप्रतिज्ञावर्णनं नाम षष्ठ उच्छ्वासः ।

सप्तम उच्छ्वासः ।

८२११३४

अन्ननवेदी वसुधा कुल्या जलधिः स्थली च पातालम् ।

वल्मीकश्च सुमेरुः कृतप्रतिज्ञस्य वीरस्य ॥ १ ॥

धृतधनुषि बाहुशालिनि शैला न नमन्ति यत्तदाश्रयम् ।

रिपुसंज्ञकेषु गणना कैव चराकेषु काकेषु ॥ २ ॥

अथ व्यतीतेषु च केषुचिद्विसेषु मौहूर्तिकमण्डलेन शतशः सुगणिते सुप्रशस्तेऽहनि, दत्ते चतसृणामपि दिक्षां विजययोग्ये दण्डयात्रालम्बे, सलिल-
मोक्षविशारदैः शारदैरिवाम्भोधैरः कालधौतैः शतकुम्भैश्च कुम्भैः स्नात्वा,
विरचय्य परमया भक्त्या भगवतो नीललोहितस्यार्चामुदचिपं हुत्वा प्रदक्षि-
णावर्तशिखाकलापमाशुशुक्षणं, दत्त्वा द्विजेष्वो रत्नयन्ति राजतानि जातरूप-
मयानि च सहस्रशालिलपात्राणि कनकपत्रलतालङ्कृतशङ्खशृङ्गशिखरा गांध-
र्वुदंशः, समुपविश्य विततव्याघ्रचर्मणि भद्रासने, विलिप्य प्रथमविलिप्ता-
युधो निजयशोधवलेनाचरणतश्चन्दनेन शरीरं, परिधाय राजहंसमिथुनल-
क्ष्मणी सदृशे दुकूले परमेश्वरचिह्नमूतां शशिकलामिव, कल्पयित्वा सितकुसु-
ममुण्डमालिकां शिरसि, नीत्वा कर्णाभरणमरकतमयूषामिव कर्णगोचरतां
गोरोचनाच्छुरितमभिनवं दूर्वापल्लवं, विन्यस्य सह शासनचलयेन गमनमङ्ग-
लप्रतिसरं प्रकोष्ठे, परिपूजितप्रहृष्टपुरोहितकरप्रकीर्यमाणशान्तिसलिलसीकर-
निकराभ्युक्षितशिराः, संप्रेष्य महार्हाणि वाहनानि बहुरत्नालोकलिसककुम्भि
च भूषणानि भूभुजां, संविभज्य छिष्टकापटिककुलपुत्रलोकमौचितैः प्रसाददा-
नैश्च, विमुच्य बन्धनानि, नियुज्य तत्कालस्सरणस्फुरणेन कथितात्मानमिव
चाष्टादशद्वीपजेतव्याधिकारे दक्षिणं भुजस्तम्भमहमहमिकया सेवकैरिव सु-
निमित्तैरपि समग्रैरग्रतो भवद्भिः प्रमुदितप्रजाजन्यमानजयशब्दकोलाहलो
हिरण्यगर्भं इव ब्रह्माण्डात्कृतयुगकरणाय भवनाज्जिर्गमाम ।

नातिदूरे च नगरादुपसरस्वति निर्मिते महति नृगमये, समुत्तम्भिततुङ्ग-
तोरणे, वेदीविनिहितपल्लवललामहेमकलशे, बद्धवनमालादौघि, धवलध्वज-
मालिनि, भ्रमच्छुक्लवाससि, पटद्विजन्मनि, मन्दिरे प्रस्थानमकरोत् । तत्र-
स्थस्य चास्य आमाक्षपटलिकः सकलकरुणिपरिकरः 'करोतु देवो दिवसग्रहण-
मधैवावन्ध्यशासनः शासनानाम्' इत्यभिधाय घृपाङ्गामभिनवघटितां हाट-
कमयीं मुद्रामुपनिन्ये । जग्राह च तां राजा । समुपस्थापिते च प्रथमत
एव मृत्पिण्डे परिभ्रश्य करकमलादधोमुखी महीतले पपात मुद्रा । मन्दा-
श्यानुपङ्कपटले मृदुमृदि सरस्वतीतीरे स्फुटं व्यराजन्त राजयो वर्णानाम् ।

अमङ्गलाशङ्किनि च विपीदति परिजने नरपतिरकरोन्मनस्वेतत्—‘अतत्त्व-
दर्शिन्यो हि भवन्त्यविदग्धानां धियः । तथाहि एकशासनमुद्राङ्का भूर्भवतो
भविष्यतीति निवेदितमपि निमित्तेनान्यथा गृह्णन्ति ग्राम्याः ।’ इत्यमिनन्ध
मनसा महानिमित्तं तत्सूरसहस्रसंमितसीमां ग्राम्याणां शतमदाद्विजेभ्यः ।
निनाय च तत्र तं दिवसम् । प्रतिपद्यायां शर्वयां संमानितसर्वराजलोकः
सुप्वाप ।

अथ गलति तृतीये यामे सुप्तसमस्तसत्त्वनिःशब्दे, दिक्कुञ्जरजुम्भमाण-
ग्भीरध्वनिरताव्यत प्रयाणपटहः । अग्रतः स्थित्वा च मुहूर्तमिव पुनः प्रया-
णक्रोशसंरूपापकाः स्पष्टमष्टावदीयन्त प्रहाराः पटहे पटीयांसः ।

ततो रटपटहे, नन्दशान्दीके, गुञ्जरकुजे, वृजत्काहले, शब्दायमानशङ्खे,
क्रमोपचीयमानकटककलकले, परिजनोत्थापनव्यापृतव्यवहारिणि, द्रुतद्रुधन-
घातघट्टमानकोणिकाकोलकोलाहलकलितकुभि, बलाधिकृतवध्यमानपा-
दोन्धतिपेटके, जनज्वलितोल्कासहस्रालोकलुप्यमानत्रियामातमसि, यामचे-
टीचरणचलनोत्थाप्यमानकामिमिधुने, कुट्टकुट्टकनिर्देशनदयन्निद्रोन्मिपक्षिपा-
द्विनि, प्रबुद्धहासिकशून्यीक्रियमाणशर्यागृहे, सुसोत्थिताश्वीयविध्यमानसदे,
रटकटकमुखरखनिप्रपत्यमानक्षोणीपादो, ससुरकील्यमानकीलशिञ्जानहि-
ज्जरे, उपनीयमाननिगडतालककलरवोत्तालतुरङ्गतुरङ्गमाणखुरपुटे, लेशि-
कमुच्यमानमदस्यन्दिदन्तिसन्दानशृङ्खलाखनपननिनादनिर्भरभरितदशदिशि,
घासपूलकप्रहारप्रमृष्टपांसुलकरिपृष्ठप्रसार्यमाणप्रस्फोटितप्रमृष्टचर्मणि, गृहचि-
तकचेटकसंवेष्ट्यमानपटकुटीकाण्डपटमण्डपपरिवस्त्रावितानके, कीलककला-
पूर्यमाणविपिटचर्मपुटे, सम्भाण्डायमानभाण्डागारिणि, भाण्डागारवहन-
तद्व्यमानबहुनालीवाहिके, निपादिनिश्चलानेकानीकपारोप्यमाणक्रोशकलश-
तोढापीडसङ्काटयमानसामन्तौकसि, दूरगतदक्षदासेरुकक्षिप्रप्रक्षिप्यमाणोप्रक-
णसम्भारभ्रियमाणदुष्टदन्तिनि, तिर्यगानमजाधनिककरकृच्छ्राकुप्लम्बमान-
रतत्रतुन्दिलचुन्दीजनजनितजनहासे, पीड्यमानशारशारिबुरसागुणग्राहित-
तावविहारबृंहद्वहुदुन्मदकरिणि, करिघटाघटमानघण्टाटंकारक्रियमाणक-
ज्वरे, पृष्ठप्रतिष्ठाप्यमानकण्ठालककटोद्युतकृजत्करमे, अमिजातराजपुत्रप्रे-
यमाणकुप्रयुक्ताकुलकुलीनकुलपुत्रकलत्रवाहने, गमनवेलाविप्रलब्धवारणा-
गेरणान्विप्यमाणनवसेवके, प्रसादविभूषित्तीयमाननरपतिवहभवारवा-
जेनि, चारचारभटसैन्यन्यस्यमाननासीरमण्डलाडम्बरस्थूलस्त्रासवे, स्थान-
ालपर्याणलम्बमानलवणकलायीकिङ्किणीनालीसनाथसङ्कलिततलसारके, कु-
डलीकृतवरक्षणीजालजटिलबहुभपालाशघटानिवेश्यमानशाखामृगे, परिव-

१ ‘तत्त्व-’ अ. २ ‘कुट्टककुट्टक-’ अ-क. ३ ‘पनीयमान’ व. ४ ‘पूलिक’ व.
‘प्रस्फोटितचर्मणि’ अ-क. ६ ‘अनेकानेकपा-’ अ-क. ७ ‘धनिकर’ अ. ८ ‘कलापि’ क-

धकाकृत्यमाणाधेजन्धप्राभातिकयोग्याशनप्रारोहके, व्याक्रोशीविजृम्भमाण-
 यासिकाघोषे, गमनसंभ्रमभ्रष्टभ्रमदुत्तुण्डतरणतुरङ्गमत्तन्यमानानेकमन्दुरावि-
 मर्दे, सजीकृतकरेणुकारोहाह्वानसत्वरसुन्दरीदीयमानमुखालेपने, चलितमा-
 तङ्गतुरङ्गप्रधावितप्रोक्तप्रातिवेश्यकलोलुण्ठ्यमाननिर्घाससख्यसञ्चये, सञ्चर-
 चेलचक्राक्रान्तचुकीवति, चक्रचीत्कारिगव्रीगणगृह्यमाणप्रहतवर्त्मनि, अका-
 ण्डदीयमानभाण्डभरितानुद्वि, निकट्यासलभलुभ्यलुम्बमानप्रथमप्रसार्य-
 माणसारसौरभेये, प्रमुखप्रवर्त्यमानमहासामन्तमहानसे, पुरःप्रधावङ्कजवा-
 हिनि, प्रियशतोपलभ्यमानासङ्कटकुटीरकान्तरालनिःसरणे, करिचरणचलित-
 मटिकोत्थितलोकलोष्टहन्यमानमेण्टक्रियमाणासन्नसाक्षिणि, सहृदयविघट्टमान-
 व्याघ्रपल्लीपलायमानक्षुद्रकुटुम्बके, कलकलोपद्रवद्रविणवल्लीवद्विद्राणव-
 णिजि, पुरःसरदीपिकालोकविरलायमानलोकोत्पीडप्रस्थितान्तःपुरकरिणीकद-
 म्यके, हयारोहाह्वयमानलम्बितशुनि, सरभसचरणनिपतननिश्चलगमनसुखा-
 यमानखर्वस्रदस्त्यमानतुङ्गतुङ्गणगुणे, स्रस्त्रवेसरविसंवादिशीदहाक्षिणाख्यसा-
 द्विनि, रजोजगधजगति प्रयाणसमये, प्रतिदिशमागच्छद्भिर्गजवधूसमारूढैरा-
 धोरणैरुर्ध्वध्रियमाणहेमपत्रभङ्गशारशङ्खैः, अन्तरासनासीनान्तरङ्गगृहीता-
 सिभिः, ताम्बूलिकविधूयमानचामुरपल्लवैः, पश्चिमासनिर्कापितभ्रूवाभरणसि-
 निद्रपालपल्लिकैः, पत्रलताकुटिलकलधातनलकपल्लवितपर्याणैः, पर्याणपक्षकप-
 रिक्षेपपट्टिकावन्धनिश्चलपट्टोपधानस्थिरावधानैः, प्रचलपादफलिफारफालन-
 स्फायमानपदयन्धमणिशिलाशन्दैः, उच्चित्रनेत्रसुकुमारस्वस्थानस्थगितजङ्गा-
 काण्डैश्च कादमिकपटकूलमापितपिशङ्गपिङ्गैः, अलिनीलमसृणसत्तुलासमुत्पादि-
 तसितसुमायोगपरभ्रमेश्वायदातदेहवर्णविराजमानराजायतेमैत्रैः, कञ्जकैश्चा-
 पचितचीनचोलकैश्च तारमुक्तास्रवकितस्त्रपरकपारिषाणैश्च नानाकपायकचुरकू-
 र्पासकैश्च शुकपिच्छच्छायाच्छादनकैश्च व्यायामोलुसपार्श्वप्रदेशप्रविष्टचारुश-
 खैश्च गतिवशवेहितहारलतागललोलकुण्डलोन्मोचनप्रधावितपरिजनैश्च चा-
 मीकरपत्राङ्कुरकर्णपूरकविघट्टमानवाचालवालपाशश्चोष्णोपपट्टविष्टेधकर्णोत्पल-
 नालैश्च कुङ्कुमरागकोमलौत्तरीयान्तरितोत्तमाङ्गैश्च चूडामणिखण्डखचितक्षौम-
 खोलैश्च मायूरौतपलायमाणदोस्त्रपट्टपट्टलैश्च मार्गागतशारीकशौरिवाहवैग-
 दण्डैः, पुरश्चञ्चचामरैर्किमौरैर्कार्दुरङ्गचर्ममण्डलमण्डनोद्दीयमानचटुलहामरचा-
 रभटभरितभुषणान्तरैः, अस्किन्दलाम्बोजवाजिशतशिञ्जानजातरूपायानरव-
 मुखरितदिङ्मुखैश्च निर्दयप्रहतलम्बापट्टहशतपटुरवधिरीकृतध्रयणविवरैः, उ-

१ 'निघातसञ्चये' व. २ 'अकाण्डोद्दीयमान' व. ३ 'चरणदलि'

४ 'लोकोत्पीडा' व. ५ 'सनखटक्षयिस्त्य' व. ६ 'तङ्गण' व. ७

गित' अ-क. ८ 'कञ्जकैश्चोप' अ-क. ९ 'शस्त्रैश्च' व. १०

११ 'चोलैश्च' अ-क. १२ 'मायूरपचाय'-अ-क. १३ 'शारीरिकशा'

द्वोप्यमाणनामभिः, उन्मुखपादात्प्रतिपाल्यमानाज्ञापति राजमिरापुरे
राजद्वारम् ।

उदिते च भगवति दिनकृति राज्ञः समायोगग्रहणसमयशंसी सखान
संज्ञाशब्दो मुहुर्मुहुः । अथ नचिरादिव प्रथमप्रयाण एव दिग्विजयाय दिगा-
जसमागममिव गमनविलोककणतालदोलाविलासैः कुवाणया करेणुकया सिद्ध-
यात्रयोद्यमानः, वैदूर्यदण्डविकटेनोपरि प्रत्युत्पन्नरागलण्डखचिततया सूर्यो-
दयदर्शनकोपादिव लोहितायतंया ध्रियमाणेन मङ्गलातृपत्रेण, कदलीगर्भा-
भ्यधिकग्रदिग्ना नवनेत्रनिर्मितेन द्वितीय इव भोगिनामधिपतिरङ्गलमेन
कञ्चुकेन, अमृतमथनदिवस इव क्षीरोदफेनपटलधवलाम्बरवाही, बाल एव
पारिजातपादप इवास्तण्डलभूमिमारूढः, विधूयमानचामरमरद्विधूतकणपूर-
कुसुममञ्जरीरजसा सकलभुवनवशीकरणचूर्णेनेव दिशश्चुरयन्, अभिसुगवचू-
डामणिघटमानपादलप्रतिविम्बमुदयमानं सवितारमपि पिबन्निव तेजसा,
दलताम्यूलसिन्दूरचुरितया विलभमान इव द्वीपान्तराण्योऽमुद्रयानुरा-
गस्य, स्फुरन्महाहारमरीचिचक्रवालानि चामराणीव दिशोऽपि ग्राहयन्,
राजकेक्षणोत्क्षिप्तत्रिभागया ग्रीनपि लोकान्कुरदानायाः शपयन्निव सदिभ्रमं
भूलतया, द्राघीयसा बाहुप्राकारेण परिक्षिप्तत्रिव रिरक्षया सप्तापि सागर-
महास्रुतान्, अखिलमिव क्षीरोदमाधुर्यमादायोद्धतया लक्ष्म्या समुपगूढः,
गाढममृतमय इव पीयमानः कुतूहलोत्तानकटकलोकलोचनसहस्रैः, खेहाद्वेषु
राज्ञां हृदयेषु गुणगौरवेण मज्जन्निव, मञ्जामपि लिम्पन्निव सौभाग्यद्रवेण
अपृणाम्, अमरपतिरिवाग्रजवधकलङ्कप्रक्षालनाकुलः, पृथुरिव पृथिवीपरि-
शोधनावधानसङ्कलितसकलमहीभृत्समुत्सारणः, पुरःसैरालोककारकैः सह-
स्रसंख्यैरकं इव किरणैरधिकारचानुर्यच्चञ्चलचरणैर्व्यवस्थास्थापननिष्ठैः, भय-
पलायमानलोकोत्पीडान्तरिता दक्षापि दिशो ग्राहयन्निव, चलितकुटुलिङ्गा-
सम्पातपीतप्रचारं पवनमपि विनये स्थापयन्निव, द्रुतचरणोद्धूतधूलिपट-
लावधूतान्दिनकरकिरणानप्युत्सारयन्निव, कनकवेन्नलतालोकविक्षिप्यमाणं
दिनमपि दूरीकुर्वन्निव, दण्डिमिरितस्ततः समुत्सार्यमाणजनसमूहो निर्ज-
गाम नरपतिः ।

अथनमति च विनयनमितवपुषि भयचकितमनसि चलनशिथिलमणिरुन-
कमुकुटकिरणनिकररुचिरशिरसि विलुलितबुभुक्षुमशेखररजसि राजचक्रे, प्रभा-
मुचां चूडामणीनामवाञ्छस्त्रिर्यञ्च उदञ्चश्च चञ्चन्तो मरीचयश्चापराशय इव
सुशकुनसम्पादनाय चेलुः । मेवायमानरेणुमेदुरं मन्दिरशिखण्डिन इव समु-
द्गीयमानाः कोमलकल्पपादपपल्लवचन्दनमालाकलापा इवावध्यन्त दिग्दारेषु

१ 'करेणुकयोः' अ-क. २ 'मञ्जामपि' इति नास्ति अ-क- पुस्तकयोः.
३ 'चन्दनमाला' अ-क.

दिवपालैः प्रणम्यमानश्च नेत्रत्रिभागेश्च कटाक्षैश्च समप्रेक्षितैर्भ्रूवञ्चितैश्चार्यसि-
तैश्च परिहोसैश्च छेकोलापैश्च कुशलप्रश्नैश्च प्रतिप्रणमैश्चोन्मत्तभ्रूवीक्षितैश्चाज्ञा-
दानैश्चाक्रीणैश्चिव मानमयान्प्राणान्प्रणयदानैः प्रवीराणां, वीरो यथानुरूपं
विवभाज राजकम् । ॥७५२॥

अथ प्रस्थिते राजनि कलकलप्रसदिङ्गागशृङ्गाररव इवेतस्तत्तस्तार तार-
तरस्तूर्याणां प्रतिध्वनिराशातटेषु । दिग्गजेभ्यः प्रकुपितानां त्रिप्रसृतानां
करिणां मदप्रसवणवीथीभिरलिकुलकालीभिः कालिन्दीयेणिकासहस्राणीव
सस्यन्दिरे । सिन्दूरेणुराशिभिररुणायमानधिम्बे रवावस्तमयसमयं शशङ्किरे
शकुनयः । करिणां पदपदकोलाहलमांसलः कणतालनिस्वनैस्तिरोदधिरे दुन्दु-
भिध्वनयः । दोधूयमानश्च सचराचरमाचचाम चामरसङ्घातो विश्वम् । अश्वी-
यश्वासनिक्षिप्तैः शिथिन्दे सिन्धुवारदामशुचिभिर्निरन्तरमन्तरिक्षं फेनपिण्डैः ।
पिण्डीभूततगरस्तवकपाण्डुराणि पुपुतिव परस्परसङ्घटनष्टाष्टदिशं दिवसमुचचा-
मीकरदण्डान्यातपत्रवनानि । रजोरजनीनिमीलितोपि मुकुटमणिशिलावली-
बालातपेन विचकास चासरः । राजतैर्हिरण्यैश्च मण्डनकभाण्डमण्डलैर्हार्दमा-
नैर्हरितोक्तैः परिदादा हरिता यधिरतां दधुः । अरिप्रतापानलनिर्मूलनायेव
मदोष्मशीकरैः शिरीषकिरे करिणः ककुभां चक्रम् । चक्षुषामुन्मेपं मुमुषुस्तडि-
चञ्चलानि चूडामणीनामघोषि । स्वयमपि विसिन्मिये यलानां भूपालः सर्व-
तो विक्षिप्तचक्षुश्चाद्राक्षीदावासस्थानिसकाशात्प्रतिष्ठमानं स्कन्धावारम्, अधो-
श्चक्रुर्द्वेरेव युगादौ निष्पतन्तं जीवलोकम्, अम्भोनिधिमिव कुम्भभुवो वद-
नात्प्रवितभुवनमुद्भवन्तम्, अर्जुनबाहुदण्डसहस्रप्रपिण्डितोन्मुक्तमिव सह-
स्रधा प्रवर्तमानं प्रवाहं नर्मदायाः । प्रसर तात । भाव, किं विलम्बसे ।
त्वेङ्गति तुरङ्गमः । भद्र, भग्नचरण इव सञ्चरसि यावदमी पुरःसराः सरभस-
मुपरि पतन्ति । बाहयासि किमुष्टम् । न पश्यसि निर्दय निःशूकशिशुं शया-
नम् । वस्स रामिल, रजसि यथा न नश्यसि तथा समीपे भव । किं न पश्यसि ।
गलति सक्तुप्रसेवकः । किमेवसित्वरं त्वरसे । सौरमेयसरणिमपहाय हयम-
ध्यं धावसि धीवरी । विशसि शन्तुकामा मातङ्गि मातङ्गमार्गम् । अह, गलति
तिरश्चीना चणकगोणी गणयसि न मामारटन्तम् । अवटमवटनावतरसि ।
सुखमास्त्वं स्वैरिणि सौवीरककुम्भो भग्नः । मन्यस्क, खादिप्यसि गतः सञ्जि-
क्षुम् । उक्षाणं प्रसारय । कियच्चिरं चिनोपि चेष्ट वदराणि दूरं गन्तव्यम् ।
किमद्यैव विद्रासि द्रोणक द्राघीयसी दण्डयात्रा । विनैकेन निष्ठुरकेण निष्के-
यमस्माकम् । अग्रतः पण्याः स्पष्टकः । स्थावरक, यथा न भनक्षि फाणित-
स्थालीम् । गरीयान्पाण्डकृतण्डुलभारको न निर्वहति दम्यः । दासक, मीपीणा-

१ '०क्रीडन्निव' अ. २ 'दिशि' य. ३ 'कृतापराहादा' द. ४ 'शिरोकिरे' अ-क.
५ 'लङ्गति' द. ६ 'नश्यसि न पश्यसि' अ; 'नश्यसि नो पयसि' क. ७ 'अतटेन'
अ-क. ८ 'प्रसादय' अ-क. ९ 'स्पष्टक' अ-क. १० 'मापीणाममुतो' अ.

दमुतो द्राम्दात्रेण मुखधासपूलकं लुनीहि । को जानाति यवसगतं गतानाम् ।
ध्रुव, वारय घलीवर्दान्, याहीकरक्षितं क्षेत्रमिदम् । लम्बिता शकटी,^१
शाकरं धुरन्धरं धुरि ध्रुवलं नियुद्भव । यक्षपालित, प्रमदाः पिनक्षि । अक्षिणी
किं ते स्फुटिते । हत हस्तिपक रे, दीव्यसि करिकरदण्डे । समद, समुद,^२
कुर्दमे सखलसि । आतर्भाव विधुरवन्धो, उद्धर यक्कादनङ्गाहम् । इत एहि
माणवक, घनेभघटासङ्घट्टसङ्घटे नास्ति निस्सरणसरणिः ।^३ इत्येवमादिप्रवते-
मानानेकसंलापं क्वचित्स्थेच्छाम्निदितो दामसस्यधासविधससुखसम्पन्नाज्ञपुष्टैः के-
लिकलैः किलकिलयमानैर्मण्डयण्टवठरलग्नलेलेशिकलुण्ठकचेटचोटचण्डालम-
ण्डलैरुण्डीरैः स्तूयमानम्, कचिदसहायैः क्लेशार्जितकुग्रामकुटुम्बिसम्पादित-
सीदत्सौरभेयशर्म्यलसंवाहनायासावेगागतसंयोगैः स्वयंगृहीतगृहोपस्करणैः
‘इयमेका कथंचिदण्डयात्रा यातु । यातु पातालतलं तृष्णाभूतेरभवनिः भवतु
शिवम् । सेवा करोतु । स्वस्ति सर्वदुःखकृत्वाय कृत्वाय’ इति दुर्विधकुलपुत्र-
कैर्निन्द्यमानम्, कचिदतितीक्ष्णसलिलस्रोतःपातिनौगतैरिव ग्रथितैरिव पङ्क्ति-
भूतैर्जनैरतिद्रुतं द्रवज्जिः, कृष्णकठिनस्कन्धगुरलग्नाङ्गुलीतसौवर्णपादपीठीपर्य-
ङ्कैरङ्गकलशपतङ्गहारिभ्राह्मैः, प्रत्यासन्नपार्थिवोपकरणग्रहणगवन्दुवारैः, सर्वमेव
ग्रहिः कारयन्निभूपतिभूतकभारिकैर्महानसोपकरणवाहिभिश्च बद्धवराहवध-
वाभीणसैलम्यमानहरिणचटुकचटकजटजटिलैः, शिशुशशकशाकपत्रवेष्टाम्रसं-
ग्रहसंप्राहिभिः शुक्लकर्पटप्रावृतमुखैकदंष्ट्रादत्ताङ्गमुद्राङ्गुसगौरसभाण्डैस्तलकता-
पकतापिकाहस्तकृताग्रचक्रकटाहसङ्घटपिटकभारिकैः समुत्सार्यमाणपुरोवर्ति-
जनम्, कचित् ‘क्लेशोऽस्माकम् । फलकालेऽन्य एव विटाः समुपस्थास्यन्ते’
इति मुखैः पदे पदे पततां, दुर्बलवलीवर्दानां नियुक्तैः स्खलने खलचेटकैः
खेद्यमानासंधिभक्तकुलपुत्रलोकम्, कचिन्नरपतिदर्शनकुहलादुभयतः प्रज-
वितप्रधवितप्रामेयकजनपदम्, मार्गग्रामनिर्गतैराम्रहारिकजालैः पुरःसरज-
रन्महत्तरोत्तमिभताम्भःकुम्भैरपायनीकृतदधिगुडखण्डकुसुमकरणैर्धनघटितपे-
ङ्कैः सरभसं समुत्सर्पद्भिः प्रकुपितप्रचण्डदण्डवित्रासनविद्रुतैर्दूरगतैरपि स्ख-
लद्भिरपि पतद्भिरपि नरेन्द्रनिहितदृष्टिभिरसतोऽपि पूर्वभोगपतिदोषानुद्गावय-
द्भिरतिक्रान्तयुक्तकंशतानि च शंसद्भिश्चिरन्तनचाटापराधांश्चाभिधानैरुद्धूयमा-
नधूलिपटलम्, कचिदेकान्तप्रवृत्ताश्ववारचक्रचर्च्यमाणानामिगौडप्रिमृग्यमा-
णसस्यसंरक्षणम्, अपरैरादिष्टपरिपालकपुरुषपरितुष्टैः ‘धर्मः प्रत्यक्षो देवः’
इति स्तुतीरातन्वद्भिरपरैरुद्धूयमाननिष्प्रजसस्यप्रकटितविषादैः क्षेत्रशुचा सकुड-
म्बैरेव निर्गतैः प्ररुढप्राणच्छेदैः परितापत्याजितभयैः ‘क राजा कुतो राजा
कीदृशो वा राजा’ इति प्रारब्धनरनाथनिन्दम्, शशकैश्च पदे पदे प्रजविप्र-

१ ‘हस्तिपको नेदीयसि करिकरदण्डे समदः’ व. २ ‘विधुरे वन्धुरद्धर’ व. ३ ‘निस्सर-
रणम्’ अ-क. ४ ‘शाट’ व. ५ ‘पीठीकरदु’ अ-क. ६ ‘पतद्ग्राहावगाहैः’ अ-क.
७ ‘नियुक्तैः खेदने खेदचेटकैः’ अ-क. ८ ‘चर्च्यमाण’ व.

चण्डदण्डपाणिपेटकानुवदगिरिगुडकैरिव हन्यमानैरितस्ततः सञ्चरद्भिरपरैर्युग-
पत्परापतितमहाजनप्रस्तैस्तिलशो विलुप्यमानैरनेकजन्तुजङ्घान्तरालनिःसरण-
कुशलिभिः, कुटिलिकाव्यंसितसादिवहुधूमिः, पतलोष्टलगुडकोणकुठारकीलकु-
हालपनित्रदात्रयष्टिमिरपि निःसरद्भिरायुपो यलाकृतकलकलम्, अन्यत्र स-
ङ्घशो घासिकैर्बुसधूलीधूसरितघासजालजालैर्कितजवनैश्च, पुराणपंयाणैकदेश-
दोलायमानदात्रैश्च शीणोणांशकुलशिथिलमलिनमलकुयैश्च प्रभुप्रसादीकृतपाटि-
तपटञ्चरचलघोलकधारिमिश्र धातुमानैरुद्धमानधूलिपटलम्, कचिदेकान्त-
प्रवृत्ताधवारचक्रचूर्वमाण्णायामिगौडप्रिग्रहम्, कचिपट्टिलप्रदेशपूरणादेशाकु-
लसकललोकल्लयमाननृणपूलकम्, कचित्तलवर्तिवेत्रिवेत्रवित्रास्यमानशाखिशि-
सरगतविक्रोशद्विवादवाहणम्, कचिकुलुण्ठकपाशविवेष्टयमानग्रामीणकग्रा-
भावृष्टकौलेयकम्, कचिदन्योन्यविभवस्पर्धोरुराजपुत्रवाह्यमानवाजिसङ्घट्टम-
ण्डितम्, अनेकवृत्तान्ततया कौतुकजननम्, मलयजलधिमिव जगद्वासग्रह-
णाय प्रवृत्तम्, पातालमिव महाभोगिनां गुप्तये समुत्पादितम्, वैलासमिव
परमेश्वरवसतये सृष्टम्, दृश्यमानसकलप्राणिपयांश्च चतुर्युगसर्गकौशामिव प्र-
जापतीनाम्, ऐशबहुलमपि तपःकरणमिव क्रमकारणं कल्याणानाम्, एवं च
धीक्षमाणः कटकं जगाम ।

आसन्नवर्तिनां च तत्रभवताम्, 'मान्धात्रा प्रवर्तिताः पन्धानो दिग्विज-
याय । अप्रतिहतरथरहसा रघुणा लघुनैव कालेनाकारि ककुभां प्रसादनम् ।
शरासनद्वितीयः कुरदीचकार चक्रं क्रमागतभुजयलाभिजनधनमदावलिस्तानां
भूभुजां पाण्डुः । पाण्डवः सत्यसाची चीनविषयमतिक्रम्य राजसूयसम्पदे
क्रुध्यद्वन्धवधनुष्कोटिदाकारकूजितकुञ्जं हेमकूटपर्वतं पराजैष्ट । सङ्गरपान्तरि-
तो विजयस्तरस्विनाम् । सहिमहिमवद्भुजहिजोऽप्युवाह बाहुबलव्यतिकरवा-
तरः करं कौरवेश्वरस्य किङ्कर इवाकृती द्रुमः । नातिजिगीषवः खलु पूर्वं ये-
नात्प एव भूभागे भूयांसो भगदत्तदन्तवक्रकाथकर्णकौरवशिशुपालसाल्वज-
रासन्धसिन्धुराजप्रभृतयोऽभवन्भूपतयः । सन्तुष्टो राजा युधिष्ठिरो यो ह्यसहस्र
समीप एव धनञ्जयजयजनिजगत्कम्पः किंपुरुषाणो राज्यम् । अलसञ्चण्ड-
कोशो यो न प्राविश्वत्समां जित्वा स्त्रीराज्यम् । हसीय एवान्तरं तुपारगिरिगन्ध-
मादनयोः उत्साहिनः क्रिष्कुस्तुरष्कविषयः, पारसीकदेशः प्रादेशः, शशपदं श-
कस्थानम्, अदृश्यमानप्रतिग्रहारे पारियात्रे यात्रैव शिथिला, शौर्यशुल्कः सुल-
भो दक्षिणापथः, दक्षिणार्णवकहोलानिलचलितचन्दनलतासौरभसुन्दरीकृत-
दरीमन्दिराद्वर्दुरादद्रेर्नदीयसि मलयो, मलयलग्न एव च महेन्द्रः ।' इत्येवंप्रा-
यानुद्योगद्योतकानामालापान्पार्थिवकुमाराणां बाहुशालिनां शृण्वन्नेवाससा-
दावासम् । मन्दिरद्वारि चोभयतः सबहुमानं भूलताभ्यां विसर्जितराजलोकः

प्रविश्य चावततार याज्ञास्थानमण्डपस्थापितमासनमाचक्राम । श्रास्त्रसमाधो-
गश्च क्षणमासिष्ट ।

अथ तत्र प्रतीहारः पृथ्वीपृष्ठप्रतिष्ठापितपाणिपद्मवो विज्ञापितवान्—‘देव,
प्राग्ज्योतिषेश्वरेण कुमारेण प्रहितो हंसवेगनामा दूतोऽन्तरिक्षस्तोरणमध्यास्ते,
इति । राजा तु ‘तमाशु प्रवेशय’ इति सादरमादिदेश । अथ दक्षतया
क्षितिपालादराद्य प्रतीहारः स्वयमेव निरगात् । अनन्तरं च हंसवेगः सविन-
यमाकृत्यैव नयनानन्दसम्पादनसुभगामोगभद्रया समुल्लङ्घयमानगुणगारिमा
प्रभूतप्राभूतभृतां पुरपाणां समूहेन महतानुगम्यमानः प्रविशेत् राजमन्दि-
रम् । आरादेव पञ्चाङ्गालिङ्गिताङ्गनः प्रणाममकरोत् । ‘एषेहि’ इति सबहु-
मानमाहूतश्च प्रधारितोऽपसृतः पादपीठलुठितललाटलेखो न्यस्तहस्तः पृष्ठे
पार्थिवेनोपसृत्य भूयो नमश्चक्रे । क्षिण्णरेन्द्रदृष्ट्या निर्दिष्टमविप्रकृष्टं स
प्रदेशमध्यासत् । ततो राजा तिरश्चीं तनुमीपदिव दधानश्चामरग्राहिणीमन्त-
रालवर्तिनीं समुत्सार्य संमुखीनस्त्वं सुप्रश्रयं प्रच्छ—‘हंसवेग, श्रीमान्कचि-
खुशली कुमारः’ इति । स तमन्ववादीत्—‘अथ कुशली येनैवं स्नेहस्यपि-
तया सौहार्दद्रव्याद्रया सगौरवं गिरा पृच्छति देवः’ इति ।

स्थित्वा च मुहूर्तमिव पुनः स चतुरम्भोधिभोगभूनिभाजनभूतस्य देवस्य
सद्भावगर्भमपहाय हृदयमेकमन्यदनु रूपं प्राभूतमेव दुर्लभं लोके, तथाप्यस-
स्वामिना सन्देशमन्यतां नयता पूर्वजोपाजितं वारणातपसमाभोगाख्य-
मनुरूपस्थानन्यासेन कृतार्थीकृतमेतत् । अस्य च कुतूहलकृन्ति बहूनि आश्च-
र्याणि दृश्यन्ते । तथाहि प्रतिदिवसं प्रविशति शैत्यहेतोऽद्यायायाः किरणसह-
स्रादेकैकः सोमस्य रश्मिरस्मिन् । यस्मिन्प्रविष्टे मध्याह्नानन्तरं स्वादवो दन्त-
वीणोपदेशाचार्याश्च्योतन्ति चन्द्रभासामम्भसां मणिरालाकाभ्यो यावदिच्छ-
मच्छा धाराः । प्रचेता इव यश्चतुर्णामर्णवानां मधिपतिर्भूतो भावी ।
तमिदमनुगृह्णाति च्छायया नेतरम् । इदं च न सप्तार्चिर्दहति, न पृषद-
हरति, नोदकमार्द्रयति, न रजांसि मलिनयन्ति, न जरा जर्जरयति ।
एतत्तावदनुगृह्णातु दशा देवः सन्देशमपि विस्तर्य श्रोष्यति । इत्येवमभि-
धाय विवृत्त्यात्मीयं पुरपमभ्यधात्—‘उत्तिष्ठ दर्शय देवस्य’ इति ।

स वचनानन्तरमुत्थाय पुमानूर्ध्वोच्चकार तद्वीतदुर्लभकल्पिताच्च निचोल-
काद्रकोपीत् । आकृष्यमाण, एव च यस्मिन्नतिसितमुहसि सरभसमहासीव
हरेण, रसातलादुदलासीव शेषफणिफणाफलकमण्डलेन, अस्थायीव, चक्रीभू-
यान्तरिक्षे क्षीरोदेन, अघटीव गगनाङ्गने गोष्ठीबन्धः शारदेन बलाहकव्यू-
हेन, विश्रान्तमिव विततपक्षतिना विथति पितामहविमानहंसयूथेन, अग्नि-
नेत्रनिर्गतस्य धवलधाममण्डलमनोहरो दृष्ट इव जनेन जन्मदिवसः कुमुद-
बन्धोः, प्रत्यक्षीकृत इवोद्गमनक्षणे नारायणनामिपुण्डरीकस्य, आहितेव
कौमुदीप्रदोपदर्शनानन्दतृप्तिरक्षणाम्, उदमाङ्गादिव मन्दाकिनीपुलिनमण्डलं

मेहदम्बरोदरे, परिषंतिं इव दिवसः पौर्णमासीनिशया, मन्दमन्दमिन्दूदय-
सन्देहदूयमानमानसैर्विषदितं विघटमानचञ्चुतमृणालकोटिभिरासन्नकम-
लिनीचक्रवाकमिथुनैः, शरजलधरपटलाशङ्कासङ्कोचितकेकारवमूकमुखपुटैः
पराङ्मुखीभूतं भवनशिखण्डिमण्डलैः, प्रयुदमायदचन्द्रानन्दोद्दामोदिलहलपु-
टाट्टहासविशदं कुमुदपण्डैः ।

चित्रीयमाणचेताश्च सराजको राजा दण्डानुसाराधिरोहिण्या दृष्टया साद-
रमैक्षिष्ट, तत्तिलकमिव त्रिभुवनस्य, शैशवमिव श्वेतद्वीपस्य, अंशाद्यतारमिव
शरदिन्दोः, हृदयमिव धर्मस्य, निवेशमिव शशिलोकस्य, दन्तमण्डलकधुति-
धवलं मुखमिव चक्रवर्तित्वस्य, मौक्तिकजालपरिकरसितं सीमन्तचक्रमिव
दिवः, वहलज्योत्स्नाशुक्लोदरमैन्दवमिव परिवेशवल्लभम्, शौक्यापहंसितशङ्ख-
श्रीकं श्रवणमण्डलमिव निश्चलतां गतमैरायतस्य, श्वेतगङ्गावर्तपाण्डुरं पद्ममिव
त्रिभुवनवन्दनीयं त्रिविक्रमस्य, प्रचेतसश्चट्टामणिमरीचिशिराभिरिव क्षिप्ता-
भिर्मानसविसतन्तुमयीभिश्चामरिकावलीभिर्विरचितपरिवेशम्, उपरि चक्र-
वर्तिलक्ष्मीनूपुरस्वनश्रवणदोहदनिश्चलेनेव लक्ष्मणा विततपत्रेण हंसेन सनो-
धीकृतशिखरम्, स्पर्शवता च प्रभावस्तम्भितेन मन्दाकिनीमृणालेन मुकुलि-
तफणेन वासुकिनेव नीतेन दण्डतां द्योतमानम्, धवलशिखा क्षालयद्विष-
नक्षत्रपथम्, प्रभाप्रवाहप्रविष्टा प्राकृष्वद्विष दिवसम्, समुच्छ्रायेणाधः-
कुर्वदिव दिवम्, उपरिस्थितमिव सर्वमङ्गलानाम्, श्वेतमण्डपमिव ध्रुवः,
स्तवकमिव ब्रह्मस्तम्भस्य, नाभिमण्डलमिव ज्योत्स्नायाः, विशदहासमिव
कीर्तिः, केनराशिमिव खड्गधाराजलानाम्, यशःपटलमिव शौर्यशालितायाः,
त्रैलोक्याद्भुतं महच्छत्रम् । -

दृष्टे च तस्मिन् राजा प्रथमं शेषमपि प्राभृतं प्रकाशयांचक्रुः क्रमेण कुमारोः ।
तद्यथा पुरार्धरत्नांशुशोणीकृतदिग्भागान्, भगदत्तप्रभृतिख्यातपार्थिवपराग-
तानाहत्तलक्ष्णानलङ्कारान्, प्रभालेपिनां च चूडामणीनां समुत्कर्षान्, क्षीरो-
दधेर्धवलताहेतूनिव हारान्, अनेकरागरुचिरवेत्रकरण्डकुण्डलीकृतानि, शर-
चन्द्रमरीचिरुद्धि शौचक्षमाणि शौभाणि कुशलशिल्पिलोकोल्लिखितानां च
शुक्तिशङ्खगल्बर्कप्रमुखानां पानभाजनानां निचयान्, निचोलकरक्षितरुचां च
रुचिरकाञ्चनपल्लवभङ्गभङ्गुराणामतिबन्धुरपरिवेशानां कार्दरङ्गचर्मणां सम्भारान्,
भूर्जत्वक्कोमलाः स्पर्शवतीः जातोपटिकाः, चित्रपटानां च त्रदीयसां समूहको-
पधानादीन्विकारान्, प्रियद्रुमस्यपिङ्गलत्वच्चि चांसनानि चैत्रमयान्यगुरु-
ल्ललकल्पितसञ्चयानि च सुभाषितभाजि पुस्तकानि, परिणतपाटलपटोट-
विंषि च तरुणहारीतहरिन्ति क्षीरक्षारीणि च पूगानां पल्लवलम्बीनि सरसार्वा-
फलानि, सहकारलतारसानां च कृष्णागुरुल्लस्य च कुपितकपिकपोलकपिल-
कापोतिकापलाशकोशीकवचिताङ्गीः स्वयीयसीवैणवीर्णाङ्गीश्च, पट्टसूत्रप्रसेव

कार्पितांश्च मित्राञ्जनकृष्णस्य कृष्णागुरुणो गुरुपरितापमुपश्च गोशीर्षचन्दनस्य
तुषारशिलाशकलशिशिरस्वच्छसितस्य च कर्पूरस्य कस्तूरिकाकोशकानां च पक्व-
फलजूटजटिलानां च ककौलपल्लवानां लवङ्गपुष्पमञ्जरीणां जातीफलस्तवकानां
च राशीन्, अतिमधुरमधुरसामोदनिर्हारिणीश्चोल्हककलशीः सितासितस्य च
चामरजातस्य निचयान्, अवलम्बमानदलिकालावुकांश्च लिखितानैलेख्यफल-
कसम्पुटान्, कुतूहलकृन्ति कनकशृङ्खलानियमितप्रीवाणां किंनराणां च वन-
मानुषीणां च जीवजीवकानां च जलमानुषाणां च मिथुनानि, परिमलामो-
दितककुभश्च कस्तूरिकाकुरङ्गान्, गेहपरिसरणपरिचिताश्च चमरीः, चामीकर-
रसचित्रवेत्रपञ्जरान्तर्गतांश्च बहुसुभाषितजल्पाकजिह्वांश्च शुकशारिकाप्रभृती-
न्पक्षिणः प्रवालपञ्जरगतांश्च चकोरान्, जलहस्तिनामुदप्रकुम्भमुक्ताफलदाम-
दन्तुराणि च दन्तकाण्डकुण्डलानि ।

राजा तु छत्रदर्शनात्प्रहृष्टहृदयः प्रथमप्रयाणे शोभननिमित्तमिति मनसा
जग्राह । हंसवेगं च प्रीयमाणो यभापे—‘भद्र, सकलरत्नधातुः परमेश्वरशि-
रोधारणाहंस्यास्य महातपस्रस्य महार्णवादिव कुमुदुबान्धवस्य कुमारहाभो न
विस्मयाय । बालविद्याः खलु महतामुपकृतयः’ इति । अपनीते च तस्मात्प्र-
देशात्प्राभृतसम्भारे क्षणमिव स्थित्वा ‘हंसवेग, विश्रम्यताम्’ इति प्रतीहार-
भयनं विसर्जयाय भूव । स्वयमप्युत्थाय आत्वा मङ्गलाकाङ्क्षी प्राप्नुयः प्रावि-
शदाभोगस्य छायाम् ।

अथ विज्ञात एवास्य छायाजन्मना जडिभ्या चूडामणितामनीयतेव शशि-
विम्बमन्नुविन्दुमुचश्रुचुम्बुरिव चन्द्रकान्तमणयो ललाटतटं कर्पूरेणय इय
व्यलीयन्त लोचनयुगले गलत्तुहिनकणनिकरकृतनीहारा हारा इवायप्यन्त,
हरिचन्दनरसासारणेवापाति सन्ततमुरस्ति कुमुदमयमिव हृदयमभवदतिशिशि-
रमन्तर्हितहिमशिलेव विलीयमाना व्यलिम्पदङ्गानि । जातविस्मयश्चाकरोन्म-
नसि एकमर्जयं सङ्गतमपहाय कास्त्यन्या प्रतिशोशलिकेति । आहारकाले च
हंसवेगाय धवलकर्पटप्रावृत्तधौतनालिकेरपरिगृहीत विलिप्तशेषं चन्दनमङ्ग-
स्पृष्टे च वाससी शरत्तारकाकारतारमुक्तास्त्यक्तपदं परिवेशं नाम कटिसूत्र-
मतिमहार्हपद्मरागालोकलोहिताकृतदिवसं च तरङ्गकं नाम कर्णाभरणं प्रभूतं
च भोज्यजातं प्राहिणोत् । एवंप्रायेण च क्रमेण जगाम दिवसः ।

ततः कटकस्थयलवहलधूलिधूमरितचपूरं शुभाली मलीमसमग्नमिव क्षाल-
यितुमपरजलनिधिमवातरत् । आभोगात्पत्रप्रदानवार्तामिव निषेदयितुं वरु-
णाय चारणीं दिशमयासीत् । मुकुटायमानसक्लकमलवना प्रमुख एव
यद्वसेवाजलिपुटेव सद्दीपा भूरभूजपतेः । नृपानुरागमय इव निखिलजीव-
लोकलोकाञ्जलिर्वन्धवन्धुजैगजग्राह संप्यारागः । गौडापराधदक्षिणीव इया-

१ ‘वर्णस्य’ घ. २ ‘लिखितानैलेख्य’ घ. ३ ‘०जिह्वांश्च जातीः कौशिकशुक्र’ घ.
‘अत्रये’ घ. ४ ‘मृपालानुरागराशिमय’ घ. ६ ‘इद’ घ.

मतां प्रपेदे दिक्प्राची । प्रचिततिमिरनिर्वहं निर्वाणान्यनृपप्रतापानलकलापेव
कालिमानमृतानीन्मेदिनी । मेदिनीशप्रदोपास्थानपुष्पनिकरमिव विकचतगैर-
रुचिरमवचकरुणिकरमविरलं ककुभः । स्कन्धावारगन्धगजमदामोदधावि-
तस्येव मार्गो वियति विरराज रजःपाण्डुरैरावतस्य । कुपितनृपव्याघ्राघ्रातामु-
पसृष्टामिव पौरुष्टतां विहाय विहायस्तलमारोह रोहिणीरमणः । प्रयाणवार्ता
इव मानिनीनां हृदयभेदिन्यो ययुरिन्दुदीधितयो दश दिशः । नवनृपदण्ड-
यात्रात्रासातुरा इव तरलितसत्त्ववृत्तयश्चक्षुभुः पतयो वाहिनीनाम् । चिन्तेव
भूभृतां हृदयानि विवेश गुहाविवराणि विमुक्तसर्वाशा तिमिरसन्ततिः । प्रति-
सामन्तचक्षुषामिव ननाश निद्रा कुमुदवनानाम् ।

अस्यां च वेलायां विततवितानतलवर्ती नरेन्द्रो 'यात तावत्' इति विस-
र्ज्यानुजीविनो हंसवेगमादिष्टवान्—'कथय सन्देशम्' इति । प्रणम्य स
कथयितुं प्रास्तावीत्—'देव, पुरा महार्यराहसम्पर्कसम्भृतगर्भया भगवत्या
भुवा नरको नाम सूनुरसावि रसातले । वीरस्य यस्याभयन्वात्य एव पाद-
प्रणामप्रणयिनश्चूडामणयो लोकपालानाम् । यस्य च त्रिभुवनभुजो भुजशो-
ण्डस्य भवनकमलिनीचक्रवाकीकोपकुटिलकटाक्षेक्षितोऽपि भयचकितारणप्रि-
वर्तितरथो नाञ्जया विना रविरस्तमग्राजीत् । यश्च वरुणस्य महिर्बृत्ति हृदयमि-
दमातपत्रमहाप्रति । महारमनस्तस्यान्वये भगदत्तपुष्पदत्तयज्ञदत्तप्रभृतिषु
व्यतीतेषु बहुषु मेरूपमेषु महत्सु महीपालेषु प्रपौत्रो महाराजभूतिचर्मणः
पौत्रश्रन्द्रमुखवर्मणः पुत्रो देवस्य कैलासस्थिरस्थितेः स्थितिचर्मणः सुस्थिर-
वर्मा नाम महाराजाधिराजो जज्ञे, तेजसां राशिभृगाङ्क इति 'यं जना जगुः ।
योऽयमज्जेनेवाजायत सहैवाहंकारेण । यश्च बाल एव प्रीत्या द्विजातीनप्रीत्या
धारातीन्समग्रान्प्रतिग्रहान्ग्राहयत् । यस्य चातिदुर्लभं लवणालयसम्भूतायाः
परं माधुर्यमभूलक्ष्म्याः । तथा च यो वाहिनीनाथानां शङ्खाजहार, न रत्नानि,
पृथिव्याः स्थैर्यं जग्राह, न करम्, अयं निमृतां गौरवमादत्त, न नैष्ठुर्यम् । तस्य च
सुगृहीतनाम्नो देवस्य देव्यां श्यामादेव्यां भास्करद्युतिर्भास्करवर्मापरनामा
तनयः शन्तनोर्भागीरथ्यां भीष्म इव कुमारः समभवत् । अयमस्य च शैश-
यादारभ्य सङ्कल्पः स्थेयान्स्थानपादारविन्दद्वयादते नाहमन्यं नमस्कुर्यामिति ।
इदं शश्वयं मनोरथस्त्रिभुवनदुर्लभखयाणामन्यतमेन सम्पद्यते सकलभुवनवि-
जयेन वा मृत्युना वा यदि वा प्रचण्डप्रतापज्वलनैर्जनितदिग्दाहेन जगत्त्रैक-
धीरेण देवोपमेन मित्रेण । मैत्री च प्रायः कार्यव्यपेक्षिणी क्षोणीभृताम् । कार्यं
च कीदृशं नाम तद्भवेद्यदुपन्यस्तमानमुपनयेन्मित्रतां देवम् । देवस्य हि
यशांसि सखिचीपतो बहिरङ्गभूतानि धनानि । बाहावेव च केवले निपण्णस्य
शेषावयवानामपि साहायकसम्पादनमनोरथो निरवकाशः किमुत बाह्यजन-

स्य । चतुःसागरग्रामग्रहणघुस्सरस्य पृथिव्येकदेशदानोपन्यासेनापि का तुष्टिः ।
 अभिरूपकन्याविश्राणनविलोभनमपि लक्ष्मीमुखारविन्ददर्शनदुर्लभतद्विष्टकिं-
 चित्करम् । एवमवद्यमानसकलोपायसम्पादितपदार्थेऽस्मिन्प्रार्थनानुमात्रकमेव
 केवलमनुसृत्यमानः शृणोतु देवः । प्राग्ज्योतिषेश्वरो हि देवेनैकपितृ इवान्न-
 द्विपा, दशरथ इव गोत्रमिदा, धनञ्जय इव पुष्कराक्षेण, वैकटन इव दुर्यो-
 धनेन, मलयानिल इव माधवेन, अजर्यं सङ्गतमिच्छति । यदि च देवस्यापि
 मैत्रीयति हृदयमवगच्छति च पर्यायान्तरितं दास्यमनुतिष्ठन्ति सुहृद इति
 ततः किमास्यते समाज्ञाप्यतामनुभवतु विष्णोर्मन्दरगिरिरिव विकटकेयूरको-
 टिमणिविघट्टनकणितकटकमणिशिलाशकलानि गाढोपगूढानि देवस्य कामरू-
 पाधिपतिः । अस्मिन्नानृसेरनवरतविमललावण्यसौभाग्यसुधानिर्झरिणि मुखश-
 शिनि चिराचक्षुषी लालयतु प्राग्ज्योतिषेश्वरश्रीः । नाभिनन्दति चेद्देवः प्रण-
 यमाज्ञापयतु किं कथनीयं मया स्वामिनः' इति ।

विरतवचसि तस्मिन्भूपालः पूर्वोपलब्धैरेव गुरुभिर्गुणैरारोपितबहुमानः कु-
 मार सुदूरमाभोगातपत्रव्यतिकरेण तु परां कोटिमारोपिते प्रेम्णि लज्जमान
 इव सादरं जगाद—'हंसवेग, कथमिव तादृशि महात्मनि महाभिजने पुण्य-
 राशौ गुणिनां प्राग्रहरे परोक्षसुहृदि सिध्यति । मद्भिधस्यान्यथा स्वमेऽपि प्रवर्तत
 मनः । सकलजगदुत्तापनपटवोऽपि शिशिरायन्ते त्रिभुवननयनानन्दकरे कम-
 लाकरे करास्त्रिभुवनेजसः । सुबहुगुणगणक्रीताश्च के वयं सख्यस्य । सज्जनना-
 धुर्याणामभूतदास्यो दश दिशः । एकान्तावदातोत्तानस्वभावसम्भृतसादृश्यस्य
 कुमुदस्य कृते केनाभिहितः शिशिररश्मिः । श्रेयांश्च सङ्कल्पः कुमारस्य । स्वयं
 बाहुशाली मयि च समालम्बितशरासने सुहृदि हरादते कमन्यं नमस्यति ।
 संवर्धिता मे प्रीतिरमुना सङ्कल्पेन । अवलेपिनि पद्मावपि केसरिणि बहुमानो
 हृदयस्य किं पुनः सुहृदि । तत्तथा यतेया यथा न चिरमियमस्मान्हे शयति
 कुमारदर्शनोत्कण्ठा' इति ।

हंसवेगस्तु विज्ञापयाम्बभूव—'देव, किमपरमिदानीं ह्लेशयत्यभिजातम-
 भिहितं देवेन । सेवामीरवो हि सन्तः, तत्रापि विशेषेणायमहङ्कारधनो वैष्ण-
 वो वंशः । आस्तां तावदसत्स्वामिवंशः । पश्यतु देवः पुरपत्य हि सेवां प्रति
 दुर्जनन्येवातिवृद्धया दुर्गत्या धामिमुखीक्रियमाणस्य, कुट्टुर्भिन्येवासन्तुष्टया
 कृष्णया वा प्रेर्यमाणस्य, दुरपत्यैरिव यौवनजनितैर्नानामिलापिमिरसत्सङ्कल्पै-
 र्वाकुलीक्रियमाणस्य, जरकुमारीमिव परमार्गणयोग्यामतिमहतीं वा अवस्थां
 पश्यतः, स्वगृहे दुर्बन्धुमिरिव दुःस्थितः सगर्भैर्हैवां ग्राह्यमाणस्यामिप्रोगं,
 पुरातनैरतिदुस्त्यजैर्भृत्यैरिव मलिनैः कर्ममिर्वाणुयत्यमानस्य, सकलशरीरस-
 न्तापकरं कारीपात्रिमिव दुष्कृतिनः कृतचिन्तस्य संप्रवेष्टुं राजकुलम्, उपहत-
 सकलेन्द्रियशक्तेरिव मिथ्यैव हृदयगतविषयग्रामग्रहणामिलापस्य, प्रथममेव
 तोरणतले यन्दनमालाकिशलयस्यैव शुष्यतो द्वाररक्षिभिर्निर्द्वयस्य, पीडितस्य

प्रविशतो द्वारे हरिणस्त्रेधापरैर्हंन्यमानस्य, करिकर्मचर्मपुटेस्त्रेव मुहुर्मुहुः प्रति-
हारमण्डलकरप्रहारैर्निरस्यमानस्य, निधिपादपप्ररोहस्त्रेव द्रविणामिलापादधो-
मुखीभवतः, दूरममार्गणस्याप्यतिविप्रकृष्टविवृत्तविसर्जितस्योद्वेगं प्रजतः, अ-
कण्टकस्यापि चरणतललग्नस्याकृष्य क्षेपीयः क्षिप्यमाणस्य, अमकरकेतोरप्यका-
लोपसर्पणप्रकुपितेश्वरदृष्टिदग्धस्य प्रलयमुपगच्छतः, कपेरिव कोपनिर्भस्मित-
स्याप्यभिन्नमुखरागस्य, ब्रह्म इव प्रतिदिवसवन्दनोद्धृष्टशिरःकपालस्य, स्पर्श-
रहितस्याशुभकमाणि निर्वहतः, त्रिशङ्कोरेवोभयलोकभ्रष्टस्य नक्तन्दिनमवा-
विशरसस्त्रिष्टतः, वाजिन इव कवलवशेन सुखवाह्यमात्मानं विदधानस्य,
अनशनशायिन इव हृदयस्थापितजीवनाशस्य शरीरं क्षपयतः, शुन इव
निजदारपराशुखस्य जघन्यकर्मलग्नमात्मानं ताडयतः, प्रेतस्त्रेवानुचितभूमिदी-
यमानान्नपिण्डस्य, बलिभुज इव जिह्वालौल्योपयुक्तपुरुषवर्चसो वृथा विहि-
तायुषो जीवतः, श्मशानपादपानिव पिशाचस्य दग्धभूत्या परुषीकृतान् राज-
वल्लभानुपसर्पतः, विपरीतजिह्वाज्जित्तमाधुर्यैरोष्ठमात्रप्रकटितरागै राजशुका-
लापैः शिशोरिव मुग्धविलोभ्यमानस्य, वेतालस्त्रेव नरेन्द्रप्रभावाविष्टस्य न
किञ्चिन्नाचरतः, चित्रधनुष इवालीकगुणाध्यारोपणकक्रियानित्यनग्रस्य निर्वा-
णतेजसः, संमार्जनीसमुपाजितरजसोऽङ्कुरकूटस्त्रेव निर्माल्यवाहिनः, कफ-
दिकारिण इव दिने दिने कटुकैरुद्वेज्यमानस्य, सौगतस्त्रेवार्थशून्यविज्ञप्तिजनि-
तवैराग्यस्य कापायाप्यभिलपतः, निशास्यापि मातृवलिपिण्डस्त्रेव दिक्षु विशि-
प्यमाणस्य, अशौचगतस्त्रेव कुशयनजनितसमधिकतरदुःखवृत्तेः, हुलायघ्नस्त्रेव
पश्चात्कृतगौरवस्य तोयार्थमपि नमतः, अतिकृपणस्य शिरसा केवलेनासन्तुष्टस्य
चक्षुषापि पादौ स्पृशतः, निर्दयवेत्रिवेत्रतादनृत्तस्त्रेव ग्रपया त्यक्तस्य, दैन्य-
सङ्कोचितहृदयहृतावकाशयेवाहोपुरुषिकथा परिवर्जितस्य, कुत्सितकर्माङ्गीकर-
णकुपितयेवोन्नत्या वियुक्तस्य, धनध्रुवया क्लेशानुपार्जयतः, स्ववृद्धिबुद्ध्याच-
मानं वर्धयतो मूढस्य, सत्यपि विविधकुसुमाधिवाससुरमिणि वने तृष्णाञ्जलि-
मुपरचयतः, कुलपुत्रस्यापि कृतांगस्य इव भीतभीतस्य समीपमुपसर्पतः, दर्श-
नीयस्याप्यालेख्यकुसुमस्त्रेव निष्कलजन्मनः, विदुषोऽपि वैधेयस्त्रेवोपशब्दमु-
खस्य, शक्तिमतोऽपि श्वित्रिण इव सङ्कोचितकरयुगलस्य, समसमुत्कर्षेषु निर-
ग्निपच्यमानस्य, नीचसमीकरणेषु निरुच्छ्वासं श्रियमाणस्य, परिभवैस्तृणीकृतस्य,
दुःखानिलेनानिवृत्तेः, ज्वलन्तो भक्तस्याप्यभक्तस्य, निरुप्मणः सन्तापयतो
बन्धून्विमानस्याप्यगतिकस्य, च्युतगौरवस्याप्यधस्ताद्गच्छतः, निःसत्त्वस्यापि
महामांसविक्रयं कुर्वतः, निर्मदस्याप्यस्वतन्त्रवृत्तेरयोगिनोऽपि ध्यानवशीकृता-
त्मनः, रात्र्योत्थायं प्रणमतो दग्धमुण्डस्य गोत्रविदूषकस्य नक्तन्दिनं नृत्यतो
मनस्विजनं हासयतः, कुलाङ्गारस्य वंशं दहतः, नृपशोः तृणेऽपि लब्धे कन्ध-
रामवनमयतः, जठरपरिपूरणमात्रप्रयोजनजन्मनो मांसपिण्डस्य गर्भरोगस्य

इव, छलित इव, यूथपतिपतनविषण्ण इव वेगदण्डवारणः, सूर्यास्तमयनिः-
श्रीक इव कमलाकरः, दुर्योधननिधनदुर्मना इव द्रौणिः, अपहृतरत्न इव सा-
गरो राजद्वारमाजगाम । अवतीर्य च तुरङ्गमादवनतमुखो विवेश राजमन्दि-
रम् । दूरादेव च विमुक्ताक्रन्दः पपात पादयोः ।

अघनिपतिरपि दृष्ट्वा तमुत्थाय विरलैः पदैः प्रत्युद्गम्योत्थाप्य च गाढमुप-
गुह्य कण्ठे करुणमतिचिरं रुरोद । शिथिलीभूतमन्युवेगश्च पुरेव पुनरागल्य
निजासने निपसाद । प्रथमप्रक्षालितमुखे च भण्डौ मुसमक्षालयत् । समति-
क्रान्ते च कियत्पि काले भ्रातृमरणवृत्तान्तमप्राक्षीत् । अथाकथयच्च यथावृत्त-
मखिलं भण्डिः । अथ नरपतिस्तमुवाच—‘राज्यश्रीव्यतिकरः कः’ इति । स
पुनरवादीत्—‘देव, देवभूयं गते देवे राज्यवर्धने गुप्तनाम्ना च गृहीते कुश-
स्थले देवी राज्यश्रीः परिभ्रश्य बन्धनाद्विन्ध्याटवीं सपरिवारा प्रविष्टेति
लोकतो घातामशृणवम् । अन्वेष्टारस्तु तां प्रति प्रभूताः प्रहिता जना नाद्यापि
निवर्तन्ते’ इति । तच्चाकर्ण्य भूपतिरब्रवीत्—‘किमन्यैरनुपदिमिः यत्र सा
तत्र परित्यक्तान्यकृत्यः स्वयमहं यास्यामि । भवानपि कटकमादाय प्रवर्तते
गौडामिसुप्तम् ।’ इत्युक्त्वा चोत्थाय दानभुवमगात् । कारितशोकदमश्चुव-
पनकर्मणां च महाप्रतीहारभवनघातेन शारीरिकवसनकुसुमाङ्गरागालङ्कार-
प्रेषणप्रकटितप्रसादेन भण्डिना सार्धमभुक्त, निनाय च तेनैव सह घासरम्

अथापरेशुरूपत्वेव भण्डिर्भूपालमुपसृत्य व्यज्ञापयत्—‘पश्यतु देवः श्रीरा-
ज्यवर्धनभुजबलार्जितं साधनं सपरिवहं मालवराजस्य’ इति । नरपतिना स
‘एवं क्रियताम्’ इत्यभ्यनुज्ञातो दर्शयाम्यभूव । तद्यथा—अनवरतगलित-
मदमदिरामोदमुखरमधुकरजूटजटिलकुरटपट्टपङ्क्तिगण्डान् गण्डशैलानिव
मोर्मान्, गम्भीरगर्जितरवाञ्जलधरानिव महामवतीर्णानुत्फुल्लसच्छदवनामो-
दमुचः शरद्विसानिव पुञ्जीभूताननेकसहस्रसंख्यान्करिणः, चारुचामीकर-
चित्रचामरमण्डलमनोहरांश्च हरिणरंहसो हरीन्, चालातपत्रिसरवापिणां च
किरणैरनेकेन्द्रायुधीकृतदशदिशामलङ्काराणां विदोषान्, विस्मयकृतः सरो-
न्मादितमालवीकुचपरिमलदुर्लभितांश्च निजज्योत्स्नापूरुषाद्वितदिगन्तानपि
तारान्हारान्, उडुपतिपादसञ्चयशुचीनि निजयशांसीव बालव्यजनानि, जात-
रूपमयनालं च निवासपुण्डरीकमिव श्रियः श्वेतातपत्रम्, अप्सरस इव
बहुसमररससाहसानुरागावतीर्णा वारविलासिनीः, सिंहासनशयनासन्दीप्र-
भृतीनि राज्योपकरणानि, कालायसनिगढनिश्चलीकृतधरणयुगलं च सकलं
मालवराजलोकमशेषांश्च ससंख्यालेख्यपत्रान् सालङ्कारापीडपीडान् कोपकल-
शान् । अथालोच्य तत्सर्वमवनिपालः स्वीकर्तुं यथाधिकारमादिक्षदध्यक्षान् ।
अन्यसिंश्चाह्नि हयैः स्वसारमन्वेष्टुमुचंचाल विन्ध्याटवीमवाप च परिमितै-
रेव प्रयाणकैस्ताम् ।

कलापान्, नातिचिरोद्भूतानां च धातुस्त्रिपां धातुकीकुसुमानां गोणीरगणिताः,
 पिचव्यानां चातसीगणपट्टमूलकानां पुष्कलान्सम्भारान्, भारांश्च मधुनो मा-
 क्षिकस्य मयूराङ्गजस्याक्षिप्तमधुच्छिद्यचक्रमालानां लम्बमानलामज्जकजटजटा-
 नामपत्त्रचां खदिरकाष्ठानां, कुष्ठस्य कठोरकेशारिसटाभारवभ्रुणश्च रोध्रस्य
 भूयसो भारकान् लोकेनादाय प्रजता, प्राविशितविविधवनफलपूरितपिट्टकम-
 स्तकामिश्राभ्यर्णग्रामगत्वरिभिस्त्वरमाणामिविक्रयचिन्ताव्यग्रामिग्रांमेयिकामि-
 व्यसिदिगन्तरम्, इतस्ततश्च युक्तशूरशकुरशाफराणां पुराणपांसूत्तिकरीपकु-
 द्वाहिनीनां धूर्गतधूलिधूसरसैरेकसरोपस्वरसार्यमाणानां सक्रीडचटुलचक्रची-
 स्कारिणीनां शकटश्रेणीनां सम्पातः सम्पाद्यमानदुर्बलोर्वीविरुद्धक्षेत्रसंस्कारम्,
 आरक्षक्षिप्तक्षिप्रदान्तवाहकदण्डोद्गीयमानहरिणहेलालक्षिततुङ्गवैणवपृतिभिश्च
 निखातगौरकुरङ्गशङ्खशङ्खितशशकशकलिततुङ्गशृङ्गः प्रयत्नप्रभृतविशङ्खद्विट-
 पैर्वाटैरैक्षवैर्बहुभिः श्यामायमानोपकण्ठम्, अतिविप्रकृष्टान्तरैर्भरकतस्निग्ध-
 सुहावाटवेष्टितैः कार्मुककर्मण्यवशाविटपसङ्कटः कण्टकितकरञ्जराजिदुष्प्रवेश्यैः
 उरुक्वचावहकसुरससूरणशिमुग्रन्धिपर्णगवेषुकागसुहृत्सगहनगृह्याटिकैः
 निखातोच्चकाष्ठारोपितकाष्ठालुकलतप्रतानविहितच्छायैः, परिमण्डलयदरीम-
 ण्डपकतलनिखातखादिरकीलयद्वरसरूपैः, कथमपि कुण्डरदितानुमीयमान-
 संनिवेशैरङ्गनैगस्तिस्त्वत्तलविरचितक्षिप्रपक्षिपूपिकावापिकैर्विकीर्णयदरपाट-
 लपटलैः, वैष्णुपोटदलनलशरमयपृतिविहितमितिभिः, किंशुकरोचनारचितम-
 ण्डलमण्डपवल्ग्वजबद्धाङ्गराराशिभिः, शाल्मलिफलतूलसञ्चयबहुलैः, संनिहि-
 तनलशालिशालकसण्डकुमुदवीजवेषुतण्डुलैः, सहृद्दीप्तमालनीजैः, भस्ममलि-
 नम्लानकाश्मयकूटव्याघ्रतकटैराश्यान् राजादनमदनफलकृतीर्तमेधूकासवमथ-
 प्रायैः, कुसुमभकुम्भगण्डकुसूलैर्विरहितराजमापन्नपुष्पककंटिकाकुम्भाण्डालावु-
 बीजैः, पोष्यमाणवनविडालमालुधाननकुलशालिजातजातकादिभिरटवीकुटु-
 म्बिनां गृहैरुपेतं वनग्रामकं ददर्श तत्रैवं चावसदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते छत्रलब्धिर्नाम

सप्तम उच्छ्वासः ।

१ 'लामज्जकुञ्जटुक' अ. २ 'सैरिम' अ-क. ३ 'अङ्गनाशस्तिस्त्वम्...क्षिप्रपूपिका
 अ-क. ४ 'पोटपटलनलकलितशरमय' अ. ५ 'तत्रैव चत दिवसमत्यवाहयत्' अ. ६ '०कृते
 हर्षचरिते सप्तम' क; 'इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते श्रीहर्षचरिते
 महाकाव्ये छत्रलब्धिर्नाम सप्तम उच्छ्वासः सम्पूर्णः' अ.

अष्टम उच्छ्वासः ।

सहसा सम्पादयता मनोरथप्रार्थितानि वस्तूनि ।

दैवेनापि क्रियते भव्यानां पूर्वसेवेव ॥ १ ॥

विद्वज्जनसम्पर्को नष्टेष्टज्ञातिदर्शनाभ्युदयः ।

कस्य न सुखाय भवने भवति महारत्नलाभश्च ॥ २ ॥

अथापरेद्युस्तथाय पार्थिवस्तस्माद्भामकात्रिर्गत्त विवेदा विन्ध्यादवीम् । आट
च तस्यामितश्चेतश्च सुबहून्दिवसान् । एकदा तु भूपतेर्भ्रमत एवाटविकसाम-
न्तशरभकेतोः सूनुर्याध्रकेतुनांम कुतोऽपि कज्जलश्यामलश्यामलतावलयेना-
धिललाटमुच्चैः कृतमौलिवन्धम्, अन्धकारिणीमकारणभुवा भ्रुकुटिभङ्गेन
त्रिशारङ्गेन त्रियामामिव साहससहचारिणीं ललाटस्थलीं सदा समुद्रहन्तम्,
अवतंसितैकशुकपक्षकप्रभाहरितायमानेन पिन्नुकाधरकाचमणिकर्णिकेन
श्रवणेन शोभमानम्, किञ्चिदुल्लस्य प्रविरलपक्ष्मणश्चक्षुषः सहजेन रागरोचिषा
रसायनरसोपयुक्तं तारक्ष्यं क्षतजमिव क्षरन्तम्, अवेनाटनासिकम्, विपि-
टाधरम्, चिकिन्चिबुकम्, अहीनहनुत्कटकपोलकूटास्थिपर्यन्तमीपद्वाग्रो-
वायन्धम्, इकद्वैस्कन्धाधभागम्, अनवरतकोदण्डकुण्डलीकरणकर्कशाव्या-
यामविसारितेनसिलेनोरसा हसन्तमिव तटशिलाप्रथिमानं विन्ध्यगिरेः, अज-
गरगरीयसा च भुजयुगलेन लघयन्तं तुहिनशैलशालदुमाणां द्राघिमाणम्,
घराह्यालवलितबन्धनाभिनांगदमनजूटिकावाटिकाभिर्जटिलीकृतपृष्ठे प्रकोष्ठे
प्रतिष्ठागतं गोदन्तमणिचित्रं त्रापुपं वलयं विभ्राणम्, अतुन्दिलमपि तुण्डिभम्,
अहीरमैणीचर्मनिर्मितपट्टिकयोश्चित्रचित्रकत्वत्तारकितपरिवारया सहज्जाजि-
नजालकितया शृङ्गमयमृगमुष्टिभागभास्वरया पारदरसलेशलितसमस्तम-
स्तकया कृपाण्या करालितविसङ्कटकटिप्रदेशम्, प्रथमयौवनोद्दिष्टमानमध्य-
भागभ्रष्टमांसभरिताविव स्थवीयसावूरुदण्डौ दधतम्, अल्लभल्लभचर्ममयेन
भल्लीप्रायप्रभूतशरभृता शयलशार्दूलचर्मपट्टपीडितेनालिकुलकालकम्बललोभा
पृष्ठभागभाजा भुस्त्रामरणेन पल्लवितमिव काश्यमुपदृश्यन्तम्, उत्तरत्रिभा-
गोत्तंसितचापपिच्छचारुशिखरे खदिरजटानिर्माणे खुरप्राणे प्रचुरमयूरपित्तप्र-
लताचित्रितत्वचि खचिसारगुरुणि वामस्कन्धाध्यासितधनुषि द्वोपि लम्बमा-
नेनावाकिशरसा श्रितशरकृतकनलकविवरप्रवेशितेतरज्जाजुनितस्वस्तिकबन्धेन
बन्धूकलोहितरुधिरराजिरजितघ्राणवर्त्मना वपुर्व्रततिव्यक्तविभाव्यमानकोम-
लक्रोडरोमशुक्लिन्ना शशेन शिताटनीशिखाग्रप्रथितग्रीवेण चापावृतचञ्चत्तानता-
त्रतालुना तित्तिरिणा वर्णकमुष्टिमिव मृगयाया दर्शयन्तम्, विपमविपदूषि-
तवदनेन च विकुण्ठेन कृष्णाहिनेव मूलगृहीतेन व्यग्रदक्षिणकराग्रम्, जङ्गममिव

गिरितटतमालपादपम्, यद्योल्लिखितमक्षरसंज्ञामिव भ्रमन्तम्, अक्षन-
शिलाच्छेदमिव चलन्तम्, अयःसारमिव गिरिर्विन्ध्यस्य गलन्तम्, पौकलं
करिकुलानाम्, कालपाशं कुरङ्गयूथानाम्, धूमकेतुं मृगराजचक्राणाम्, महा-
नयमीमहं महिषमण्डलानाम्, हृदयमिव हिंसायाः, फलमिव पापस्य, कार-
णमिव कलिकालस्य, कामुकमिव कालरात्रेः, शययुवानमादायाजगाम ।
दूरे च स्थापयित्वा विज्ञापयाम्भूय—‘देव, सर्वस्यास्य विन्ध्यस्य स्वामी सर्व-
प्रह्लापतीनां प्राप्रहरः शयरसेनापतिभृङ्गम्पो नाम । तस्यायं निर्घातनामा स्र-
क्षीयः सकलस्यास्य विन्ध्यकान्तारारण्यस्य पर्णानामप्यभिज्ञः किमुत प्रदेशा-
नाम् । पुनं पृच्छतु देवः योग्योऽयमाज्ञां कर्तुम् ।’ इति कथिते च निर्घातस्तु
क्षितितलनिहितमौलिः प्रणांममकरोदुपनिन्ये च तित्तिरिणा सह शशोपाय-
नम् । अवनिपतिस्तु संमानयन्स्वयमेव तमप्राक्षीत्—‘अहं, अभिज्ञा यूय-
मस्य सर्वस्योद्देशस्य । विहारशीलाश्च दिवसेष्वेतेषु भवन्तः । सेनापतेर्वान्यस्य
वा तदनुजीविनः कस्यचिदुदाररूपा नार्यागता भवेद्दर्शनगोचरम्’ इति ।

निर्घातस्तु भूपालालापनप्रसादेनारमानं बहुमन्यमानः प्रणनाम दर्शितो-
दरं च व्यज्ञापयत्—‘देव प्रायेणात्र हरिण्योऽपि नापरिगताः सञ्चरन्ति सेना-
पतेः कुत पुन नार्यो नाप्येवंरूपा काचिद्वला । तथापि देवादेनाद्रिदानीम-
न्वेष्टणं प्रति प्रतिदिनमनन्यकृत्यैः क्रियते यत्नः । इत्थाधेगव्युत्तिमात्र एव
मुनिमाहिते महति महीधरमालामूलरहि महीरहा पण्डे पिण्डपाती प्रभूतान्ते-
वासिपरिवृतः पाराशरी दिवाकरमित्रनामा गिरिनदीमाश्रित्य प्रतिवसन्ति स
यदि विन्देद्द्वार्ताम्’ इति । तच्छ्रुत्वा नरपतिरचिन्तयत्—‘श्रूयते हि तन्नभवतः
सुगृहीतनाम्नः स्वर्गतस्य ग्रहवर्मणो बालमित्रं मैत्रायणीयस्वर्यो विहाय ब्राह्म-
णायनो विद्वानुत्पन्नसमाधिः सांगते मते युवैव कापायाणि गृहीतवानिति ।
प्रायशश्च जनस्य जनयति सुहृदपि दृष्टो भृशमाश्वासम् । अस्मिगमनीयाश्च गुणाः
सर्वस्य । कस्य न प्रतीक्ष्यो मुनिभावः । भगवतो वैधेयेऽपि धर्मगृहिणी गरि-
माणमापादयति प्रव्रज्या किं पुनः सकलजनमनुमुपि विदुषि जने । यतो नः
कुतहलि हृदयमभूत्सततमस्य दर्शनं प्रति प्रीतिरुत्पद्यमाना पतितमतिकल्याणं
पश्यामः प्रयत्नप्रार्थितदर्शनं जनम्’ इति । प्रकाशं चाप्रवीत्—‘अहं, समु-
पदिश तमुद्देशं यत्रास्ते स पिण्डपाती’ इति । एवमुक्त्वा न्य तेनैवोपदिश्य-
मानवत्मा प्रावर्तत गन्तुम् ।

अथ क्रमेण गच्छत एव तस्य अनुवक्त्रेक्षिनः, कुञ्जालितकर्णिकाराः, प्रचुर-
चम्पकाः, स्फूर्तिफलेग्रहयः, फलभरभरितनमेरवः, नीलदलनलदनारिकेल-
निकराः, हरिकेसरसरलपरिकराः, कोरकनिकुरन्वरोमाञ्जितकुरयकराजयः,
रक्ताशोकपल्लवलावण्यलिप्यमानदशदिशः, प्रविकसितकेसररजोविसरबैध्य-
मानवासरधूसरिमाणः, स्वरजःसिकतिलतिलकतलाः, प्रविचलितहिङ्गवः,

अथ तेषां तरुणां मध्ये नानादेशीयैः, स्थानस्थानेषु स्थानानुश्रितैः शिलात-
 णेषूपविष्टैर्लताभवनान्यध्यावसद्भिररण्यानीनिकुञ्जेषु निर्लानैर्विटपच्छायासु नि-
 रण्येस्तरुमूलानि निषेवमाणैर्वीतरागैराहूतैर्मस्कारिभिः श्वेतपटैः पाण्डुरभिभुभि-
 र्भागवतैर्वर्णिभिः केशलुब्धनैः कापिलैर्जनैर्लोक्यातिकैः काणादौपनिषदैरैश्वरका-
 णिकैः कारुण्यमिशिर्धर्मशास्त्रिभिः पौराणिकैः सासतन्तवैः शैवैः शाब्दैः पाञ्च-
 तात्रिकैरन्यैश्च स्वान्स्वान्सिद्धान्तान्शृण्वद्भिरभियुक्तैश्चिन्तयद्भिश्च प्रत्युच्चरद्भिश्च
 संशयानैश्च तिश्चिन्वद्भिश्च व्युत्पादयद्भिश्च विवदमानैश्चाभ्यस्यद्भिश्च व्याचक्षा-
 णैश्च शिष्यतां प्रतिपन्नैर्दूरादेवावेद्यमानम्, अतिविनीतैः कपिमिरपि चैत्यकर्म
 कुर्वाणैस्त्रिसरणपरैः, परमोपासकैः शुकैरपि शाक्यशासनकुशलैः, कोशं समु-
 पदिशद्भिः, शिक्षापदोपदेशदोषोपदेशमंशालिनीभिः शारिकाभिरपि, धर्मदेशनां
 दर्शयन्तीभिरनवरतश्रवणगृहीतालोकैः कौशिकैरपि बोधिसत्त्वजातकानि जपद्भिः,
 ज्ञातसौगतशीलशीतलस्वभावैः शार्दूलैरप्यमांसाशिमिरुपास्यमानम्, आसनो-
 पान्तोपविष्टविस्त्रब्धानेककेसरिशायकतया मुनिपरमेश्वरमकृत्रिम इव सिंहासने
 निपण्णम्, उपशममिव पियद्भिर्वनहरिणैर्जिह्वालताभिरुपलिख्यमानपादप-
 ल्लवम्, घामकरतलनिविष्टेन नीवारमभृता पारावतपोतेन कर्णोत्पलेनेव प्रियां
 मैत्रीं प्रसादयन्तम्, इतरकरकिसलयनखमयूखलेखामिर्जनितजनव्यामोहम्,
 उद्धीवं मयूरं भरकतमणिकरकमिव वारिधाराभिः परयन्तम्, इतस्ततः
 पिपीलिकश्रेणीनां इयामाकतण्डुलकणान्स्वयमेव किरुन्तम्, अरुणेन चीवरपट-
 लेन अदीयसा संवीतम्, वहलबालातपानुलिप्तमिव पौरन्दरं दिग्भागमु-
 ह्वितपद्मरागप्रभाप्रतिमया रक्तावदातया देहप्रभया पाटलीकृतानां का-
 पायग्रहणमिव दिशामप्युपदिशन्तम्, अनोद्धत्यादधोमुखेन मन्दमुकुलितकु-
 मुदाकारेण लिग्धधवलप्रसन्नेन चक्षुषा जनक्षुण्णक्षुद्रजन्तुजीवनार्थममृतमिव
 वर्पन्तम्, सर्वशास्त्राक्षरपरमाणुभिरिव निर्मितं परमसौगतमप्यवलोकितेश्वरम्,
 अस्वलितमपि तपसि लग्नम्, आलोकमिव यथावस्थितसकलपदार्थप्रकाशकं
 दर्शनार्थिनाम्, सुगतस्याप्यभिगमनीयमिव, धर्मस्थाप्याराधनीयमिव, प्रसाद-
 स्थापि प्रसादनीयमिव, मानस्यापि माननीयमिव, चन्दत्वस्थापि वन्दनीय-
 मिव, आत्मनोऽपि स्पृहणीयमिव, ध्यानस्यापि ध्येयमिव, ज्ञानस्यापि ज्ञेय-
 मिव, जन्म जपस्य, नैमि नियमस्य, सत्त्वं तपसः, शरीरं शौचस्य, कोशं
 कुशलस्य, वेश्म विश्वासस्य, सर्वस्वं सदृत्ततायाः, दाक्ष्यं दाक्षिण्यस्य, पारं
 परानुकम्पायाः, निर्वृतिं सुखस्य, मध्यमे वयसि वर्तमानं दिवाकरमित्रम-
 द्राक्षीत् । अतिप्रशान्तगम्भीराकारारोपितबहुमानश्च सादरं दूरादेव समं
 शिरसा मनसा वचसा च वचन्दे ।

दिवाकरमित्रस्तु मैत्रीमयः प्रकृत्या विशेषतस्तेनापरेणादृष्टपूर्वेणामानुष-

१ 'आत्मनोऽपि...ज्ञेयमिव' इत्येतन्नास्ति अ-क पुस्तकयोः. २ 'जन्म यमस्य' अ-क.
 ३ 'सदृत्तम्' अ-क. ४ 'सदृत्ततायाः, सर्वस्वं सर्वज्ञतायाः' अ-क.

लोकोचितेन सर्वाभिभाविना महानुभावाभोगभाजा भ्राजिष्णुना भूपते-
प्राकृतेनाकारविशेषेण तेन चाभिजात्यप्रकाशकेन गरीयसा प्रश्रयेण चाह-
दितश्चक्षुषि च चेतसि च युगपदग्रहीत् । वीरस्वभावोऽपि च सम्पादित-
ससंभ्रमाभ्युत्थानः सङ्कलय्य किञ्चिदुद्गमनकेन विलोलं विलम्बमानं वामा-
साचीवरपटान्तमुत्क्षिप्यानेकाभयदानदीक्षादक्षिणो दक्षिणं महापुरुषलक्षण-
लेखाप्रशस्तं हस्तं स्निग्धमधुरया वाचा समीरवमारोग्यदानेन राजानमन्व-
ग्रहीत् । अभ्यनन्दच्च स्वागतगिरा गुरुमिवाभ्यागतं बहु मन्यमानः स्वेना-
सनेनाध्वमग्रेति निमग्नयाचक्रे । पार्श्वे स्थितं च शिष्यमग्रवीत्—‘आयुष्मन्,
उपानय कमण्डलुना पादोदकम्’ इति । राजा त्वचिन्तयत्—‘अलोहः
खलु संयमनपाशः सौजन्यमभिजातानाम् । स्थाने खलु तत्रभवान्पुणानु-
रागी ग्रहवर्मा बहुशो वर्णितवानस्य गुणान्’ इति । प्रकाशं चावभावे—
‘भगवन्, दर्शनपुण्यानुगृहीतस्य भ्रम पुनरुक्त इवायमार्थप्रयुक्तः प्रतिभाल-
नुग्रहः । चक्षुष्प्रमाणप्रसादस्वीकृतस्य च परकरणमिवासनादिदानोपचार-
चैष्टितम् । अतिभूमिभूमिरेवासनं भवादृशां पुरः^१ सम्भाषणामृतामिषैकप्र-
क्षालितसकलवपुषश्च मे प्रवेशवृत्तिः^२ पाचमप्यपाचकम् । आसतां भवन्तो
यथासुखम् । आसीनोऽहम्’ इत्यभिधाय क्षितावेवोपाविशत् ।

‘अलंकारो हि प्रसन्नः^३ प्रभवतां प्रधयातिशयः, रत्नादिकस्तु शिला-
भारः’ इत्याकलय्य पुनः पुनरभ्यर्च्यमानोऽपि यदा न प्रत्यपद्यत पार्श्वो
वचनं तदा स्वमेवासनं पुनरपि भेजे भदन्तः । भूपतिमुखनलिननिहितनि-
भृतनयनयुगलनिगडनिश्चलीकृतहृदयश्च स्थित्वा कांचित्कालकलां कलिकाल-
कर्मपकालुष्यमिव क्षालयन्नमलामिदन्तमयूपमालामिर्मूलफलाभ्रवहारस-
म्भवमुद्गमन्निव च परिमलसुभगं विकचकुसुमपटलपाण्डुरं लतावनमवा-
दीत्—‘अद्यप्रभृति न केवलमयमनिन्द्यो बन्धोऽपि प्रकाशितसत्सारः सं-
सारः । किं नाम नालोक्यते जीवद्भिरद्भुतं, येन रूपमचिन्तितोपनतमिदं
दृक्पथमुपगतम् । एवंविधैरनुमीयन्ते जन्मान्तरावस्थितसुकृतानि हृदयो-
रसैवः । इहापि जन्मनि दत्तमेवास्माकमनुना तपःक्लेशेन फलमसुखमदर्शनं
दर्शयता देवानां प्रियम् । आ नृप्तेः पीतममृतमीक्षणाभ्याम् । जातं निर-
त्कण्ठं मानसं निवृत्तिसुखस्य । महद्भिः पुण्यैर्विन्ता न विश्राम्यन्ति सज्जने
त्वाद्दृशि दृशः । सुदिवसः स यस्मिञ्जातोऽसि । सा सुजाता जननी या सकल-
जीवलोकजीवितजनकमजनयदायुष्मन्तम् । पुण्यवन्ति पुण्यान्यपि तानि
येपामसि परिणामः । सुकृततपसन्ते परमाणवो ये त्व परिगृहीतसर्वाव-
यवाः । तत्सुभगं सौभाग्यमाश्रितोऽसि येन । भूष्यः^४ स पुरुषभावो भवत्य-
वस्थितो यः । यत्सत्यं मुमुक्षोरपि मे पुण्यभाजमालोक्य पुनः श्रद्धा जाता
मनुजजन्मनि । नेच्छद्भिरप्यस्माभिर्दृष्टः कुसुमायुधः । कृतार्थमद्य चक्षुर्वनदेव-

तानाम् । अद्य सफलं जन्म वनपादपानां चेपामसि गतो गोचरम् । अमृत-
मयस्य भवतो वचसां माधुर्यं कार्यमेव । अस्य त्वीदृशे शैशवे विनयस्यो-
पाध्यायं ध्यायन्नपि न सम्भावयामि । भुवि सर्वथा शून्य आसीदजाते
दीर्घायुपि गुण^{Collection}शून्यः । धन्यः स भूभृद्यस्य वंशे मणिरिव सुक्तामयः सम्भू-
तोऽस्ति । एवंविधस्य च पुण्यवतः कथंचिद्प्राप्तस्य केन प्रियं समाचराम
इति पारिप्लवं^{Collection} चेतो नः । सकलवनचरसार्थसाधारणस्य कन्दमूलफलस्य
गिरिसरिदम्भसो वा के वयम् । अपरोपकरणीकृतस्तु कायकलिरयमस्मा-
कम् । सर्वस्वमवशिष्टमिष्टातिथ्याय । स्वायत्ताश्च विद्यन्ते विद्याविन्दवः
कतिचित् । उपयोगं तु न प्रीतिर्विचारयति । यदि च नोपरुणद्धि कश्चित्का-
र्यलवमरक्षणीयाक्षरं वा कथनीयं^{purpose} तत्कथयतु भवान्भ्रोतुमभिलषति हृदयं
सर्वमिदं नः । केन कृत्यातिभारेण भव्यो भूषितवान्भूमिमेतामभ्रमणयो-
ग्याम् । कियदवधिर्वायं शून्याटवीपर्यटनकृताः कल्याणराशेः । कस्माच्च
सन्तस्तरूपेव ते तनुरियमसन्तापाहौ विभाव्यते' इति ।

राजा तु सादरतरमब्रवीत्—‘आर्य, दर्शितसंभ्रमेणानेन मधुरसविसरं^{Collection}
ममृतमिव हृदयधृतिकरमनवरतं वर्षता दयसैव ते सर्वमनुष्ठितम् । धन्यो-
ऽस्मि यदेवमभ्यार्हितमनुपचरणीयमपि मान्यो मन्यते माम् । अस्य च महा-
वनभ्रमणपरिक्षेपस्य कारणमवधारयतु मतिमान् । मम हि विनष्टनिखिले-
ष्टयन्धोर्जीवितानुबन्धस्य निवन्धनमेकैव यधीयसी स्वसावशेषा । सापि
भर्तुर्वियोगाद्वैरिपरिभवभयाङ्गमन्ती कथमपि विन्ध्यचनमिदम्, अशुभशायरय-
लबहुलम्, अगणितगजकुलकलिलम्^{Collection}, अपरिमितमृगपतिशरभभयम्, उरुमहि-
पमुषितपथिकगमनम्, अतिनिशितशरकुशपरुषम्, अर्बुदशतविषममविशत् ।
अतस्सामन्वेष्टुं वयमनिशं निशिनशि च सततमिमामटवीमटामः । न चैनामा-
सादयामः । कथयतु च गुरुरपि यदि कदाचित्कृतश्चिद्द्वने चरतः श्रुतिपथमुप-
गता तद्वाता' इति ।

अथ तच्छ्रुत्वा जातोद्वेग इव मदन्तः पुनरभ्यधात्—‘धीमन्, न खलु
कश्चिदेवंरूपो वृत्तान्तोऽस्मान्भ्युपगतवान् । अभाजनं^{Collection} हि वयमीदृशानां
प्रियाख्यानोपायनानां भवताम् ।’ इत्येवं भाषमाण एव तस्मिन्नकस्मादाग-
त्यापरः शमिनि वयसि वर्तमानः संभ्रान्तरूप इव पुरस्तादुपरचिताञ्जलिर्जा-
तकरणः प्रक्षरितचक्षुर्भिभुरभाषत—‘भगवन्भदन्त, महत्करणं वर्तते ।
यात्यैव बलवद्भ्रसनाभिभूता भूतपूर्वापि कल्याणरूपा स्त्री शोकवेगविवशा
येश्वानरं विशति । सम्भावयतु तामप्रोषितप्राणां भगवान् । अभ्युपपद्यतां
समुचितैः समाश्वासनैः । अनुपरतपूर्वं कृमिकीटमपि दुःखितं दयाराशेरार्यस्य
गोचरगतम्' इति ।

राजा तु जातानुजाशङ्कः सोदर्यांसेहाद्यान्तर्द्वेत इव दुःखेन दोदूयमान-
हृदयः कथमपि गद्गदिकागृहीतकण्ठो विकलवाग्वाप्यायमाणदृष्टिः पप्रच्छ—
“पाराशरिन्, कियदूरे सा योपिदेवंजातीया जीवेद्वा कालमेतावन्तमिति ।
पृष्टा वा त्वया ‘कासि, कस्यासि, कुतोऽसि, किमर्थं वनमिदमभ्युपगतामि,
विशसि च किंनिमित्तमनलम्’ इत्यादितः प्रभृति कात्स्न्येन कथ्यमानमिच्छामि
श्रोतुं कथमार्यस्य गता गोचरमाकारतो वा कीदृशी” इति ।

तयाभिहितस्तु भूभुजा भिक्षुराचक्षे—“महाभाग, श्रूयताम् । अहं हि
प्रत्यूषस्येवाद्य वन्दित्वा भगवन्तमनेनैव गिरिनदीरोधसा^{लोकाद्वि} सैकतसुकुमा-
रेण यदृच्छया विहृतवानितिदूरम् । एकस्मिंश्च वनलतागहने गिरिनदीसमीप-
भाजि भ्रमरीणामिव हिमहतकमलाकरकातराणां रसितं सार्यमाणानामति-
तारतानवर्तिनीनां वीणांतन्त्रीणामिव झांकारमेकतानं नारीणां रुदितमधृतिक-
रमतिकरुणमार्कणितवानसि । समुपजातकृपश्च गतोऽस्मि तं प्रदेशम् ।
दृष्टवानसि च द्रुपत्खण्डखण्डिताङ्गुलिगललोहितेन च पाणिप्रविष्टशरशलाका-
शल्यशूलसङ्कोचितचक्षुषा चाध्वनीनश्रमश्रुधुनिश्चलधरणेन च स्थाणवमणव्य-
थितगुल्फपद्भुजैश्च वातखड्गरेदखज्जहाजतज्वरेण च पांसुपाण्डुरपि-
ण्डिकेन, च खर्जूरजूटजटाजंरितजानुना च शतावरीविदारितोरुणा च विदा-
रीदारिततनुदुदूलपल्लयेन चोत्कटवंशविटपकण्टककोटिपादितकञ्जकपटन च
फललोभालम्बितानम्रवदरीलताजालकैस्तकण्टकैरुल्लिखितसुकुमारकरोदरेण च
कुरङ्गशृङ्गोत्प्रातः कन्दमूलफलैः कदमित्याहुना च ताम्बूलविरहविरसमुख-
ण्डितकोमलामलकीफलेन च कुशकुसुमाहतिलोहितानां श्रयतामङ्गणां लेपी-
कृतमनःशिलेन च कण्टकिलतालनालकलेदनेन च केनचित्सलयोपपादिता-
तपत्रकृत्येन केनचित्कदलीदलव्यजनवाहिना केनचित्कमलिनीपलाशपुटगृही-
ताम्भसा केनचित्पाथेयीकृतमृणालपूलिकेन केनचिचीनांशुकदशाशिक्यनिहि-
तनालिकेरकोशकलशीकलितरसालतलेन, कतिपयावशेषशोकविकलकलामूक-
कुण्डलमनवधिरवर्वरविरलेनखलानां चरुचालेन परिवृताम्, आपत्कालेऽपि
कुलोद्गतेनेवामुच्यमानां प्रभालेपिना लावण्येन, प्रतिविम्बितैरासन्नवनलता-
किसलयैः सरसैर्दुःखक्षतैरिवान्तःपटलीक्रियमाणकायाम्, कठोरदर्भाङ्कुरक्षत-
क्षारिणा क्षतजेनानुसरणालककेनेव रक्तचरणाम्, उन्नालेनान्यतरनारीष्टतेना-
रविन्दिनीदलेन कृतच्छायमपि विच्छायं मुखमुद्बहन्तीम्, आकाशमपि शून्य-
तयातिशयानाम्, मृण्मयीमिव निश्चेतनतया, मरन्मयीमिव निश्वाससम्पदा,
पावकमयीमिव सन्तापसन्तानेन, सलिलमयीमिवास्त्रप्रस्रवणेन, वियन्मयी-
मिव निरवलम्ब्यतया, तडिन्मयीमिव पारिप्लवतया, शब्दमयीमिव

परिदेवितवाणीबाहुल्येन, मुक्तमुक्तांशुकरद्वकुसुमकनकपत्राभरणां कल्पलता-
मिव महावने पतिताम्, परमेश्वरोत्तमाङ्गपातदुर्ललिताङ्गां गङ्गामिव गां
गताम्, वनकुसुमधूलिधूसरितपादपल्लवाम्, प्रभातचन्द्रमूर्तिमिव लोकान्तर-
ममिलपन्तीम्, निजजलमोक्षकदधिंतदशीतधवल्लायतनेत्रशोभाम्, मन्दाकि-
नीमृणालिनीमिव परिम्लायमात्राम्, दुःसहरविकिरणसंस्पर्शखेदनिर्मलितं
कुमुदिनीमिव दुःखेन दिवसं नयन्तीम्, दग्धदशाविसर्वादितां प्रत्यूषप्रदीपशि-
खामिव क्षामक्षामां पाण्डुवपुषम्, पार्श्ववर्तिवारणाभियोगरक्ष्यमाणां वनकरि-
णीमिव महाहृदे निमग्नान्, प्रविष्टां वनगह्वरे ध्याने च, स्थितां तरुतले मरणे
च, पतितां धान्युत्सङ्गे महानर्थे च, दूरीकृतां भर्त्रा सुखेन च, विरेजितां
अमणेनायुषा च, आकुलां केशकलापेन मरणोपायेन च, विवर्णितामध्वधूलि-
भिरङ्गवेदनाभिश्च, दग्धां चण्डातपेन वैधव्येन च, धृतमुखीं पाणिना मौनेन च,
गृहीतां प्रियसखीजनेन मन्युना च, तथा च अष्टैर्वन्धुभिर्विलासैश्च, मुक्तेन श्रव-
णयुगलेनात्मना च, परित्यक्तैर्भूषणैः सर्वारम्भैश्च, भग्नैर्वलयैर्मनोरथैश्च, चर-
णलङ्घाभिः परिचारिकाभिर्दम्भाङ्कुरसूचीभिश्च, हृदयविनिहितेन चक्षुषा प्रियेण
च, दीर्घैः शोकशसितैः केशैश्च, क्षीणेन वपुषा पुण्येन च, पादयोः पतन्तीभि-
र्बुद्धाभिरशुधाराभिश्च, स्वल्पावशेषेण परिजनेन जीवितेन च, अलसामुन्मेषे,
दक्षामश्रुमोक्षे, सन्ततां चिन्तासु, विच्छिन्नामाशासु, कृशां काये, त्यूलां
शसिते, पूरितां दुःखेन, रिक्तां सत्येन, अध्यासितामायासेन, शून्यां हृदयेन,
निश्चलां निश्चयेन, चलितां धैर्यात्, अपि च वसतिं व्यसनानाम्, आधा-
नमाधीनाम्, अवस्थानमनवस्थानाम्, आधारमधृतीनाम्, आवासमप्रसा-
दानाम्, आस्पदमापदानाम्, अभियोगमभाग्यानाम्, उद्वेगमुद्वेगानाम्,
कारणं कर्णायाः, पादं परायत्तताया योषितम् । चिन्तितवानसि च चित्र-
मीदृशीमप्याकृतिसुपतापाः स्पृशन्तीति । सा तु समीपगते मयि तदवस्थापि
सबहुमानमानतमौलिः प्रणतवती । अहं तु प्रबलकरुणाप्रेर्यमाणस्तामालपि-
तुकामः पुनः कृतवान्ननसि—कथमिव महानुभावामेनामामन्त्रये । 'वस्ते'
इत्यतिप्रणयः, 'मातः' इति छाडु, 'भगिनि' इत्यात्मसम्भावना, 'देवि'
इति परिजनालापः, 'राजपुत्रि' इत्यस्फुटम्, 'उपासिके' इति मनोरथः,
'स्वामिनि' इति मृत्युमावाभ्युपगमः, 'भद्रे' इतीतरस्त्रासमुचितम्, 'आयु-
ष्मति' इत्यवस्थायामप्रियम्, 'कल्याणिनि' इति दशायां विरुद्धम्, 'चन्द्र-
मुखि' इत्यमुनिमतम्, 'बाले' इत्यगौरवोपेतम्, 'आर्ये' इति जरारोपणम्,
'पुण्यवति' इति फलविपरीतम्, 'भवति' इति सर्वसाधारणम् । अपि च
'कासि' इत्यनभिज्ञातम्, 'किमर्थं रोदिषि' इति दुःस्वकारणस्वरणकारि,
'मा रोदीः' इति शोकहेतुमनपनीय न शोभते, 'समाशसिहि' इति किमा-
श्रित्य, 'स्वागतम्' इति ग्रातयामम्, 'सुखमास्यते' इति मिथ्या । इत्येवं

चिन्तयत्येव मयि तस्मात्त्रैणादुत्थायान्यतरा योपिदार्यरूपेव शोकविक्रवा
 समुपसृत्य कतिपयपलितशोरं शिरो नीत्वा महीतलमतुलहृदयसन्तापसूच-
 कैरश्रुविन्दुभिश्चरणयुगलं दहन्ती ममातिकृपणैरक्षरैश्च हृदयमभिहितवती—
 ‘भगवन्, सर्वसत्त्वानुकम्पिनी प्रायः प्रव्रज्या । प्रतिपन्नपरदुःखक्षपणदीक्षा-
 दक्षाश्च भवन्ति सौगताः । करुणाकुलगृहं च भगवतः शोकियमुजेः शास-
 नम् । सकलजनोपकारसज्जा सज्जनता जैनी । परलोकसाधनं च धर्मो मुनी-
 नाम् । प्राणरक्षणाच्च न परं पुण्यजातं जगति गीयते जनेन । अनुकम्पा-
 भूमयः प्रकृत्यैव युवतयः किं पुनर्विपदभिभूताः । साधुजनश्च सिद्धक्षेत्र-
 मार्तवचसाम् । यत इयं नः स्वामिनी मरणेन पितुरभावेन भर्तुः प्रवासेन
 च आतुः अंशेन च शेषस्य दान्धववर्गस्यातिमृदुहृदयतयानपत्यतया च निर-
 बलम्बना, परिभवेन च नीचारातिकृतेन प्रकृतिमनस्विनी, अमुना च महा-
 दयीपर्यटनक्षेत्रेण कदर्थितसौकुमार्या, दग्धदैवदत्तैरेवंविधैर्बहुभिरुपर्युपरि व्य-
 सनैर्विक्रयीकृतहृदया, दारुणं दुःखमपारयन्ती सोढुं निवारयन्तमनुतिक्रा-
 न्तपूर्वं स्वमेऽप्यवगणय्य गुरुजनमनुनयन्तीरखण्डितप्रणया नर्मस्वपि सम-
 वधीयं प्रियसखीर्विज्ञापयन्तमशरणमश्रुव्याकुलनयनमपरिभूतपूर्वं मनसापि
 परिभूय भृत्यवर्गमग्निं प्रविशति । परिप्रायताम् । आर्योऽपि तावदसह्यशो-
 कापनयनोपायोपदेशनिपुणां व्यापारयतु वाणीमस्याम्’ इति चातिकृपणैः
 व्याहरन्तीमहमुत्थाप्योद्विगतरः शनैरभिहितवान्—‘आर्ये, यथा कथयसि
 तथा अस्मद्भिरामगोचरोऽयमस्याः पुण्यज्ञायाः शोकः । शक्यते चेन्मुहूर्त-
 मात्रमपि ग्राह्यमुपरिष्ठात् व्यर्थेयमभ्यर्थना भविष्यति । मम हि गुरुरपर इव
 भगवान्सुगतः समीपगत एव । कथिते मयास्मिन्नुदन्ते नियतमागमिष्यति
 परमदयालुः । दुःखान्धकारपटलभिदुरैश्च सौगतैः सुभाषितैः स्वकैश्च दर्शि-
 तनिदर्शनैर्नानागमगुरुभिर्गिरां कौशलैः कुशलशीलामेनां प्रबोधपदवीमारो-
 पयिष्यति’ इति । तच्च श्रुत्वा ‘स्वरतामार्यः’ इत्यभिदधाना सा पुनरपि
 पादयोः पतितवती । सोऽहमुपगत्य त्वरमाणो व्यतिकरमिममधृतिकरमश-
 रणकृपणबहुयुवतिमरणमतिकरुणमग्रभवते गुरवे निवेदितवान्’ इति ।

अथ भूभृन्नैक्षवं समवधार्य तद्भाषितमश्रुमिश्रितमश्रुतेऽपि स्वसुनान्नि-
 तिप्रीकृतमना मन्थुना सर्वाकारसंवादिन्यां दशयैव दूरीकृतसन्देहो दग्ध इव
 सोदर्यावस्थाश्रवणेन श्रवणयोः श्रमणाचार्यमुवाच—‘आर्य, नियतं सैवेयम-
 नार्यस्यास्य जनस्यातिकठिनहृदयस्यातिनृशंसस्य सन्दभाग्यस्य भगिनी भाग-
 धेयैरेतामवस्थां नीता निष्कारणवैरिभिर्वैराकी विदीर्यमाणं मे हृदयमेवं
 निवेदयति’ इत्युक्त्वा तमपि श्रमणमभ्यधात्—‘आर्य, उत्तिष्ठ । दर्शय क्वासौ ।

१ ‘आर्यवचसाम्’ व. २ ‘मरणेन च मातुः प्रवसनेन च पितुरभावेन च भर्तुः
 परलोकगमनेन च आतुःअंशेन च’ व. ३ ‘अशरणम्’ व.

यत्तेष्व प्रभूतप्राणिपरित्राणपुण्योपार्जनाय ५- यामः १- यदि कथंचिज्जीवन्तीं सम्भावयामः' इति भाषमाण एवोक्तस्यौ ।

अथ समग्रशिष्यवर्गानुगतेनाचार्येण तुरगेभ्यश्चावतीर्य समन्तेन सामन्त-
लोकेन पश्चादाकृष्यमाणाश्वीयेनानुगम्यमानः, पुरस्ताच्च तेन शाक्यपुत्रीयेण
प्रदिश्यमानवर्त्मा पद्मवामेव तं प्रदेशमविरलैः पदैः पिवन्निव प्रावतंत । क्रमेण
च समुपगतः शुश्राव लतावनान्तरितस्य समुपमोह^{अद्वितीयोऽप्युपमो}ह^{तः} स्त्रियं तत्कालोचि-
ताननेकप्रकारानालापान्—'भगवन्धर्म, धाव शीघ्रम् । कासि कुलदेवते ।
देवि धरणि, धीरयसि न दुःखितां दुहितरम् । क नु खलु प्रोपिता पुष्पभू-
तिकुटुम्बिनी लक्ष्मीः । अनाथां नाथ सुखरवंश्य विविधाविविधुरां वधूं
विधवां विवोधयसि किमिति नेमाम् । भगवन्, भक्तजने सज्ज्वरिणि सुगत
सुप्तोऽसि । राजधर्म पुष्पभूतिभयनपक्षपातिन्, उदासीनीभूतोऽसि कथम् ।
त्वय्यपि विपद्बान्धव विन्ध्य वन्द्या^{वन्द्या}ऽयमजलिवन्धः । मातर्महादवि, रटन्तीं
न शृणोपीमामापत्पतिताम् । पतञ्ज^{पतञ्ज}, प्रसीद पाहि पतिप्रतामशरणाम् ।
प्रयत्नरक्षित कृतम चारित्र्यचण्डाल, न रक्षति राजपुत्रीम् । किमप्यु^{पु}ल्लं लक्षणैः ।
हा देवि दुहितृज्जेहमयि यशोमति, मुपितासि दग्धदैवद्रस्युना । देव, दुहितरि
दह्यमानायां नापतसि प्रतापशील^{प्रतापशील}, तिथिलीभूतमपत्यप्रेम । महाराज राज्य-
वर्धन, न धावसि मन्दीभूता भगिनीप्रीतिः । अहो निपुः प्रेतभायः ।
व्यपेहि पाप पायक स्त्रीघातनिर्घण, ज्वलन्न लज्जसे । भ्रातृघात, दासी
तवासि । स्वा^{स्वा}द्वय दूतं देवीदाहं देवाय दुःखितजनातिहराय हर्षाय । निता-
न्तनिःशुक् शोकशृणु^{शृणु}, सकामोऽसि । दुःखदायिन्वियोगराक्षस, जुष्टोऽसि ।
विजने घने कमाक्रन्दामि, कस्यै कथयामि, कमपयामि शरणम्, कां दिशं
प्रतिपद्ये, करोमि किमभागधेया । गान्धारि, गृहीतोऽयं लतापाशः । पिशाचि
मोचनिके, मुञ्च शाखाग्रहणकलहम् । कलहंसि, हंसि किमतः परमुत्तमाङ्गम् ।
मङ्गलिके, मुक्तगलं किमद्यापि रुचते । सुन्दरि, दूरीभवति सखीसार्थः ।
स्थास्यसि कथमिवाशिवे शवशिविरे शवरिके । सुतनु, तनूनपाति पतिप्यसि
त्वमपि । मृणालकोमले मालावति, म्लानासि । मातृमातृजिके, भङ्गीकृत-
स्त्वयापि मृत्युः । वत्से वत्सिके, वत्स्यसि कैयममभिप्रेतं प्रेतनगरे । नागरिके,
गरिमाणमागतास्यनया स्वामिभक्त्या । विराजिके, विराजितासि राजपुत्रीवि-
पदि जीवितव्ययव्यवसायेन । मृगपतनाभ्युद्यमभागामिजे भृङ्गारधारिणि, ध-
न्यासि । केतकि, कुतः पुनरीदृशी सुस्वामिनी । मेनके, जन्मनि जन्मनि देवी-
दास्यमेव ददातु देवो देहं दहन्दहनः । विजये^{विजये} वीजय रुशानुम् । सानुमति,
नमतीन्दीवरिका दिवं गन्तुकामा । कामदासि, देहि दहनप्रदक्षिणावकाशम् ।
विचरिके, विरचय वह्निम् । विकिर किरातिके कुसुमप्रकरम् । कुररिके, कुरु

कुरुवककोरकाचितां चिताम् । चामरं चामरग्राहिणि गृहाण ॥ पुनरपि कण्ठे
 मर्पयितव्यानि नर्मदे नुर्मनिर्मितानि निर्मर्यादहसितानि । भद्रे सुभद्रे, भद्रमस्तु
 ते परलोकगमनम् । अग्रामीणगुणानुरागिणि ग्रामेयिके, गच्छ सुगतिम् । वस-
 न्तिके, अन्तरं प्रयच्छ । आपृच्छते छलधारी देवि देहि दृष्टिम् । इष्टा तव
 जहाति जीवितं विजयसेना । सेयं मुक्तिका मुक्तकण्ठमारदति निकटे नाटक-
 सूत्रधारी । पादयोः पतति ते ताम्बूलवाहिनी बहुमता राजपुत्रि पत्रलता ।
 कलिङ्गसेने, अयं पश्चिमः परिष्वङ्गः पीडय निर्भरमुरसा माम् । असवः प्रव-
 सन्ति वसन्तसेने । मञ्जुलिके, मार्जयसि कतिकृत्वः सुदुःसहदुःखसहसा-
 स्त्रादिर्घं दग्धचक्षुरिदं रोदिपि कियदाश्लिष्य च माम् । निर्माणमीदृशं
 प्रायशो यशोधने । धीरयस्त्रयापि किं मां माधविके । केयमवस्था संस्थापना-
 नाम् । गतः कालः कालिन्दि सखीजनानुनयाञ्जलीनाम् । उन्मत्तिके
 मत्तपालिके, कृताः पृष्टतः प्रणयिनीप्रणिपातानुरोधाः । शिथिलय चकोरवति
 चरणग्रहणं ग्रहिणि । कमलिनि, किमनेन पुनः पुनर्देवोपालम्भेन । न प्राप्तं
 चिरं सखीजनसङ्गमसुरम् । आर्यं महत्तरिके तरङ्गसेने नमस्कारः । सखि
 सौदामिनि, दृष्टासि । समुपनय हव्यवाहनार्चनकुसुमानि कुसुदिके । देहि
 चितारोहणाय रोहिणि हस्तावलम्बनम् । अम्ब घात्रि, धीरा भव । भवन्त्येवं-
 विधा एव कर्मणां विप्राकाः पापकारिणीनाम् । आर्यचरणानामयमञ्जलिः ।
 परः परलोकप्रयाणप्रणामोऽयं मातः । मरणसमये कस्माद्वलिके हलहलको
 घलीयानानन्दमयो हृदयस्य मे । हृष्यन्त्युच्चरोमाञ्जमुञ्चि किमङ्गीकृत्याङ्गानि ।
 वामनिके, वामेन मे स्फुरितमङ्गल । वृथा विरमसि वयस्य वायस वृक्षे क्षी-
 रिणि क्षणे क्षणे क्षीणपुण्यायाः पुरः । हरिणि, हेपितमिव हयानामुत्तरतः ।
 कस्येदमातपत्रमुच्यत पादपान्तरेण प्रभावति रिभाव्यते । कुरङ्गिके, केन
 सुगृहीतनाम्नो नाम गृहीतममृतमयमार्यस्य । देवि, दिष्टया धर्मेण देवस्य
 हर्षस्यागमनमहोत्सवेन । इत्येतच्च श्रुत्वा सत्वरमुपससर्प । ददर्श च
 मुह्यन्तीमग्निप्रवेशायोद्यतां राजा राज्यश्रियम् । आललम्बे च मूर्च्छामीलि-
 तलोचनाया ललाटं हस्तेन तस्याः ससंभ्रमम् ।

अथ तेन भ्रातुः प्रेयसः प्रकोष्ठयद्दानामोपधीनां रसविसरमिव प्रयुजीय-
 नक्षमं क्षरता, यमतेव पारिहायमणीनामचिन्त्यं प्रभावममृतमिव नराचन्द्र-
 श्मभिरद्विरता, यमतेव चन्द्रोदयच्युतशिशिरशीकरं चन्द्रकान्तचूडामणिं मू-
 र्धनि, मृणालमयाहुलिनेवातिशीतलेन निर्वापयता दहमानं हृदयं, मृत्याव-
 तेव कुतोऽपि जीवितमाह्लादकेन हन्तसंस्पर्शेन सहसैव समुन्मिमील राज्यधीः ।
 तथा चासम्भावितागमनस्याचिन्तितदर्शनस्य सहसा प्राप्तस्य भ्रातुः स्वमरुद-
 शनस्येव कण्ठे समाश्लिष्य, तत्कालाविर्भावनिर्भरेणामिभूतसर्पात्मना दुःखस-
 म्भारेण निर्दयं नदीमुखप्रणाल्यामिव मुक्ताभ्यां स्यूतप्रपादमुराजन्ती

वाष्पवारि विलोचनाभ्याम् 'हा तात, हा अम्ब, हा सख्यः' इति व्याहरन्ती मुहुर्मुहुश्चैस्तरां च, समुद्भूतभगिनीस्नेहसद्भावभारभावितमन्युना मुक्तकण्ठ-
मतिचिरं विभ्रुश्य 'वत्से, स्थिरा भव त्वम्' इति आग्रा करस्थगितमुखी
समाश्वासमानापि, 'कल्याणिनि, कुरु वचनमग्रजस्य गुरोः' इत्याचार्येण
याच्यमानापि, 'देवि, न पश्यसि देवस्यावस्थाम् । अलमतिरुदितेन' इति
राजलोकेनाभ्यर्ध्यमानापि, 'स्वामिनि, आतरमयेक्षस्व' इति परिजनेन विज्ञा-
प्यमानापि, 'दुहितर, विश्रम्य पुनरारदितव्यम्' इति निवार्यमाणापि
वान्धववृद्धाभिः, 'प्रियसखि, कियद्रोदिपि । तूष्णीमास्व । दृढं दूयते देवः'
इति सखीभिरनुनीयमानापि, चिरसम्भावितानेकदुःखनिवहनिर्वहणवाप्नोत्पी-
डपीड्यमानकण्ठभागा, प्रभूतमन्युभारभरितान्तःकरणा करुणं काहलेन
स्वरेण कालमतिदीर्घं रुरोद । विगते च मन्युवेगे बह्वैः समीपादाक्षिप्य
आसा-नीता निकटवर्तिनि तरुतले निपसाद ।

शनैराचार्यस्तु तथा हर्ष इति विज्ञाय विवर्धितादरः सुतरां, मुहूर्तमिवा-
तिवाह्य निभृतसंज्ञाज्ञापितेन शिष्येणोपनीतं नलिनीदलैः स्वयमादाय नम्रो
मुखप्रक्षालनायोदकमुपनिन्ये । नरेन्द्रोऽपि सादरं गृहीत्वा प्रथममनवरतरोद-
नाताम्रं चिरप्रवृत्ताश्रुजलजालं रक्तपङ्कजमिव खसुश्चक्षुरक्षालयत्पश्चादात्मनः ।
प्रक्षालितमुखशशिनि च महीपाले सर्वतो निःशब्दः सम्बभूव सकलो लि-
खित इव लोकः । ततो नरेन्द्रो मन्दमन्दमग्नवीत्स्वसारम्—'वत्से, वन्द-
स्वाप्तभवन्तं भदन्तम् । एष ते भर्तुर्हृदयं द्वितीयमस्माकं च गुरुः' इति ।
राजवचनात्तु राजदुहितरि पतिपरिचयश्रवणोद्घातेन पुनरानीतनेलाम्भसि
नमन्त्यामाचार्यः प्रयत्नरक्षितागतयाप्ताग्मःसम्भारभज्यमानधैर्याद्ब्रिलोचनः
किंचित्परावृत्तमनो दीर्घं निशश्वास । स्थित्वा च 'क्षणमेकं प्रदर्शितप्रश्रयो
भृदुवादी मधुरया वाचा व्याजहार—'कल्याणराशे, अलं रुदित्वातिचिरम् ।
राजलोको नाद्यापि रोदनाज्जिवर्तते । क्रियतामवश्यकरणीयः ज्ञानविधिः ।
ज्ञात्वा च गम्यतां तामेव भूयो भुवम्' इति ।

अथ भूपतिरनुवर्तमानो लौकिकमाचारमाचार्यवचनं चोत्थाय ज्ञात्वा
गिरिसरिति सह स्वस्ता तामेव भूमिमयासीत् । तस्यां च सपरिजुनां प्रथम-
माहितावधानः पार्श्ववर्ती परवर्ती शुचा पतिपिण्डप्रदर्शितप्रयत्नप्रतिपन्नाभ्यव-
हारकरणां भगिनीमभोजयत् । अनन्तरं च स्वयमाहारस्थितिमकरोत् ।
भुक्तवांश्च बन्धनाप्रभृति विस्तरतः खसुः कान्यकुब्जाद्रौढसंभ्रमे गुप्तितो
गुप्तनाम्ना कुलपुत्रेण निष्कासनं निर्गतायाश्च राज्यवर्धनमरणश्रवणं श्रुत्वा
चाहारनिराकरणमनाहारपराहतायाश्च विन्ध्याटवीपर्यटनखेदं, जातनिर्वेदायाः
पावकप्रवेशोपक्रमणं यावत्सर्वमशृणोद्वयतिकरं परिजनतः । ततः सुखासीन-
मेकत्र तरुतले विविक्तभुवि भगिनीद्वितीयं दूरस्थितानुजीविजनं राजान-

माचार्यः समुपसृत्य शनैरासांचके । स्थित्वा च कंचित्कालांशं लेशतो वक्तुमुप-
चक्रमे—‘श्रीमन्, आकर्ण्यताम् । आर्येयमस्ति नः किंचित्—

अयं हि यौवनोन्मादात्परिभूय भूयसीर्भायां यौवनावतारतरलतरास्तारा-
राजो रजनीकर्णपूरः पुरुहूतपुरोधसो विपणस्य पुरंधीं धर्मपत्नीं पत्नीयन्नतित-
रलस्तारां नामापजहार । नाकतश्च पलायांचके । चकितचकोरलोचनया तया
सहातिकामया सर्वाकाराभिरामया रममाणो रमणीयेषु देशेषु चचार । चिराच्च
कथंचित्सर्पेणीर्वाणवाणोगौरवाद्भिरां पत्युः पुनरपि प्रत्यर्पयामास ताम् । हृदये
त्वनिन्धनमदहत विरहाद्वारोहायास्तस्याः सततम् ।

एकदा तु शैलादुदयादुदयमानो विमले वारिणि वारिणालयस्य संक्रान्त-
मात्मनः प्रतिविम्बं विलोकितवान् । दृष्ट्वा च तदा सस्मार सस्मरः स्नेरगण्ड-
स्थलस्य ताराया मुखस्य । मुमोच च मन्मथोन्मादमध्यमानमानसः स्वस्थो-
ऽप्यस्थः स्थवीयसः पीतसकलकुमुदवनप्रभाप्रवाहधवलताराभ्यामिव
लोचनाभ्यां याप्पवारिविन्दन् । अथ पततस्तानुदन्वति समस्तानेवाचेमुमुक्ता-
शुक्तयः । तासां च कुक्षिकोपेषु मुक्ताफलीभूतानवाप तान्कथमपि रसातल-
निवासी वासुकिनाम विपमुचामीशः । स च तैमुक्ताफलैः पातालतलेऽपि
तारागणमिव दर्शयद्दिरेकावलीमकल्पयत् । चकार च मन्दाकिनीति नाम
तस्याः । सा च भगवतः सोमस्य सर्वासामोपधीनामधिपतेः प्रभावादत्यन्त-
विपत्नी, हिमामृतसम्भवत्वाच्च स्पर्शेन सर्वसत्त्वसन्तापहारिणी यभूव । यतः
स तां सर्वदा त्रिपोष्मशान्तये वासुकिः पर्यधत् ।

समतिक्रामति च कियत्यपि काले कदाचित्तामेकावलीं तस्माद्वागराजा-
ज्ञागार्जुनो नाम नागरेवानीतः पातालतलं भिक्षुरभिक्षत लेभे च । निर्गल्य
रसातलाद्रिसमुद्राविपतये सातवाहननाम्ने नरेन्द्राय सुहृदे स ददौ ताम् ।
सा चास्माकं कालेन शिष्यपरम्परया कथमपि हस्तमुपगता । यद्यपि च
परिभव इव भवति भवाद्वाङ्मादृष्टिम् उपचारपुत्रथाप्योपधिबुद्ध्या बुद्धिमता
सर्वसत्त्वरशिरक्षाप्रवृत्तेन रक्षणोपशरीरेणायुष्मता विपरक्षापेक्षया गृह्यताम् ।
इत्यभिधाय भिक्षोरभ्याश्रयार्तिनश्रीवरपदान्तसंयतां मुमोच तामेकावलीं
मन्दाकिनीम् ।

उन्मुच्यमानाया एव यस्याः, प्रभालेपिनि लब्धावकाशे विशेदमहसि
महीयसि विसर्पति रश्मिमण्डले युगपद्वलायमानेषु दिङ्मुखेषु, मुकुलितल-
तावधूतकण्ठितैरामूलाद्विकसितमिव तरुभिः, अभिनवमृणाललुब्धैर्धावितमिव
धुतपक्षपुटपटलधवलितगगनं वनसरसीहंसयूथैः, स्फुटितमिव भरवशविशी-
यमाणधूलिधवलैर्गर्भमेदसूचितसूचीसञ्चयशुचिभिः केतकीवाटैः, उद्गलितद-
लदन्तुराभिः प्रबुद्धमिव कुमुदिनीभिः, विधुतसितसटाभारभरितदिवचमैश्च-

लितमिव केसरिकुलैः, प्रहसितमिव सितदशांशुमालालोकलिप्यमानवनं
वनदेवताभिः, विकसितमिव शिथिलितकुसुमकाशकसरारुहासनिरङ्कुशं का-
शकाननैः, भ्रान्तमिव संभ्रमभ्रमितवालपल्लवपरिवेशयतायमानैश्चमरीकद-
म्यकैः, प्रसृतमिव स्फायमानफनिलतरलतरतररङ्गोद्गारिणा गिरिनदीपूरेण,
अपरतारागणलाभमुदितेनोदितमिव विकचमरीचिचक्रान्तकुकुभा पूर्णच-
न्द्रेण, प्रक्षालित इव दावानलभूलिधूसरितदिगन्तो दिवसः, पुनरिव धौता-
न्यश्रुजलक्लिष्टानि नारीणां मुखानि ।

राजा तु मांसलैस्तस्याः संमुखैर्मयूखैराकुलीक्रियमाणं मुहुर्मुहुर्लुमीलय-
न्निमीलयंश्च चक्षुः, कथमपि प्रयत्नेन ददर्श सर्वांशप्ररणीं पङ्कीकृतमिव
दिङ्गागकरशीकरसंहतिम्, घनमुक्तां शारदीमिव लेखीकृतां ज्योत्स्नाम्,
प्रकटपट्टकचिह्नां सुञ्जारणवीथीमिव बालेन्दोर्निश्चलीभूतां सप्तपिंमालामिव
द्वस्तमुक्ताम्, अभिभूतसकलभुवनभूषणभूतिप्रभावमैशानीमिव शशिकलाम्,
धवलतागुणपरिगृहीतां कान्तिमिव निर्गतां क्षीरराशेः, अनेकमहामहीभूतपर-
म्परागतां गङ्गामिव दुर्गतिहराम्, अनवरतस्फुरिततुरलाशुका पुरःसरपता-
कामिव महेश्वरभावागमस्य, घनसारशुक्लां दन्तपङ्क्तिमिवाभिमुखस्येश्वरस्य
घरमनोरधपूरणसमर्थां स्वयंवरस्रजमिव भुवनश्रियः, निजकरपल्लवावरण-
दुर्लभ्यां चक्षुरागविहसत्तिकामिव वसुधायाः, मन्त्रकोपसाधनप्रवृत्तत्याक्षमा-
लामिव राजधर्मस्य, समुद्रालङ्कारभूतां संख्यालेख्यपट्टिकामिव कुबेरको-
शस्य । पश्यंश्चैतां विस्मयमाजगाम मनसा सुचिरम् । आचार्यस्तु तामुद्धृत्य
चबन्ध बन्धुरे स्कन्धभागे भूपतेः । अथ नरपतिरपि प्रीतिमुपदर्शयन्प्रत्य-
वादीत्—‘आर्य, रत्नानामीदृशानामनर्हाः प्रायेण पुरुषाः । तपःसिद्धिरिव-
मार्यस्य देवताप्रसादो वा । के च ययमिदानीमात्मनोऽपि किमुत ग्रहणस्य
प्रत्याख्यानस्य वा । दर्शनात्प्रभृति प्रभूतगुणगणहतेन हृदयेन परवन्तो
वयम् । सुकल्पितमिदमा मरणादार्थोपयोगाय शरीरम् । अत्र कामचारो यः
कर्तव्यानाम्’ इति ।

समतिक्रान्ते च कियत्पि काले गते चैकावलीवर्णनालापे लोकस्थानन्तरं
लब्धविश्रम्भा राज्यश्रीन्ताम्बूलवाहिनीं पत्रलतामाह्वयोपांशु किमपि कर्ण-
मूले शनैरादिदेश । दर्शितविनया च पत्रलता पार्थिवं व्यज्ञापयत्—देव,
देवी विज्ञापयति न स्मराम्यार्यस्य पुरः कदाचिदुच्चैर्चनमपि । कुतो विज्ञा-
पनम् । इयं हि शुचामसद्यता व्यापारयन्ती हतदैवदत्तादेशा दिथिलयति
विनयम् । अबलानां हि पतिरपत्यं बाधलम्बनम् । उभयविकलानां तु
दुःखानलेन्धनायमानं प्राणितमशालीनत्वमेव केवलम् । आर्यागमनेन च

कृतोऽपि प्रतिहतो मरणप्रयत्नः । अतः कापायग्रहणाभ्यनुज्ञयानुगृह्यतामय-
मपुण्यभाजनं जनः' इति । जनाधिपस्तु तदाकर्ण्य तूष्णीमेवावाप्तिष्ठत ।

॥ अथाचार्यः सुधीरमभ्यधात्—'आयुष्मति, शोको हि नाम पुण्याः
पिशाचस्य रूपान्तरमाक्षेपस्य तारुण्यं तमसो विशेषणं विपस्यान्तकः प्रेत-
गरनायकः । अयमनिवृत्तिधर्मा दहनः । अयमक्षयो राजयक्ष्मा । अयमलक्ष्मी-
निवासो जनार्दनः । अयमपुण्यप्रवृत्तः ^{मम}क्षपणकः । अयमप्रतिबोधो निद्राप्रका-
रः । अयमनलसधर्मा सन्निपातः । अयमशिवसहचरो विनायकः । अयमनुध-
सेवितो ग्रहवर्गः । अयमयोगसमुत्थो ज्योतिःप्रकारः । अयं स्नेहाद्वायुप्रकोपः,
मानसादग्निसम्भवः, आर्द्रभावाद्रजःक्षोभः, रसादभिर्शोषः, रागात्कालपरि-
णामः । तदस्याञ्जस्रस्राविणो हृदयमहाव्रणस्य, बहुलदोषान्धकारलब्धप्रवेश-
प्रसरस्य प्राणतस्करस्य, शून्यताहेतोर्महाभूतग्रामघातकस्य, सकलविग्रहक्षपण-
दक्षस्य दोषचक्रवर्तिनः, काश्यपासप्रलापोपद्रवबहलस्य दीर्घरोगस्यासद्ग्रहस्य
सकललोकक्षयधूमकेतोर्जावितापहारदक्षस्याक्षणक्षेत्रनभ्रवज्रपातस्य, स्फुरद-
नवद्यविद्याविद्युदुद्योतमानानि गहनग्रन्थग्रन्थिगूढगर्भग्रहणगम्भीराणि भूरि,
काव्यकथाकठोराणि बहुशास्त्रोद्बहनबुहन्ति विदुषामपि हृदयानि नालं सोडु-
मापातं किमुत नवनवमालिकाकुसुमकोमलानां सरसविसतन्तुदुर्बलकमव-
जानां हृदयम् ।

should be १२/१०

एवं सति सत्यग्रते, वद किमत्र क्रियते, कृतमउपालभ्यते, कस्य पुर
उच्चैराकण्ड्यते, हृदयदाहि दुःखं वा ख्याप्यते । सर्वमक्षिणी निमील्य सोढ-
यममूढेन मूलधमणा । पुण्यवति, पुरातन्यः स्थितय एताः केन शक्य-
न्तेऽन्यथाकर्तुम् । संसरन्त्यो नक्तदिवं द्राघीयस्यो जन्मजरामरणवृत्तचदी-
पन्नराजिरजवः ^{नित्य}पञ्चजनानाम् । पञ्चमहाभूतपञ्चकुलाधिष्ठितान्तःकरणव्यव-
हारदर्शननिपुणाः ^{सर्व}सर्वकृपा विपमा धर्मराजस्थितयः । क्षणमपिभक्षममाणा
गलन्त्यायुष्कलाकलनकुशला निलये निलये कालनालिकाः । जगति सर्व-
जन्तुजीवितोपहारपातिनी सञ्चरति श्रुति चण्डिका यमाज्ञा । रटन्त्यनव-
स्तप्रल्लस्यप्रणिप्रमाणप्रकरजप्रजः प्रेतप्रतिष्ठारः । प्रतितित्यं पर्यटन्ति, पेट्कः
प्रतिपुरं प्रतसलोहलोहिताक्षाः कालकूटकान्तिकालकायाः कालपाशपाणयः
कालपुरपाः । प्रतिभवनं भ्रमन्ति भीषणकिङ्करकरघटितयमघण्टापुटपटुतां-
कारभयङ्कराः सर्वसत्त्वसङ्गसंहरणाय ^{दार्क}घोराघातघोषणाः । दिशि दिशि वहन्ति
बहुचिन्ताधूमधूसरितप्रेतपतिपताकापटुपतितगृध्रदृष्टयः शोककृतकोलाहला-
कुलकुटुम्बिनीविकीर्णकेशकलापशवलशवशिविकासहस्रसङ्कुलाः, किलकिला-
यमानश्मशानशिविरशिवाशावकाः परलोकावसुयपथिकसार्धप्रस्थानविशिष्टा-
वीक्ष्ययः । सकललोककवलावलेहलम्पटा ^{हित}बहुला बहुलिहा लेढि लोहिताचिता
चिताद्धारकाली कालरात्रीजिह्वा जीवितानि जीविनाम् । नृसिमशिक्षिता च

भगवतः सर्वभूतभुजो ब्रुमुक्षा मृत्योः । अतिद्रुतवाहिनी चानित्यतानदी ।
क्षणिकाश्च महाभूतप्रासगाव्यः । रात्रिषु भङ्गुराणि गात्रेयघ्नपञ्जरदारुणि
देहिनाम् । अशुभशुभायेशखिवशा विश्वरारवः शरीरनिर्माणपरमाणवः ।
छिदुरा जीवबन्धनपाशतन्नीतन्तवः । सर्वमात्मनोऽनीश्वरं विश्वं नश्वरम् ।
एवमवष्टय नात्यर्थमेवाहंसि मेधाविनि मृदुनि मनसि तमसः प्रसरं दातुम् ।
एको हि प्रतिसंख्याजक्षण आधारीभवति धृतेः । अपि च दूरगतेऽपि हि
शोके नन्विदानीमपेक्षणीय एवायं ज्येष्ठः पितृकल्पो भ्राता भवत्या गुरुः ।
इतरथा को न बहु मन्येत कल्याणरूपमीदृशं सङ्कल्पमत्रभवत्याः कापाय-
ग्रहणकृतम् । अखिलमनोज्वरप्रशमनकारणं हि भगवती प्रव्रज्या । ज्यायः
खल्विदं पद्मात्मवताम् । महाभागस्तु भिनत्ति मनोरथमधुना । यद्यमा-
दिशति तदेवानुष्ठेयम् । यदि भ्रातेति यदि ज्येष्ठ इति यदि वत्सल इति यदि
गुणवानिति यदि राजेति सर्वथा स्थातव्यमस्य नियोगे ।' इत्युक्त्वा व्यरंसीत् ।

उपरतयचसि च तस्मिन्निजगाद् नरपतिः—'आर्यमप्रहाय कोऽन्य एव-
मभिदध्यात् । अनभ्यर्थितदैवनिर्मिता हि विषमविषदयलम्बनस्तम्भा भवन्तो
लोकस्य । ज्ञेहाद्रंमृतयो मोहान्धकारध्वंसिनश्च धर्मप्रदीपाः । किंतु प्रणयप्र-
दानदुर्लभता दुर्लभमपि मनोरथमतिप्रीतिरभिलपति । धीरस्यापि धाष्टर्य-
मारोपयति हृदयलघिमलक्षितमतिबलभत्वम् । युक्तायुक्तविचारद्वान्यत्याच
शार्ङ्गानमपि शिक्षयन्ति स्वार्थतृष्णाः प्रागल्भ्यम् । अभ्यर्थनाया रक्षन्ति च
जलनिधय इव मर्यादामार्याः । दत्तमेव च शरीरमिदमनभ्यर्थितेन प्रथममेवा-
तिथ्याय माननीयेन भवता मद्यम् । अतः किञ्चिदर्थये भदन्तम्—इयं नः
स्वसा बाला च बहुदुःखलोदिता च सर्वकार्यावधीरणोपरोधेनापि यावद्बाल-
नीया नित्यम् । अस्माभिश्च भ्रातृवधापकारिरेषुकुलप्रलयकरणोद्यतस्य बाहो-
विधेयैर्मृत्वा सकललोकप्रत्यक्षं प्रतिज्ञा कृता । पूर्वावमाननाभिभवमसह-
मानैरपित आत्मा कोपस्य । अतो नियुक्ता कियन्तमपि कालमात्मानमार्यो-
ऽपि कार्ये मदीये । दीयतामतिथये शरीरमिदम् । अद्यप्रभृति यावदयं जनो
लघयति प्रतिज्ञाभारमाश्वासयति च तातविनाशदुःखविलुचाः प्रजाः, ताव-
दिमामत्रभवतः कथाभिश्च धर्म्याभिः, कुशलप्रतिबोधविधायिभिरुपदेशैश्च
जोभिः, शीलोपशमदायिनीभिश्च देशनाभिः, कुशप्रहाणहेतुभूतैश्च तथागतैर्द-
र्शनैः, अस्मत्पार्श्वोपयायिनीमेव प्रतिबोध्यमानामिच्छामि । इयं तु ग्रहीष्यति
मयैव समं समाप्तकृत्येन कापायाणि । क्षुर्यिजने च किमिव नातिसृजन्ति
महान्तः । सुरनाथमात्मास्थिरिरपि यावत्कृतार्थमकरोद्द्वैप्योदधिर्दधीचः ।
निनाथोऽप्यनपेक्षितात्मस्थितिरनुकम्पेति कृत्वा कृपावानात्मानं वदरसं
कतिकृत्वो न दत्तवान् । अतः परं भवन्त एव बहुतरं जानन्ति ।
तूर्णोवभूव भूपतिः ।

भूयस्तु वभापे भदन्तः—‘भय्या न द्विरुच्चारयन्ति वाचम् । चेतसा प्रथम-
मेव प्रतिप्राहिता गुणास्तावकाः कायबलिमिमाम् । अमुना जनेनोपयोगस्तु
निरूपयोगस्यास्य लघुनि गुरुणि वा कृत्ये गुणवदायत्तः’ इति । अथ तथा
तस्मिन्नभिनन्दितप्रणये प्रीयमाणः पार्थिवस्तत्र तामुपित्वा विभावरीमुपनि
वसनालङ्कारादिप्रदानपरितोषितं विसर्ज्य निर्घातमाचार्येण सह स्वसारमादाय
प्रयाणकैः कतिपर्यरेव कटकमनुजाह्वयि निविष्टं प्रत्याजगाम ।

तत्र च राज्यध्रीप्राप्तिव्यतिकरकथां कथयत एव प्रणयिभ्यो रविरपि ततार
गगनतलम् । बहलमधुपङ्कपिङ्गलः पङ्कजाकर इव सशुकोच चक्रवाकबलुभो
वासरः । प्रकीर्णानि नवरुधिररसारगवर्णानि लोकालोकजुंषि यजूंषीव कुपि-
तयाज्ञबल्कप्रवक्रवान्तानि निजवपुषि पूषा पापमूषि पुनरपि सञ्जहार जाल-
कानि रोचिषाम् । क्रमेण च समुपोद्गमांगमांसलरागरोचिष्णुरुष्णांशुः, उष्णी-
पयन्धसहजचूडामणिरिव वृकोदरकरमुटोत्पादितः प्रत्यप्रशोणितशोणाङ्गरा-
गरीन्द्रो द्रौणापुनस्य, रद्रभिश्चादानशौण्डपुरमथनमुक्तमुण्डशिरानाडिरभिरभू-
रणशोणितकपिलः कपालकर्पूर इव च पैतामहः, पितृवधरूपितरामरागरचितः,
पृथुविकटकातयीयांसि कूटकुट्टाककुठारमुण्डतटदुष्टक्षत्रियकण्ठकुहररुधिरकुल्याह-
णालसहस्रपूरितो हृद् इव दूररोषी रूधिरः, भयनिगूढकरचरणमुण्डमण्डला-
कृतिगुह्यगुह्यनसपञ्जरासंक्षेपप्रणक्षिसक्षतजोक्षितो व्यसृज्य भावसुः, कमठ इव
च लोच्यमानो नभसि, अरण्यगर्भमांसपिण्डाण्ड इव च खण्डिमानमानीतो
नियतकालातिपातदूयमानदाक्षायणीक्षितः, धातुतट इव च सुमेरोरुमुखधा-
भिचारचरुपचनपिशुनः, शोणितवर्णकृपायितकृक्षिरतिविषकटः कूटाह इव च
वार्हस्पत्यः, सद्योगलितगजदानवदेहलोहितोपटेपमीपणो मुत्तमण्डलाभोग इव
नृहाभैरवस्य मुहूर्तमदृश्यत । जलनिधिजलप्रतिविम्बितरविदिम्बराजिभास्वरा-
भ्रावलम्बिनी गृहीताद्रमांसभारेव चादभासे वासराग्रसान्नेला घेतालनिमा ।
ज्वलसंघ्यारागरज्यमानजलप्रवाहः पुनरिव पुराणि पुरुषं पीचरोरसमुत्पटपिष्टमधु-
कैटभरुधिरपटलपाटलवपुरभवदधिपतिरिणसाम् । अवसिते संघ्याममये सम-
न्तरमपरिमितयशःपानवृषिताय मुक्ताश्लशिलाचपक इव निजकुलीत्यां,
कृतयुगकरणोद्यतायादिराजराजतशासनमुद्रानिवेश इव राज्यधिया, सख-
ह्रीपजिगीषाचलिताय श्वेतद्वीपदूत इव चापल्या, श्वेतभानुरपानीयत निशया
नरेन्द्रायेति ॥

इति श्रीवाणमदृष्टौ हर्षचरितेऽष्टम उच्छ्वासः ।

१ ‘पूरणकपिलः’ अ-क. २ ‘विभावसुकमठ इव’ घ. ३ ‘कूटे’ घ; ‘क्षीचित्रमानुष-
नुमदाकविचक्रपूषामणिक्रीवाणमदृष्टौ श्रीहर्षचरिते महाकाव्ये’ विख्याद्रिनिवेशने
नामाष्टम उच्छ्वासः सम्पूर्णः । समाप्तमिदं श्रीहर्षचरितमहाकाव्यम्’ घ.

HARSHACHARIT.

Uchchhvāsa IV

NOTES

For a brief analysis of the contents of the first three Uchchhvāsas, see Appendix A. In the third Uchchhvāsa Bāṇa narrated how Pushpakhṛī, king of Sthānvis'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a S'niva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P. 1 Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). In these two respects they are distinguishable from others who become *Pati*. Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रह) the great become the masters (पति) of the world by their mere name i. e. their very name is sufficient to bring to them the devoted allegiance of the world.

Verse 2 Construe विपुलेऽपि नृपवंशे सकल...कुत् पृथुप्रतिमः एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमः एक एव दन्त इव. सकल...कुत् One who strikes terror in (the heart of) all kings. पृथुप्रतिमः—resembling the (ancient king) Prithu. Prithu was the son of वेन. Formerly the mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकल...कुत् (as महीभूत means 'mountain' also). See विष्णुपुराण I: 13 'तत उत्सारयामास शैलान् शत-सहस्रशः। धनुःकोट्या तदा वैन्यस्तेन शैलविधिताः' ॥ 82. Compare कादम्बरी (p. 5 of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः'. गणाधिप is the god गणेश, one of whose names is एकदन्त. 'सुमुखश्चैकदन्तश्च कपिलो गजकर्णकः। लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ घूर्णकेतुर्गणाध्यक्षो भालचन्द्रो गजाननः ॥' गणेशपुराण I chap. 92. पृथुः प्रतिमा यस्य (with दन्त) the size of which is great. प्रतिमा also means 'the part of an elephant's head between the tusks'. How Ganes's

of the moon'; 'the 64 arts, such as painting, dancing &c.' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध०. महा...प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर). By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate. When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth. The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर. राजवंश was महा...योग्यः (fit to bear the great responsibility of protecting the world). पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभावः यस्य). दुर्जय...शूरात् as the हरिवंश which comprises Visbun (दुर्जय) and Balarāma (sprang) from शूर. दुर्जयः बलश्च ताभ्यां सनाथः. दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13.149.96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रमः). शूर was a descendant of यदु and grandfather of कृष्ण. राजवंशः दुर्जयेन बलेन सैन्येन सनाथः. पुष्पभूति was brave (शूर).

P. 1 यस्मा...राजानः. The principal sentence is यस्मात् अजायन्त राजानः. Syntax requires that यस्मात् must be taken with राजवंशः. But it would be better to take it with पुष्पभूतेः, if the sense of what follows be carefully considered. Here again there are numerous dependent clauses containing comparisons. अविनष्ट...मुखात् As the creations of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, are produced in the beginning of the Krita age. अविनष्टः (सकलः) धर्मः तेन धवलाः. According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म. In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale. 'चतुष्पात्सकलो धर्मः सत्त्वं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्या-
न्यप्रति वर्तते ॥ इतरेष्वगमाद्धर्मः पादशस्त्ववरोपितः । चौरिकानृतमायाभिर्धर्मंश्चापेति पादशः ॥' मनु० I. 81-82. The kings (राजानः) were also rendered glorious by the fact that in their regime धर्म was never on the wane. कृतं संस्कृतं मुखं यस्य (goes with यस्मात्). प्रतापेन (by light; by valour) आक्रान्ते मुवनं यैः. तेजोनिधेः (from the sun; from the राजवंश that is the centre of bravery). विग्रहेण व्याप्तानि दिङ्मुखानि यैः that covered the quarters with their bodies (with गिरयः); that filled the world with their battles (with राजानः). भूमूलप्रभावात् from ब्रह्मा who is the creator of mountains (with गिरयः); from that which is the source of kings. Mountains had at first

wings and they went where they pleased The reading भूभ्रम
वरात् would mean 'from the best of mountains (हिमकर), from
the best of kings The latter meaning is unsuitable if we take
यसात् as referring to राजवश धर क्षमा capable of bearing
the earth (applies to both दिग्गजा and राजान) There are
eight guardian elephants of the quarters They are supposed
to support the earth 'कमठकुलाचलदिग्गजफणिपतिविभृतापि चलति वसु
धेयम्' भर्तृहरि On the birth of the दिग्गज from ब्रह्मकर, the हस्ता
युर्वेद of पालकाप्य tells us 'यस्यसाण्डकपाले द्वे समानीय प्रजापतिः । हस्तान्या
परिशृङ्गादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गना । chap I
218 219 (Anand ed) ब्रह्मकरात् from that which produces
ब्रह्म i e learning (with यसात्) 'वेदस्तस्य तपो ब्रह्म' इत्यमर पातुन्
to drink (with चल्धरा), to protect (with राजान) घनागम
धर्पाकाल तसात् घन (द्रव) आगम (sacred knowledge) यस्य or यस्मिन्
(with यसात्) इच्छा दिन applies to both तस्य and राजान
कल्पवृक्ष was one of the five trees of Paradise 'पञ्चैते देवतरोवो मन्दार'
पारिनातक । सन्तान कल्पवृक्षश्च पुति वा हरिचन्दनम् ॥' नन्दनात् from
the garden of Indra, from that which gladdened सर्व धरात्
as the various forms in the universe having for their substrata
all the beings spring from Hari सर्वभूतानि आश्रया येषाम् (with
प्रकारा), सर्वभूतानामाश्रया that gave shelter to all beings (with
राजान) विश्वस्य रूपाणि तेषा प्रकारा श्रीधरात् (with यसात्) that
was possessed of prosperity

P 1 L 16—P 2 L 13 तेषु सम्पदा तेषु—supply राजसु
उदपादि 3rd sing Aorist of वृद् with उद् हृण वेसरी a very lion
to the deer in the form of the Hūnas हृणा एव हरिणा तेषा वेसरी
Huns—This is a name given to several peoples —(1) the Huns
who invaded the Roman Empire between 372–453 A D and
were most formidable under Attila (2) the White Huns or
Ephthalites who troubled Persia from 420 to 557 A D, they
are probably the सितहूण mentioned by बराहमिहिर (बृहत्संहिता 11 61)
(3) the Hūnas who invaded India about the same period. See
the Mandasor stone inscription of यशोधर्मन् (C I III p 146)
and the Bhitari stone pillar inscription of स्वन्दगुप्त (C I III
p 54) of whom it is said, 'हृणैर्यस्य समागतस्य समरे शोभ्या धरा कम्बिता'
गुजरप्रजागर —who caused loss of sleep (through fear) to the
Gurjara king (i e king of Bhinmal in Rajputana) गांधारादिप
एव गंधदिप तस्य कूटपाकल गांधार was the country round modern
Kandahar गंधदिप an elephant of the best type यस्य गंध
न तिष्ठन्ति प्रतिदिपा । स वै गंधगजो नाम उपरोदिजयावह ॥ कूटपाकल

is a fever which attacks elephants. The reading in the text is better than 'कूटहस्तिज्वरः पाकलः'. The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them. See अध्याय 9, which is styled पाकलाध्याय. कूट is one of the varieties and it is the deadliest of all. पालकाप्य says that it is called कूट because it kills elephants at once. 'तत्र गजसामीक्ष्यशो रूक्षात्रयवसकवलकुवलतिककटुकपायलबुविषम-रूक्षवह्नभोजनात्, अथवातिगुरुभारहरणतरणविलह्नात्कुप्यति अनिलः । तदात्म-कश्च कूटः । कूटो नामाशुधातनम् आशुधातनाद् द्रिरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोकः । यथा हि हन्यात्कूटेन मृगशवं वनेचरः । तथा वातात्मको नागं हन्ति वै कूटपाकलः ॥'. The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly'. This does not bring out the force and terror of the king's attack upon his enemies. Every fever (पाकल) is not equally dangerous to elephants. Compare 'अचिरेण वैकृतविवर्तदारुणः कलभं कठोर इव कूटपाकलः ॥' (मालतीमाधव I). लट...क्षरः who steals (i. e. removes, renders nugatory) the skill of the king of Lāṭa (country about Broach i. e. Southern Gujerat). C and T translate 'a looter to the lawlessness of the Lāts.' This does not seem to be correct. मालवक्ष्मीः एव लता तस्याः परशुः. मालव is modern Mulva. प्रयुक्तं (well-known) अपरनाम यस्य. The author means to say that प्रभाकरवर्धन had conquered the Huns, the Gurjaras &c. See Introduction. यो... धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्ग (constituent elements of a state), as if it were dirt. One who bathes removes the dirt (मल m. n.) from his body (अङ्ग). In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it ~~man~~ is

with his enemies, he bent his bow for discharging arrows. In his bright sword blade appeared the reflection of the king bending his bow. It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle). Further he was pained by the fact that his bow bent before his foes (though only for killing them). यो खिद्यत there seems to be a pun, giving two opposite senses. यो मानी (proud) मानसेन अखिद्यत (was troubled by mind : i.e. by the high soaring desires of his mind) यो मानी मानसे न अखिद्यत—who, proud as he was, was never troubled in mind (by difficulties). अन्तर्गता अपरिमिता रिपव रव शल्यानि शङ्खवश्च तैर् कीलितान् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire. रुद्धमी is said to be चंचल. But in his case it was निश्चल : i.e. never left him. What is nailed becomes fixed. His sovereignty extended over many kings—his enemies whom he had subdued so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल. The reading in the text seems better than अन्तर्गतान्. Nails are inside, so the subdued kings were inside his empire. C and T take अन्तर्गत to mean 'dead' (with foes). यश्च बहुधा who, by the numerous (व्यु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut up the earth in many parts in all directions for the benefit of his servants, (roads) by which (i.e. in making which) the river banks, pits, trees with luxuriant branches, clumps of grass, anthills and forests were levelled up. समीकृतानि सरित्तरा अवरा, विटपानामटवी (ममूद्) तथा युक्ता तरव, वृणानां शुल्मा (समूहा), वल्मीकगिरय, गहनानि (वनानि) च—ये (व्यये). The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers. Rivers, banks, clumps of trees and grass, and hills and forests these serve as boundaries to demarcate one province from another. But these were all removed by his armies. It was only the broad roads that separated the several provinces which the king apportioned among his own servants. See अनु० 8 246—47 'सीमावृक्षाश्च वृक्षैश्च न्यमोषाश्च किञ्चिदुवाच । शुल्मान्वेष्य निविषान्दमीवहीसलानि च । शरान् शुल्मक शुल्माश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II 151 'नदेयुरेते मीमान सलान्—शारद्वपदमे । सेतुवटमीकनिष्ठाविवेलादेरपरिभित्ता ॥' अन्वयं युद्धस्य दोरं whose longing or thirst for battle was not gratified यथा .

प्रतापः the idea is—his prowess was so great that nobody dared oppose him; the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 2 यस्य च...प्रतापः—the principal sentence is यस्य प्रतापः निहत...पुरेषु पञ्च...मयो मूर्ते इवाद्भ्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him. निहताः प्रतिसामन्ताः तेषां अन्तःपुराणि तेषु. By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they waved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्त. The word क्षमा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अप, तेजः, वायु and आकाश. क्षमा also means 'patience'. The women had to suffer. यस्य...लक्ष्मीः—The idea is:—The best of his servants that were near him (i. e. high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जातो जातो यदुत्कृष्टं तदलमभिधीयते.' यस्य...भवत् Here the words भूति, सिद्धि, वंश, उक्ति, कर have double meanings. प्रतापः अग्निरिव तेन; also प्रतापसदृशः अग्निः तेन. Dissolve शौर्योष्मणा and अतिधाराजलेन similarly. यस्य प्रता...भूतिः अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess; fire produces भूति (ashes). Explain the following similarly. शौर्योष्मणा सिद्धिः he attained his objects by the heat of his bravery. सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat). अति...वृद्धिः his family (वंश) prospered by the water of his sword—blade. वंश (bamboo) when watered grows. शस्त्र...रोक्तिः his manliness (पुरुषकारः) was proclaimed by the mouths of the wounds received by him from weapons. उक्ति (utterance) can be made only by the mouth (मुख). धनु...गृहीतिः—he levied tribute by the scar made by the string of his bow i. e. fought his enemies with the bow, vanqu-

ished them and took tribute from them. By constantly wielding the bow his hands (कर) became hard and had scars, i. e. कण (corn) seized his hand. यश्च...मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival. शत्रुं निषिद्धं नम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute). अवस्क...वृद्धिम् a sudden attack as an auspicious event. वसुधारा—a stream of wealth. निरन्तरै...कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts. The king performed numerous sacrifices, in each of which न यूप was required. There was thus a thick row of यूप. In the कृतयुग also, people performed many sacrifices. Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life. दिव्य...कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away. Kali (being the age of sin and vice) is contemplated as dark; smoke is also dark. As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country. समुधैः plastered with chunam; possessed of मुधा (nectar). स्वर्ग which is the abode of the gods has मुधा. मुरालय-शिखरेषु उड्यमानैः (that were being tossed to and fro). The fluttering banners on the spires of temples resemble the leaves पल्लव) of trees shaken by the wind. चर्म is contemplated as white. बहि...ग्रामैः—the idea is:—the king erected, when he performed sacrifices, outside the villages, large (विकट) सभामण्डप, सवमण्डप, प्रपाम and प्राग्वंशमण्डप. It seemed as if the ग्राम had given birth to them. We take मण्डप with each of the four. सभा is the hall where the sacrificer, the priests and other learned men meet. सत्र is the room where food is distributed to all. प्रपा (Marathi पाणपोई) where water is given to travellers &c. प्राग्वंश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer. 'प्राग्वंशो प्राग्धविर्ग-हाट' on which क्षीरस्वामी remarks 'प्राग्वंशः पत्नीशालाख्योऽग्निशालायाः प्राग्वो भागः.' काश्चनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु. विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils. मेरु is said to be the mountain of gold. 'मेरुः सुमेरुर्हमाद्री रत्नसानुः मुरालयः' दिजेभ्यो दीयमानैः.

P. 2 l. 14—P. 3 l. 2 तस्य च ... ललास. The principal sentence is तस्य च यशोमती नाम* महादेवी प्राणानां...भूमिरभूत्. All the genitives from शङ्करस्य (l. 14) to महामुनेः (l. 18) apply to the king also and all the nominatives in those clauses apply to यशोमती also. जन्मा...शङ्करस्य as पार्वती, who was called सती in her former life, was to S'iva. The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness). The word सती may also suggest (as the com. points out) that यशोमती was fair while पार्वती was दयामा. दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव. She went uninvited, but being greatly insulted, threw herself into the fire and perished. S'iva when he heard of this destroyed Daksha's sacrifice. सती was afterwards born as पार्वती. Compare कुमारसंभव I. 21. 'अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती योगविसृष्टेद्वा तां जन्मने शैलवधूं प्रपेदे॥'. वाण refers often to the story of दक्ष. See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचम्रहमयोपसेवितव्यन्दकाम्' (महाश्वेताम्). गृहीतं परस्य (विष्णोः) हृदयं वक्षः यया—who rests on the bosom of विष्णु. Compare कादम्बरी 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभादयामलितामिव श्रियम्' (p. 10-11 of P). The king was लोकगुरु (i. e. to be honoured by the world) and the queen was गृ...या (who had captivated the heart of the king). हृदय hero means अन्तःकरण and पर means 'the last.' There are four अन्तःकरण of which चित्त is the last. गृहीतं परं हृदयं (चित्तं) यया. 'मनो-बुद्धिरहङ्कारचित्तं कारणमान्तरम्.' The reading गृहीतहृदया seems to be due to an effort to make good sense. वाण perhaps intended to suggest another sense also (by putting the word पर) viz. Lakshmi transfers her affections to many kings. स्फुरन्ती तरला तारका यस्याः the star of which is brilliant and twinkling (with रोहिणी); the pupil (तारका) of whose eye was bright and unsteady (with यशोमती). रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs). The king also was कलावत् (well-versed in the arts). सर्वलोक...प्रजापतेः—ब्रह्मा desired to create all the beings and then they were produced. So the बुद्धि (thought) of ब्रह्मा is सर्वलोकजननी. The king was the lord of his subjects and the queen was like a mother to all her people. महा...नायकस्य—The Ganges springs from the great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers). The king was the lord of वाहिनी (an army) and यशोमती was horn in the family of great kings. मान...तुरा clever in follow-

ing (the राजहंस) to the मानस lake The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon The king was a राजहंस (a swan among kings : i.e. the best) while यशोमती was clever in acting according to the wishes of the king सकल धर्मस्य—त्रयी means वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद), सकल लोके अर्चिता चरणा यस्या—(the three Vedas) the various schools of which are honoured by the people The words चरण and शाखा are sometimes used as synonyms sometimes चरण means 'शाखाध्येतृ' : i.e. those who study a particular शाखा of the Veda an ideal succession of teachers and pupils This latter is the sense here The king was धर्म incarnate and यशोमती was सकल चरणा (सकललोकेन वन्दिता चरणौ यस्या) दिवा महामुने—The great sage is वसिष्ठ here whose wife is अरुंधती अमुक्ता पार्श्वे स्थिति यया—who always remains by his side The star of अरुंधती is always seen by the side of वसिष्ठ in the constellation of the Great Bear अरुंधती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies Note the high praise put by भवभूति in the mouth of चनक as regards अरुंधती 'यया पूतमन्यो निधिरपि पवित्रस्य मह्यम्' (उत्तरराम० IV) The king was महामुनि (a राजर्षि) and the queen never left his side day and night हंसमयी प्रेम्णि (literally) in her gait she was mostly a swan in her tones a cuckoo, in love for her husband a ruddy goose (चक्रवाक) : i.e. she had the gait of a हंस, the sweet high—pitched tone of a cuckoo &c परपुष्ट=कोनिल (also called परभृत्) It was believed that cuckoos place their eggs in the nest of cranes and thus have their young ones looked after by others 'प्रागनरिहगमनात्समपत्यजातमन्यै दिङ्गे परभृता खलु पोषयन्ति ॥' शाकुन्तल V The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love Even though separated merely by a lotus leaf it cries for its mate मय is affixed in the sense of प्राचुर्य or विकार 'तत्प्रकृतवचने मयद्' पा 5 4 21 and 'मयद्वैतयोर्भाषाम भक्ष्याच्छादनयो' पा 4 3 143 प्रावृण्म विलासेषु In the fulness of पयोधर (breast cloud) she was as if the rainy season in playfulness she was as if wine निधि प्रसादेषु in the collection of wealth she was a treasure in (bestowing) favours she was a stream of wealth कोपसग्रह (1) amassing a rich treasure (2) having a calyx (with कमल) कन्दानेषु—the queen

gave what was desired by suppliants; flowers give rise to fruits. सन्ध्या—people perform adoration' (called सन्ध्यावन्दन) in the morning and evening; the queen was honoured by all people. चन्द्र...पत्ने the moon and the queen had no ऊष्मन् (heat, pride of wealth). दर्पण...ग्रहणे a mirror takes in (i. e., reflects) every being; she drew (i. e. influenced by her goodness) all beings. सामुद्र...ज्ञाने In the knowledge of the character of others, she was the science of palmistry. समुद्र is supposed to be the author of the सामुद्रिक-शास्त्र. परमा...व्याप्तिपु—The supreme spirit pervades everything; the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना.' स्मृति...वृत्तिपु Smritis, like that of मनु, lay down what is pure conduct (वृत्ति); her thoughts (वृत्ति) were pure or holy. अमृत...तृप्यत्सु she was full of अमृत (nectar, water) to the thirsty. निर्वृति: bliss, happiness. वेतस...गुरुपु towards her elders, she was a वेतस (i. e. she was humble). वेतस is a symbol of humility. It bends when a flood sweeps down upon it. गोत्र...विलासानाम् she was the prosperity of the family of elegant gestures i. e. in her one could find the acme of fine gestures and dalliances. प्राय...स्त्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She had inherently the purity that comes of प्रायश्चित्त. आशा...ध्वजस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms. व्युत्थान...रूपस्य she was as if the post-concentration consciousness of beauty. The idea is:—रूप had as if been in a समाधि (i. e. had given up moving about in the world); then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen. व्युत्थान् means समाधिनिवृत्ति (cessation of the state of Yogic trance). For the meaning of व्युत्थान, note योगसूत्र III. 36 'ते समाधायुपसर्गा व्युत्थाने सिद्ध्यः' on which व्यासभाष्य says 'ते प्रतिभादयः समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीकत्वाद् । व्युत्थितचित्तस्योत्पद्यमानाः सिद्ध्यः'. Cand T render the words as 'the Eureka of loveliness.' दिष्ट...रते: she was as if the ovation of passion. दिष्टन् means 'fortune' (good or had); here, good fortune. वृद्धि means congratulation; compare the use of the root वृष् in 'दिष्ट्या पुत्रमुखदर्शनेन भवान् वधंते'. मनो...पीयकस्य she was the attainment of the desires of beauty. Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the

person of the queen वशो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B also make good sense सर्ग सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति यौवनस्य she was as if the majesty of youth 'प्रभावेपि चायति' इत्यमर अनन्न वैदग्ध्यस्य she was the cloudless rain of intelligence Rainfall requires clouds hence rain without clouds is looked upon as an extraordinary thing a wonder Her intelligence was wonderful अयश लक्ष्म्या लक्ष्मी is said to be चञ्चल This had name that लक्ष्मी had acquired was wiped off by the queen in whom लक्ष्मी was स्थिर Compare 'येन श्रिय सश्रयदोषरूढ स्वभावलोलेखयश प्रमृष्टम्' रघु° VI 41 यश चारित्रस्य she was the fulness of the fame of chastity C and T translate 'goodness bloom of beauty', which is not correct सौभाग्य पते she was Brahmas creation of the atoms of beauty The idea seems to be this —By creating her, Brahma created the परमाणुs of beauty, whenever he wants to create another lovely form he would draw upon her beauty (the परमाणुs) According to the Vaisheshika philosophy, from atoms the whole world is produced क्षम क्षान्तिरिव the quietude of quiescence क्षम is restraint of passions or of the mind The idea is that even क्षम would derive क्षान्ति from her Explain the remaining clauses similarly अभिजातत्वम् (अभिजातस्य भाव) high birth सयम restraint धैर्यम्—steadiness (of mind) विभ्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of ह्यस mother was यशोमती and not यशोवती See Introduction प्राणानां भूमि she was the centre of the life of the king, she was the very life of the king विश्रामस्य भूमि—the king confided everything to her धर्मस्य भूमि she was the source of the righteousness of the king A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रवासम्पत्ति प्रयोनन दारसग्रहस्य' No यज्ञ could be performed without her See तैत्तिरीय ब्राह्मण III 3 3 1 'अवशो वा एष योऽपनीव' The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and कां) 'अर्थ भावा मनुष्यस्य भार्या श्रेष्ठतम सत्ता । भार्या मूल त्रिवर्गस्य भार्या मूल तत्तिष्ठन् ॥' आदिपर्व 74 40 C and T render 'the centre of all creatures' love, confidence, duty and felicity' This is not correct अस्य=राज्ञ प्रभावस्वरूपं नस्य=नरकजित (1) of the conqueror of the demon नरक (1) of

विष्णु); (2) of the vanquisher of Hell. The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishnu. कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राग्व्योतिष; see विष्णुपुराण V. 29.

P. 3 ll. 3-8 निसर्गत...हृदयम्. उदये...कृतः at the rise of the sun (दिनकृत). धवलेन कपटेन (piece of cloth) प्रावृते शिरः यस्य. प्राङ्मुखः with his face towards the east. कुङ्कुममण्डलके in a circle that was smeared with saffron paste. C and T translate 'kneeling eastward upon the ground in a circle.' This is wrong. The king did not *kneel in a circle*. He had drawn up a circle with saffron paste on to which he put his offerings. पद्मराग—ruby (which is red in colour). स्त...ददौ he offered worship (अर्चा) with a bunch (गण्ड m. n.) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun. सूर्ये अनुरक्तम् (हृदयम्); सूर्येण अनुरक्तम् (गण्डम्). The heart and the bunch of lotuses are both red and अनुरक्त. जप्यम्—muttered prayer. शोभनं चरितं यस्य स सुचरितः. अपत्यहेतोः for the purpose of (securing) issue. प्राध्वम् ind. favourably, suitably. 'आनुकूल्यार्थके प्राध्वम्' इत्यमरः. Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयतं restrained, devout. जज्ञपूकः one who mutters prayers. 'यजजपदशां यदः' पा. 3. 2. 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश्. यायजूक, दन्दशूक, जज्ञपूक). मन्त्रमादित्यहृदयम्—आदित्यः हृदयं (रहस्यं) यस्य. The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir. ed.). For some of the details given in the text, note the following from the स्तोत्र. 'वृत्तं वा चतुरस्रं वा लिप्तभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्म-सहस्रं सकृदधिकम् ॥ 99...सकृदस्राणि पञ्चानि कर्णवीराणि चार्जुन । रक्तचन्दनमिन्द्राणि कृत्वा वै ताम्रभाजने । धृत्वा शिरसि तत्पात्रं जानुभ्यां धरणीं स्पृशेत् ॥ 104-5.

P. 3 ll. 9-21 भक्त...तिष्ठत्. भक्तजनानां अनुरोधः (entreaty) तेन विधेयानि—influenced by the entreaties of their devotees. सितकरस्य (चन्द्रमसः) कराः तद्वत् सिता (शुभा) सुधा (churnam) तथा धवलस्य. द्वितीयशब्देने on a second conch. On the propriety of this, see the com. 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्ता । उक्तं हि नादनीयाद्वायंया साकं न च सुप्यात्तथा समम् ॥'. See मनु० 'समानशब्देनैव न शयीत तथा सह ॥' IV. 40. शिष्ये—Perfect 3rd sing. of शी. परिणत...तिष्ठत्—the principal sentence is देवी यशोमती सहस्रैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत्. परिण...श्यामायाम् when the night had reached its close. आसन्ना

(approaching) प्रभातवेला तथा विबुध्यमान लावण्य यस्य लिलम्बिमामो
 (loc p p of the desiderative of लम्) when (the moon) was
 declining (let about to hang down) सीदत् (sinking waning)
 तेज यस्य तारकाणा ईश्वर चन्द्र कराग्रै स्पृष्टा कुमुदिनी तथा प्रमोद तस्मात्
 जन्म यस्य (with स्वेदे) कराग्र पयसि when very cool drops of dew
 (अवश्याय) were falling as if they were the perspiration of the
 moon (शशधर) evoked by the joy of touching the night lotuses
 with the tips of his कर (rays, hands) The poets represent
 that when a young person intensely in love touches his sweet
 heart, he perspires स्वेद is one of the eight सात्त्विकभाव मधु
 प्रदीपेषु when the lamps in the harem, being smitten (आहत let
 struck) by the hreath of the sleeping beauties that were in
 intoxicated by wine, flickered as if intoxication had been trans-
 ferred to them The lamps flickered owing to the breaths of
 sleeping women The author represents this flickering as
 the staggering of intoxication The lamps caught intoxication
 from the hreath of women wafting the smell of wine संक्रात
 मद येयु राजनि—construe this with स्वपिति below विमल तारकाभि
 whose feet were as if shampooed by the stars that were reflect-
 ed in his white nails सदाद्यमानौ चरणौ यस्य तस्मिन् (राजनि) It
 should be remembered that the king is represented as sleeping
 on the roof of his palace in the summer Hence the stars were
 reflected in his nails विलम्ब अङ्गे he had his limbs spread
 carelessly as if they were consigned to the women in the form
 of the quarters Understand लक्षिते after अङ्गे, the instrumental
 being used in accordance with the Sutra 'इत्यभूतलक्षणे' पा 2 3 21
 (जटाभिस्तापस) दिश एव अङ्गना मधु वीज्यमाने who was fanned
 by the beauty (श्री) of his face with hreath that was scented
 with मधु (wine, honey), as if the (hreaths) were the breezes
 of the fan viz the lotus in her hand The king had drunk
 wine and his hreath was charged with its odour The poet
 fancies that he was fanned by the लक्ष्मी of his face with
 the breath लक्ष्मी is represented as having a lotus in her
 hand कमल would have मधु (honey in it) If the lotus were
 used as a fan the breeze would be charged with the scent of
 honey अग्नियमि goes with वाते as well as यसितै स्वहस्ते यत्कमल
 तदेव तालवृत्त तस्य वाते विमल विराजिते who was adorned by the
 image of the moon's disc reflected on his bright (विमल) cheek
 which (image) looked like a chaplet (शेखर) of white flowers
 displaced by the seizing of hair in amorous sports The

reflection of the white moon looked like a white garland. A श्रेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रतिकेलि. रतिकेल्यां कचग्रहः तेन लम्बितः तेन. भूषण...जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अद्भ्यष्टिः यस्याः.

P. 3 ll. 22-33 अथ तेन...कारणम्. तेन—connect this with ध्वनिना. सर्वस्या...मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth. The king protected the world so well that not even the meanest had ever to cry 'help.' एकपदे ind. at once. शिरो...निशाम् who as if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out. सीमन्त the parting line in the hair on the head of women. सीमन्तयन् is the *pr. p.* of the denominative verb from सीमन्त. Night is dark as hair. The flash of the bright sword made a सीमन्त in the hair of the woman (night) i. e. darkness was parted by the white streak. The sword was kept below his pillow to be taken out in case of necessity. Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament. अस्त्रा धारा यस्य. C and T translate 'whose glittering edge drew a line like a prolongation of his ear-wreath across the night.' This is obscure and does not bring out the sense. अन्तराल...पल्लवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space. The garment was very fine and thin and hence is compared to आकाश. The fine garment screened his limbs. आकाश also screens from our view the things in space (अन्तराल). कर...राजमानः—his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden वलये on their left hand. सत्वरं अवतारितः (brought down) वामचरणः तस्य आक्रान्तिः (placing) तथा कम्पितः प्रासादः येन. पुरः...गानः—his necklace was torn asunder by his violent movements, fell down before him and was reflected in the edge of his sword and looked like a piece

of the rays of the moon. लक्ष्मी आशानान् be made the ends (पर्यन्त m) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi. The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes पाटलयन् is *pr p* of the denominative verb from पाटल (red). The reading पटलयन् means 'veiling or covering' and does not yield a good sense वद्धा वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness वद्ध अन्धकार यया निम्न पताका (रेखा) यस्या His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रि in त्रिपताकया and त्रियामा विक्षिप्त चक्षु येन

P. 4 ll 1-9 अथ इति यामिनिनी—a woman of the night watch (from यामिका meaning night) 'साध्वस भयम्' इत्यमरः. बाला भागान् filling the different quarters as if with the glory of morn कुण्डलिनी वदचिनी wearing earrings, armlets and coat of mail इन्द्र स्नातौ bathed in saffron (juice) of the hue of the इन्द्रगोपय insect. The इन्द्रगोपय are red insects that are seen at the beginning of the rainy season इन्द्रगोपकरयेव रक्त (वान्ति) यस्य Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness C and T translate 'bathed in blood cochineal red' This is bad. To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune 'अथ कुङ्कुमम् ॥ रत्नसङ्कोचविभुन वीरलोहितचन्दनम् ॥' इत्यमरः (on which क्षीरस्वामी says 'रत्ननाद्रत्नम् । अत एवाकुङ्कुमम्') On the two meanings of हृदिर, note रघु II 20 'राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्ध वदुधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥' उत्तमाङ्गे (शिरसि) घटमान अञ्जलि यस्य that folded their hands on their heads (in token of submission and adoration) चन्द्रः निर्वृतया as if she were the moon issuing out from the सुषुम्ण ray. It was believed that the waxing of the moon was due to a ray of the sun called सुषुम्ण and that the waning was due to the digits of the moon being drunk by the gods 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमा । कृष्णपक्षे मरे शश्वत्पीयते वै सुधामय ॥' विष्णुः II 11 22 यास्क has a very interesting note on this "अथाप्यस्यैको रश्मिश्चन्द्रमस प्रति दीप्यते तदेतेनोपेक्षितव्यमा दिलितोऽस्य दीप्तिर्भवतीति । 'सुषुम्ण सूर्यरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ।" निरुक्त II 2 2 Bana frequently refers to this belief. See

अलीक चेद यथा किल सकला कला कलावतो बहुलपक्षे क्षीयमाणस्य

सुपुष्पनाम्ना रश्मिना रविरापिबतीति; हर्षचरित 'सुपुष्पास्तुतिशशिसुभाशीकरस्तवकं-
तारकिततीराम्' (मन्दाकिनीम्). It should be noted that in the pas-
sage from कादम्बरी Bāṇa attributes the waning of the moon to
सुपुष्परश्मि. मे विलपन्त्याः In spite of the fact that I was weeping.

P. 4 ll. 10-24 एतस्मिन्नेव...पत्युर्भाषितेन. तोरणस्य समीपे उपतो-
रणम् (अव्ययीभाव) —near the royal porch. रराण perfect 3rd. p.
sing. of रण् to sound. राज...फलम् as if it were the first utterance
of royal splendour (personified) proclaiming the result of (i. e.
indicated by) the dream. भाविनीं भूतिम् future prosperity.
अमन्दम् violently. चक्राण perfect of कण् 1. P. to sound. कोणेन
(drum-stick) आहता. Separate हता आनन्दात्. नान्दी—This has
been explained as 'the symphony of twelve drums beaten
simultaneously' ('एकदा द्वादशमृदङ्गयोषो नान्दी' रङ्गराज on उत्तररामचरित).
प्रबोध...पाठकानाम् of (minstrels) that recited auspicious (verses
or words) that rouse from sleep. बलभाः तुरङ्गाः तेषां मन्दुरामन्दिरम्
(stables). आदौ सुप्तः पश्चादुत्थितः सुप्तोत्थितः. सप्ति...पुरः in front of
the horses (सप्ति m) that neighed sweetly (कृतः मधुरहेपारवः यैः).
च्योतन्तः तुषारसलिलस्य शीकराः यस्मात् (adj. of यवसम्) from which
oozed out the spray of frost—water. किरन् nom. sing. m. of
प्र. parti. of कृ (qualifies पुरुषः and has यवसं for its object). वक्त्रा
...वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively.
According to some writers the species of composition called
आख्यायिका (the हर्षचरित is one) should be divided into sections
called उच्छ्वास and should contain verses in the वक्त्र and
अपरवक्त्र metres foreshadowing coming events. See the quota-
tion from भामह in the Introduction. अपरवक्त्र is an अर्धसमवृत्त
having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pāda
and twelve letters (न, ज, ज, र) in the 2nd and 4th. 'अयुजि ननरला
गुरः समे तदपरवक्त्रमिदं नवी जरी ॥'. It is also called बैतालीय, as
said by the वृत्तरत्नाकर 'वदन्त्यपरवक्त्रारयं बैतालीयं विपश्चितः'. वक्त्र is
defined as 'नाद्यात्रसौ स्वातामप्येयोऽनुष्टुभि ख्यातम्.' Like the अनुष्टुम् it
has eight letters in a पाद. After the first four letters in
each पाद there is a यगण. C and T take वक्त्रा and अपरवक्त्रा
to be the names of the metres. निषिस्तत्र परिणाहोदृताधोमुखशाखामूलादि-
भाजो वृक्षा भवन्ति. शुभस्य आगमः the advent of luck. अरण is the
charioteer of the sun in mythology and is a personification of

the radiant sky at daybreak; compare 'यावत्प्रतापनिधिराक्रमते न भानु-
रहाय तावदरणेन तमो निरस्तम्.' अतिजवः very rapid. पूर्व...दयः the pre-
vious appearance of an omen. मुदो...पीदसि you feel dejected
when it is a time of joy. परिगृहीतासि thou art accepted (i. e.
favoured). अशुमाली = सूर्यः. अवतीर्य descending (from the roof
where the king had slept).

P. 4 l. 25—P. 5 l. 15 ततः समति...पतिः. गर्भं ..जननी his
mother took upon herself pallor as if on account of his glory
though he was only in the womb yet. Being pregnant, she
became pale यशः is represented by poets as white. The poet
fancies that her pallor (really) due to pregnancy was due to
the glory the son in the womb was to attain in future. गुण...
ह्रान्तेव as if exhausted by the weight of his virtues. कान्ति...बभूव
she became averse to food as if she were satiated with the
nectar of the expanding brilliance. On account of pregnancy,
she became more brilliant in complexion and lovely. This the
poet compares to अमृत. One who has taken अमृत would have no
appetite for ordinary food. उपचीदमानः (increasing) गर्भः तस्य
भरः तेन अलसा. गुरुभिवारितापि although dissuaded by her elders.
C and T translate गुरु as parents. This is not necessary. She
would have to bow to all elderly persons including her parents.
Further it seems questionable whether her parents would be
at her husband's palace ordinarily. बन्धनाय...अनीयत she was
taken by her friends for saluting (her elders) with difficulty
by supporting her with their hands. सालम्बजिक्वेव The queen
would support herself against walls and pillars and would
look like a doll. कमल...रणी she could not lift up her feet
as if they were surrounded by bees that had sat upon
them out of their greed for a lotus. Her feet were radiant
like lotuses. She could not walk swiftly because she was
गर्भभरालस. The poet represents that this was due to the
weight of bees. The rays from her bright toenails resembl-
ed the delicate fibres of lotus plants. हस्तं subsist upon
मृणाल. मणि.. कमलम्—the idea is that she was so eager for
support that she would stretch out her hand expecting support
even from her own images reflected in the jewelled walls. समा-
-कर्तुम् she was unable even to issue commands for the perform-
ance of household duties, much less to do them herself. आस्तां...
रोडुम्—The idea is —she could not bear to mount to the roof of
the palace even in thought, much less with her feet that were

oppressed by the weight of the anklets. उत्कम्पितौ स्तनी यस्याः (on account of hard breathing). तस्तान् (perfect of स्तन्) she groaned, breathed hard. प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour). उभयजानुशिखरविनिहितौ करकिसलयौ यस्याः. गर्वा...येत she was held up by the child in the womb as if through pride. The idea is:—she wanted to rise to receive and tried to get up by placing her hands upon her knees. But she did not after all get up. The poet fancies that the child in the womb, being proud, did not like to how to any body, as it would have to do if its mother howed and so prevented her from rising. दिवसं all day long (accu. of time). The sentence is दिवसं अधोमुखी ददर्श गर्भम्. Her face was reflected in her bright bosom. The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child. सखीनामुत्सङ्गेषु मुक्तं शरीरं यथा. निर्मितं, कल्पितं and विहितं qualify राज्यवर्धनम्. सर्वोर्वी...मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings. सर्वेषां उर्वोभृतां (राज्ञां) पद्भ्यः (समूहः) तस्य पाताय (with राज्यवर्धनं); सर्वेषां उर्वोभृतां पर्वतानां पद्भ्यः (wings) तेषां पाताय (with इन्द्र understood). The mountains had once wings and troubled the earth by flying anywhere. Indra cut off their wings with his वज्र. बाण refers to this story very often. कादम्बरी 'अशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्'; 'मैनाकेनेवाविदितपशुपातेन'. श्लेष...कल्पितम् as if made with the means, viz. the numerous hoods of श्लेष. It is supposed that the earth is borne by the serpent श्लेष on its hoods. Compare 'किं श्लेषस्य भ्रमव्या न वपुषि ह्मां न क्षिप्त्येष यत्' भर्तृहरिः. राज्यवर्धन also would be able to bear the responsibility of the world. सकल...विहितम् (she gave birth to रा०) who caused tremor to all भूभृत् (kings, mountains) and who was as if made with the limbs of the elephants of the quarters. ०मुखरं, ०रवं, ०भुवनं and मनोहरं qualify महोत्सवम्. पूरिताः वसंख्या शङ्खाः तेषां शब्दैः मुखरम् (resounding). प्रहतानि पट्टशतानि तैः पट्टैः रवः यसिन्. गम्भीरेण भेरीनिनादेन निर्भरं भरितं भुवनं यसिन्. प्रमोदेन उन्मत्तः मर्त्यलोकः तेन मनोहरम्. मास...दिवसमिव for one month as if it were a single day.

P. 5 l. 16—P. 6 l. 10 अयान्य...वध्यन्त. The locatives from कन्दलिनि to ०कसि qualify नभसि (i. e. the month of श्रावण). कन्दलिनि abounding in plantain trees. Wild plantain plants grow up spontaneously in the rainy season. कुञ्जलिताः कदम्बतरवः यसिन् in which the Kadamba trees have put forth buds. The कदम्ब tree is said to put forth buds at the advent of thunder and rain;

compare 'मरुत्तवाग्निं प्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव' उत्तरराम० III कुञ्जला सञ्जाता अस्य इति कुञ्जलित according to 'तदस्य सञ्जात तारकादिभ्य इतच्' पा ५ 2 36 रुद्धा तोवमलणस्तम्बा यस्मिन् in which the clusters (स्तम्ब) of barley blades had taken firm root. 'शितशूकयवौ समौ ॥' तोवमस्तु तत्र हरिते' इत्यमरः स्तम्भितानि तामरसानि यस्मिन् in which the red lotuses were supported (ः e stood firm and erect being nourished with plenty of water) विकसित (delighted) चातकचेत यस्मिन् It was believed that the चातक could not drink water on the earth but subsisted on a few drops from the clouds मूका मानसौकस (हसा, मानसे ओक सन्न येपा) यस्मिन् हसः are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हंस was not heard नभसि मासि—कृष्ण was born in श्रावण, while the poet says that हय was conceived in श्रावण चक्र पाणी यस्य = विष्णु (ः e कृष्ण) हय also was चक्रपाणिः e on his hand there were lines resembling a चक्र which was looked upon as one of the चक्रवर्तिलक्षणः See बृहत्संहिता 67 47 'चक्रासिपरशुतोमरशक्तिधनु कुतसन्निभा रेखा । कुर्वन्ति चमूनाथ' &c सममेव at the same time हृदये हर्ष—यशोमती was delighted at heart and conceived the future हयः सब गृहीता ॥ if accepted (ः e endowed with) by all the merits of her subjects पुण्य is represented as white The queen's body became slightly pallid (आपाण्डु) on account of pregnancy the poet fancies that it was the पुण्य of the subjects that had assumed shape and come to her in the form of her गर्भः, the idea being that the birth of a good Emperor like हय is due to the पुण्य of the subjects गम रम्भण as pregnancy came on शमामायमाने चारुचूचुकचूलिके ययो (also श्यामाय माना चारुचूचुकसदृशी चूलिका ययो) चूचुक nipple चूलिका crest पयोधरौ कलशौ इव (also पयोधरसदृशी कलशौ or पयस धरौ पयोधरौ कलशौ) The queen's breasts had nipples growing dark on account of pregnancy They would be sucked by an emperor (चक्रवर्तिन् ः e हय) Drinking water was brought for emperors in sealed (मुद्रित) jars in order to prevent poisoning The dark crest of the seal resembled the crest of the nipple स्तन्याथ इष्टि her eye long glossy (स्निग्ध) and white became sweeter as if it were a stream of milk placed in her face for (supplying) milk (to her breast) दुग्धमदी also would be दार्व, स्निग्ध (viscous) and धवल See for the same simile 'लपयति हृदयस्य सहनिष्पन्दिनी ते धवलमधुरमुग्धा दुग्धकुल्येव इष्टि ॥' उत्तरराम III 23 सवलमङ्गलानां गणेन अधिष्ठित (occupied) गात्र (body) तस्य गरिण्या (by the weight) अमन्दापत slow (from the denominative verb मन्दापते) Her

gait became slow owing to pregnancy. The poet fancies that the slowness was due to the weight of the numerous auspicious signs due to the conception of a चक्रवर्तिन्. निमलं मणिकुट्टिमं (floor inlaid with gems) तस्मिन् निमग्नं प्रतिविम्बं (reflection of the queen) तस्य निमनेन (under the guise). गृहीतौ पादपङ्क्तौ यया. पूर्वं... पृथिवी अस्याः (यशोमलाः)—The queen was reflected in the brilliant pavement. The poet fancies that the earth was worshipping her feet by way of a prelude to what would follow when her son became the emperor of the world. दिवसम् *accu.* of time. शयनीयं is the object of अधिशयानायाः (यशोमलाः). अयाश्रयः awning. पत्रभङ्गः drawing of lines or figures. प्रतिमा image of a figure drawn on the awning. विमलकपोलोदरे गता reflected in the bright cheek (of the queen). गर्भो...संक्रान्तम् reflected in her round bosom from which the garment had been taken away on account of the agitation (उन्माद्यः) of pregnancy. गर्भस्य उन्माद्येन मुक्तं अंशुकं यसात्. उडुपतिः the moon. The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भे. A white umbrella is an emblem of चक्रवर्तित्व; compare रघुवंश 3. 16. 'अदेयमासीन्नयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे.' चित्र...ग्राहिण्योपि even the women holding chowries on the painted walls (i. e. even pictures moved chowries). चामरः are among the insignia of royalty. करे (by the trunk) विधृतं कमलिन्याः पलाशानां (पत्राणां) पुत्रं तस्मिन् सलिलानि तैः. She dreamt that the four दिग्गजः bathed her with water. This was a precursor of the future sovereignty of her son. प्रतिपुष्यमानायाश्च and when she woke up. चन्द्रशालिका— a chamber on the roof. 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी. Even the puppets cried 'victory.' परित्र...निश्चहः When she called out to her attendants, incorporeal voices issued forth saying 'command.' कीदृश...भद्रम्—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com. 'गर्भसंजनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति'. चतुर्गामपि— This indicates that हर्ष's empire would extend up to the four oceans. The oceans are sometimes spoken of as four or as seven. वेला...सरेषु in the vicinity (परिसरः) of sandy banks (पुलिनं, 'तोयोत्थितं तत्पुलिनम्' इत्यमरः) inside the bowers of creepers on the seashore. आल्य...चचाल Even as regards business of extreme importance, her eyebrow moved playfully. The idea is that she felt no concern or anxiety even as regards serious

matters, so calm and collected she was आलस्यिक—अलस्य प्रयोजन
 अस्य 'प्रयोजनम्' पा 5 1 109 (प्रयोजन फल कारण च) सन्नि सीत्
 though jewelled mirrors were near her, she had a strong
 liking (व्यसनम्) for seeing her face in a drawn (उत्खात) sword
 blade उत्सारिता वीणा ये धृती अमुखायन्त gave pleasure to her
 ear स्तम्भितम् stiffened सख्यश्चास्या &c—constrne सख्यश्च अस्या
 पार्श्व क्षणमपि न मुमुक्षु विस्फारित stretched wide आसन्न भवनम्
 brightening the house ns if with the idea of celebrating the
 festival of her delivery that was approaching At जन्महोत्सव
 houses are washed with chunnam The friends whitened the
 house with their eyes expanded wide विकच विदधाना—The
 friends cast glances in all directions from their widely ex-
 panded eyes (that were white) The author fancies that the
 glances were so many white and blue flowers of various kinds
 of lotuses offered in worship to protect the queen from evil
 कुमुद is a white night lotus कुवलय is a blue lotus कमल is pale
 red The white of the eye was mixed with the blue of the
 pupil and the white—red of the corners आत्मो चक्रु eminent
 physicians holding various drugs and sitting in their proper
 places supported the queen like high mountains (occupying
 their proper places and having various plants growing on them
 and that made the earth steady) It was believed that the
 earth, which was formerly unsteady, was made steady by the
 mountains Compare कादम्बरी 'अनुर्विभूच्छतसहस्रकल्पितावष्टम्भ सन्ना-
 रिण द्वितीयमिव मेदिनीसन्निवेशम्' श्रीवा ष्यन्त in the knots of her neck
 lace cord were tied excellent jewels लक्ष्म्या गतानि that had
 come with लक्ष्मी (i e royal splendour) She being a queen
 could command jewels There is a pun on these words
 Jewels were also produced from the oceans (पयोनिधि) at
 the time of the churning along with लक्ष्मी who was one of
 them See above for सागरमन्थन

P 6 11 11 15 ततश्च जहार ज्येष्ठामूलीये मासि in the month
 of ज्येष्ठ ज्येष्ठा मूल च ज्येष्ठामूले 'इन्द्राच्छ' पा 4 2 6 नक्षत्रइन्द्राच्छ
 वाले छ स्यात् बहुलासु=कृत्तिकासु—when the moon was in the कृत्तिका
 constellation बहुलपक्ष=कृष्णपक्ष समा यौवने when the youth of
 the night was about to climb up (i e when night was just
 beginning) समारुरुक्षति loc sing of the desiderative part. of
 रूह् with सम् and आ हृदयनिर्विशेषा not different from her own
 heart i e who was as dear to यशोमती as her own self दिष्ट्या
 नमना you are to be congratulated on the birth of a second son

पूर्णपात्रम् a present given to or taken by one who brings some happy news. The com. defines पूर्णपात्र as 'आनन्दो हि सौहार्दादित्य वस्त्रादिकं बलात् । अजानतो हरत्येव पूर्णपात्रं तु तत्समृतम् ॥' Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलंकारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं पूर्णालं च तत् ॥'.

P. 6 ll. 16-24 अस्मिन्नेव...जातः इति. संवादिताः अतीन्द्रिया-
देशाः यस्य whose extraordinary predictions had come true.
अतीन्द्रिय beyond the reach of the senses. दर्शितः प्रभावः येन.
सङ्कलिती ज्योतिषी—who had grasped the science of astronomy.
सङ्कलितमनेन इति सङ्कलितिन्—Words like अधीतिन् take the *loc.* of the
object of study, according to वार्तिक 'सप्तमीविधाने कस्येन्विषयस्य
कर्मेण्युपसंख्यानम्' on 'सप्तम्यधिकरणे च' पा. 2. 3. 36 (अधीती व्याकरणे आम्नाती
छन्दसि । महामाष्य). सर्वासां...दृष्ट्वा who had mastered all the treatises
on planets. महितः=पूजितः. The बृहत्संहिता of बराहमिहिर refers
to three branches of ज्योतिष viz. ग्रहगणित, संहिता and होराशास्त्र and
remarks 'संहितापारगश्च देवचिन्तको भवति'. It then gives a long list
of the topics of संहिता (2nd chap.). हितः who was favourable
to (the royal family). भोजकः—The com. says 'रविमर्चयित्वा पूजका
हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धाः भागवता इत्यन्ये.' This means
that the astrologer was a Maga, a worshipper of the sun. The
बृहत्संहिता tells us that in a temple of the sun, a मग should be
placed in charge of the worship 'विष्णोर्भागवतात्मगांश्च सवितुः शम्भोः
समस्तदिजान् &c.' (60. 19). C and T refer to Wilson's Vishnu-
purāṇa (Hall's ed) vol. V. p. 382 where an analysis of the last
12 chapters of the भविष्यपुराण is given concerning the मग. साम्ब
son of कृष्ण became a leper by the curse of दुर्वासस् and was cured
by worshipping the sun. He gratefully built a temple of the
sun and brought 18 families of मग from शकद्वीप as priests and
induced the भोज of द्वायका, a branch of the यादव, to give their
daughters in marriage to the मग. Hence the मग were styled
भोजक. मान्धाता—He was a king of the solar race. युवनाश्व had no
son and therefore the sages performed a sacrifice for him and
placed a jar full of holy water on a *Vedi* and slept. युवनाश्व
being thirsty drank the water and then a son was born from
his side. The विष्णुपुरा (IV. 2.) gives the origin of the name
मान्धातु as follows "गर्भश्च युवनाश्वोदरेऽभवत् । ...दक्षिणकुक्षिमवनिषतेर्निर्भिन्न
निश्चक्राम नासी ममार । जातो नामैष के धास्यतीति ते मुनयः प्रोचुः ॥ 17 अथागत्य
देवराजोऽब्रवीन्मामयं धास्यतीति ततो मान्धाता नामतोऽभवत् ।". About मान्धाता
the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वस्ततो बली । मान्धाता इति
विख्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्वा शासने पृथिवीपतिः । मुरलो-

कामितो जेतुमुद्योगमकरोत्तयः ।' उत्तरकाण्ड 67. 5-6. व्यती...रहिते free from the contact (अभिषङ्गः) of all evil positions such as व्यतीपात. व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतीपातश्च वैधृतिः । संक्रमश्च रेवेत्तत्र जातो दारिद्र्यकारकः ॥ अश्रियं मृत्युमाप्नोति नात्र कार्या विचारणा ॥'. उच्चस्नान-स्थितेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्च respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'अजवृषभमृगाङ्गनाकुलीरा क्षपवणिजी च दिवाकरादितुङ्गाः ।'. लग्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth. अर्वाक् ततः after that i. e. since that time. योगः conjunction (in astrology). It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth. The day being the 12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्ति are 'भरतार्जुनमान्धातुमवीर्ययुधिष्ठिराः । सगरो नहुषश्चैव सप्तैव चक्रवर्तिनः ॥'. अर्जुन must be सहस्रार्जुनकार्तवीर्य. चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालप्रयितांगुलिकरत्न (mentioned in the 7th Act of शाकुन्तल). The great रत्न are said to be fourteen in the विष्णुपुराण IV. 12. The शब्दकल्पद्रुम gives them as follows 'चक्रं रत्नो मणिः खड्गश्चर्म रत्नं च पद्मम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्ष्यते ॥ भार्या पुरोहितश्चैव सेनानी रथकुच यः । पत्यश्चैव कलमश्चेति प्राणिनः सप्त कीर्तितः ॥ चतुर्दशै-तानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥'. The great रत्न according to the com. are six. 'मण्यश्चकरिचक्राणि दरा खी परिनायकः । पदेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥'. The seven oceans are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरार्सपिर्दधिदुग्धजलैः समम् ॥' विष्णुपुराण II. 2. 6. सप्ततनुः means a 'sacrifice.' सप्तसप्तिः—सूर्यः (सप्त सप्तयः अथाः यस्य).

P. 6 l. 25—P. 7 l. 11 अत्रान्तरे...महान्. अनाध्माताः—though not blown or filled with wind from the mouth. तारमधुरम् loudly and sweetly. विरेसुः perfect of रस with वि. क्षुभित जलनिधिजलं तस्य ध्वनिः तद्वद् धीरम् (deep). अभिषेकदुन्दुभिः—the drum that is beaten at the time of crowning a king. The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy. सर्वभुवनस्य अभयं तस्य आयो-पणा तस्याः पटहः—The echo of the labors spread in all directions. The poet fancies that it was the kettledrum (पटहः) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole

world. Even now proclamations are made known to the people by beat of drum. विधुताः केसरसटाः यैः that tossed the hair of their manes. Both केसर and सटा mean 'mane'. साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापल्लवानां कवलः (mouthful) तेन प्रशस्तैः (graced). हस्तपल्लवैः—has two senses. Those who dance make graceful movements with their hands (हस्त). The elephants tossed about their trunks (हस्त) in a graceful manner. सुरायाः आमोदः तद्वत् सुरभिः (with दिव्यानिलः); सुरायाः आमोदः तेन सुरभिः (निःश्वासः). Breezes redolent of the perfume of wine blew at the birth of हर्ष. This is fancied to be the sigh of लक्ष्मी leaving विष्णु. The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष. When leaving her husband विष्णु she sighed. चक्रं आयुधं यस्य. Compare for दिव्यानिल 'दिशः प्रसेदुर्मस्तो वयुः सुखाः प्रदक्षिणाचिह्नविरमिराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकान्युदयाय तादृशाम् ॥' रघु० III. 14. प्रदक्षिणशिखानां कलापः तेन कथितः कल्याणायमः यैः that told of the forthcoming good luck by the mass of their flames curving to the right. अविचमानं इन्धनं (fuel) येषाम्. वैतानवह्नयः sacrificial fires. तपनीयस्य (सुवर्णस्य) शृङ्खला तथा बन्धः तेन बन्धुरः (charming) कलशीकोशः येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part of a jar'. Round the neck of the jar were tied chains of gold. समुद्रगुः aorist of दृ with सम् and उद्. प्रहृत...निमेन under the guise of the echo of the auspicious tabors that were beaten. दिक्पाल—these are eight 'इन्द्रो बह्विः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congratulation. The idea is—दिक्पाल were overjoyed at the birth of हर्ष. The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पाल. शुङ्कुं वासः येषाम् (adj. of दिजातयः). ब्रह्मा वेदः मुखे येषाम् (with दिजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—who had ब्रह्मा at their head (पतयः). The Vedas being eternal, it may be said that the primeval प्रजापति also had the Veda on their lips. प्रजावृद्धये (1) for the well-being of the child (with पतयः); (2) for the propagation of the human race (with पतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिद्धुस्तु तपस्तप्त्वा सुदुश्चरम् । पत्नीप्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमव्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च हर्षते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्थितयः as if they were the ancient rules (of conduct). प्रलम्बं (long) श्रमशृङ्खलं (heards) तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free on the birth of a son or other great occasions. Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्ध्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्गः' p. 146. बहलः मलपङ्ककलङ्कः तेन कालः (dark)

काय (शरीर) येषाम् नश्यत कुलानीव as if they were the kindred of the Kali age that was vanishing कलि (the age of sin) is fancied as dark. By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away. The prisoners besmeared with dirt (and so dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल बन्धन वृन्दानि crowds of prisoners तत्कालापकान्तस्य that ran away at that moment (viz at हर्ष's birth) शिविरश्रेणय rows of camps or tents लोक वीथ्य the rows of stalls (विपणि) that were plundered by the people. It seems that the stalls were looted by the permission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty विलसन्त (making graceful movements) जन्मुखा वामनका (dwarfs) वधिराक्ष तेषां वृन्देन वेष्टिता (adj of व्याघ्र) Dwarfs are often spoken of as the attendants of the harem 'निपेक्षितो वर्षवरे ककुकोष्णीषधारिभिः । अन्तःपुरेषु विचरेत् कुञ्ज कैरातवामनैः ॥' काम० 7 41 जात व्याकुला—the com explains that 'in the lying in chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil) 'जातमातृदेवता माजारानना बहुपुत्रपरिवारा इतिवागृहे स्थाप्यते' Or we may take साक्षा देवता in another sense 'as if they were the divine Matris become visible' The Matris, divine mothers, are said to attend on शिव and are seven or eight 'माक्षी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कीदृशीत्यपि कौमारी सतैव मातरः स्मृताः ॥' हलायुध प्रावर्तत—the subject is पुत्रकर्मोत्सव. The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य स्थिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अथ कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded : ए नन्यदपि यस्मिन् entered without minding the प्रतीहार अपनीत वेष्टिणा वेष्ट यस्मिन् in which the cane of the warders was taken away निर्दोष अतः—पुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio समी स्वामिपरिवृतौ यस्मिन् in which master and servant were brought to the same level निर्विशेषो बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्बल मत्तमच्चयो मविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (ः ए both acted in the same way) सुन्दरी कुलपुत्रविवेच्ययो आटापविलामौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same प्रवृत्त तत्कालवृत्तौ यस्मिन् बटक—capital.

P. 7 ll. 12-21 अपरेद्यु...दृश्यन्त. The principal sentence is अपरेद्युः...विभ्राणेन परिजनेन अनुगम्यमानानि...समन्तात् सामन्तान्तःपुर-सहस्राणि अदृश्यन्त. अपरेपुरारभ्य beginning from the next day. स्त्रीरा...तानि as if they (i. e. the wives of the सामन्तः) were the kingdoms of amazons brought together or poured forth (आवर्जित). The idea is that the women were so many. In the महाभारत, we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य. असुर...वृतानि as if they were the mines opened wide. For असुरविवर, see the description of साप्वीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति वातिकैः' नारा...लितानि as if they were the wives of Vishnu (i. e. Krishna) moving onwards. अवरोध is m., while अवरोधन is n; we should therefore read अवरोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4. 15; 'षोडशात्र सहस्राणि स्त्रीणामन्यानि चक्रिणः ।...निशासु जगतः सद्य तासां गेहेषु केनवः । उवास विप्र सर्वासां विश्वरूपधरो हरिः ॥' विष्णुः 5. 28. 5 and 18. Besides these, रुक्मिणी and seven others were his chief wives. The भागवतपुरा gives the number of 16000 in various places (see X. 59. 33; X. 69. 8 and 44). अप्स...कुलानि—The Apsarases are the damsels of heaven and have fourteen कुल as described by वाण himself in कादम्बरी 'एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसन्न्यप्सरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि.' This clause shows that the wives of सामन्तः were very handsome. परिजनेन—this word is to be read with विभ्राणेन below. सजः, पात्रीः and others are the objects of विभ्राणेन. पृथु...सजः (carrying garlands of flowers (सुमनस/ n) contained in a large bamboo box (करण्डः) and which were sprinkled over (अवकीर्ण) with bath powder. स्नानीयं (स्नानाय हितं चूर्णं) तेन अवकीर्णानि कुसुमानि यासान्. रफटिकाशिलायाः शकलवत् शुक्लं कर्पूरसण्डं तेन पूरिताः. पात्रीः dishes. कुङ्कुमा...मयानि jewelled pots containing the fragrant powder (अपिवासः) of saffron. सह...रकाणि ivory boxes (दन्तशफरकम्) jagged (दन्तुर) with rows (फाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (तिम्यत्) with mango-oil. सहकारतैलेन तिम्यत् तनुखदिर-कैसरजालं तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां फाली तेन दन्तुराणि दन्तशफरकाणि. तिम् 4th P. to become wet. The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bāṇa's time. मुञ्जन्तः मधुकराः तेषां कुलं तेन पीयमानः पारिजातपरिमलः येषाम्. 'पाटलकानि च—take away the comma after this. पाटलकानि pink

red (*ady* of *पानाणि*) सिन्दूर पानाणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक' इत्यमर The reading of B, पोटलकानि, does not make much sense पोटलक means 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggested by C and T विटक makes no sense वीटिका is the same as Marathi विडा बाललताभ्य लम्बमाना वीटिकावीटका येषु The com remarks 'वितकवीटका पञ्चाशत्ताम्बूलपत्रै क्रियते' चरणनिकुट्टनेन रणिता मणिनूपुरा ते मुखरितानि दिङ्मुखानि यै—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P 7 ll 22-33 शुनै मोद The principal sentence is शुनै शुनै व्यज्जमत उत्सवामोद कचित्—कचित् in one place, in another place नृत्तस्य अनुचित (not accustomed) चिरन्तन (of ancient families) शालीन (high born) कुलपुत्रकलोक तस्य लास्य तेन प्रथित (shown) पार्थिवे अनुराग यस्मिन् This and the following nominatives qualify मोद शालीन not bold, bashful (usually applied to high born ladies) 'स्यादभृष्टे तु शालीन' इत्यमर शालीन formed from शाला with the affix लृ (ईन) according to 'शालीनकौपीने अभृष्टाचार्ययो' पा 5 2 20 (शालाप्रवेशमर्हति शालीन अभृष्ट । सि वी । अत्रागलभ्यादयत्र गन्तुमशक्त शालामेव प्रवेष्टुमर्हतीत्यर्थ । तत्त्वयोधिनी) कुलपुत्रक a nobly born young man लास्यम् is a peculiar kind of dance 'ललितान्नद्वाराभिनय केशिकीर्तुतिप्रधान वासकसनादिनायिकाचरित डोचिलिकादिनिबद्ध शिष्टत्वालास्यम् । नृत्त त्वङ्गविक्षेपमात्र विवादाभ्युदयादौ' क्षीरस्वामी अन्त लिख यस्य तेन क्षितिपालेन (प्रभाकरवर्धनेन) अपेक्षिता क्षीवाभि (drunk) शुद्रदासीभि समाकृत्यमाणा रात्रवह्ना यस्मिन् The king smiled to himself when the drunk maids caught hold of his favorites We expect अपेक्षिता for अपेक्षिता The reading of two MSS of B, उपेक्षित, would be also good मत्ता कटवकुट्टनी (bawd of the capital) तस्या वण्टे लग्न वृद्ध आर्य (noble, respectable) सामन्त (chieftain, feudatory) तस्य नृत्तेन निर्भर (much, loudly) हसित नरपति यस्मिन् क्षितिपस्य (प्रभाकर वधनस्य) अक्षिमत्ता (sign or hint given by the eye or glance) तया आदिष्टा (ordered, instigated) दुष्ट दासेरका (भृत्या) तेषां गीते गूच्य मान सचिवाना चौधरतप्रपञ्च (numerous secret notions) यस्मिन् दासेरका son of a दासी दासेर is formed from दामी according to 'शुद्राभ्यो वा' पा 1 1 131 (अद्वदीना शीलहीनाश्च शुद्रास्ताभ्यो वा द्यू । पठे द्यू । दासेर दासेय । सि वी) मदोत्पद्य कुट्टहारिका (water girl) तया परिष्वज्यमाना जर (old) प्रवृत्ति (ascetic, संयासिन्) तेन गतिव जा

हासः यस्मिन्. कुटः—टम् a water-jar + हारिका carrier. 'घटः कुटनिपावसी' इत्यमरः. अन्योन्यस्य निर्मरा (excessive)-स्पर्धा तथा उद्धुराः (unrestrained, उद्धता धूः येभ्यः) विटचेयकाः तैः आरब्धं अवाच्यवचनयुद्धं यस्मिन्. विटः is a voluptuary and companion of a dissolute young man or courtesan. See the मृच्छकटिक for a specimen. चेतकः a servant. अवाच्यं वचनम् words that should not be uttered i. e. foul words. The servants engaged in a war of choice Billingsgate. नृपा-वलाभिः (royal ladies) बलात्कारेण (by force) नर्तमानाः (made to dance) नृत्ये अनभिज्ञाः अन्तःपुरपालाः (chamberlains) तैः भाविताः (enlivened, entertained) मुञ्जिभ्याः परिचारिकाः यस्मिन्. 'नियोज्य-किङ्करप्रैष्यमुञ्जिष्यपरिचारकाः' इत्यमरः ('मुङ्गे स्वाम्युच्छिष्टं मुञ्जिष्यः' क्षीरस्वामी). स...राशिभिः with heaps of flowers it looked as if it were a mountain. Mountains have trees full of flowers. In the festival also heaps of flowers were used. स...प्रपाभिः with rum-hooths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. सीधुः rum. प्रपा lit. a place where water is distributed to travellers. In the festival rum flowed like water. पारि...मोदैः with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). नीहारः frost. The dust of camphor spread in the उत्सव looked like frost. अट्टहासः the laugh of शिव in his ताण्डव dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमधनेन सह सा० (बहुमीहि). The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X. 33 'तत्रारमत गोविन्दो रासक्रीडामनुम्रतैः। श्रीरत्नैरन्वितः प्रीतैरन्योन्यावद्बालुभिः ॥ 2'. आवर्तः a whirl-pool 'स्वादावर्तोऽम्भसां भ्रमः' इत्यमरः. The ring of dancers resembled a vortex. सरो...किरणैः—the rays shooting from the jewelled ornaments resembled hair standing on end. षट्पन्धः tying of a piece of cloth on the head (a tiara, turban &c.). चन्दनललाटिकाः sandal marks on the forehead. Sandal is white and is compared

(केसरा माला इव) येषाम् (with वाजिन) The manes of the horses are compared to garlands कम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69-70 'कम्बोजा समरे सोढु तस्य वीर्यमनीश्वरा । तेषां सदश्वभूयिष्ठास्तुङ्गा द्रविणराशय ।' 'वनायुजा पारसीवा कम्बोजा वाहिवा हया ।' इत्यमर The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yaska refers to it 'श्वतिगतिवर्मा कम्बोजेष्वेव भाष्यते विवारमस्यार्येषु भाष्यन्ते श्व इति' (निरुक्त II) आस्कन्दन्त —treading the ground (with youths) leaping (with horses) तरला (unsteady) तारका (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet as the sons of सगर did with spades See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38 44 अनेक सरया may apply also to the sons of सगर (who were 60000) वधमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फालै striking each other (in play) आम केतु the pearls in the ornaments were cleft asunder केतु perfect of कल् 1 P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भं तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भं remained for a year and then the egg was split into two parts See मनुस्मृति 'सोमिध्याय शरीरास्वास्तिसृष्टुर्विविधा प्रजा । अप एव सप्तर्षादौ ताम्र बीजमवाचुजत् ॥ तदण्डमभवद्भैर सहस्रांशुसमप्रभम् । तस्मिन्ने स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुपित्वा परिवत्सरम् । स्वयमेवामनो ध्यानात्तदण्डमकरोद्दिवा ॥' मनुस्मृति I 8 9 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भं was again being born in ब्रह्माण्डकपाल पट फलेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दा विन्या (वियद्गद्गाया) सैकतसहस्र यस्मिन् सैवतम् (from सिकता) according to 'सिकताशर्कराभ्या च' and 'दशे लुविलची च' पा 5 2 104 5 (सिकता सत्यस्मिन् दशे इति सिकता । सिकतिल । सैकतिल । सि दौ) विप्रदीयमाण पिष्टातक (पटवासक) तस्य पराग (pollen) तेन पिचरित (rendered yellow) जातप (light) येषाम् (with दिवसा) भुवनस्य क्षोभ तेन विशीण पितामहस्य (ब्रह्मण) कमल तस्य किञ्चल्का (filaments) तेषां रजोराजि तथा रजिता

इव. The world was disturbed by the riotous 'festival days.' The poet fancies that the lotus on which ब्रह्मा sits was shattered by the भुवन being shaken by the birth festivities. सहस्र...लोकः people tripped over masses of pearls that had fallen from necklaces rent asunder (विघटित) in collision (when people running in haste jostled against each other).

P. 8 ll. 10-33 स्थान...प्रानृत्यन्. The principal sentence is स्थानस्थानेषु च...वाद्येन 'अनुगम्यमानाः...पण्यविलासिन्यः प्रानृत्यन्. The instrumentals from लिङ्गयकेन to तानकेन qualify वाद्येन. मन्द... लिङ्गयकेन in which tambourines were struck gently. आलिङ्गयकः a drum having the shape of a barley-corn. According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा. सुरजा भेदास्त्वङ्ग्यालिङ्गयोर्ध्वकास्तयः'. 'चतुरङ्गुलीनोऽङ्ग्यान्मुखे चैकाङ्गुलेन यः । यवाकृतिः स आलिङ्गय आलिङ्गय स हि वाद्यते ॥' शब्दार्णवः. शिञ्जानः (jingling) मञ्जुः (sweet) वेणुः (flute) यसिन्. क्षणक्षणायमाना शहरी यसिन् in which cymbals tinkled. क्षणक्षणायमाना pr. p. of the onomatopoeic, verb गणायते. क (in शहरीक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending ई, ऊ, ऋ or a noun ending in क्त. 'नद्यतश्च' पा. ६. ४. १६३. ताव्यमाना तन्त्रीपटहिका यसिन्—in which a stringed drum was played upon. वाद्यमाना अनुत्ताना अलापुंषीणा यसिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played. This seems to have been some instrument like the veen of these days. The reading of B 'अनुत्ताल' makes a good sense. अनुत्ताल means 'low-pitched.' कलकास्यकोर्या कण्ठिताः काहलाः (बृहद्भुक्काः) यसिन् in which there were kāhalas booming sweetly and indistinctly on account of the sounding boxes of bell-metal. समकाले दीयमानः अनुत्तालः तानकः यसिन् in which a protracted tone was indulged in at the interval called सम. The reading of B is better and should have been kept in the text. दीयमाना अनुत्ताला तालिका यसिन् in which the hands were clapped gently at the interval called सम. सम is the principal interval in a ताल. C and T translate 'while all the time a subdued clapping proceeded.' आतोषवाद्येन by instrumental music. 'ततं चैवावनन्दं च घनं सुपिरमेव । चतुर्विधं तु विधेयमातोषं लक्षणावितम् ॥' नाट्यशास्त्र २८. १. According to अमरकोश, आतोष and वाद्य are synonyms. अनुगम्यमानाः adj. of पण्यविलासिन्यः (harlots). अनुवर्तमाना ताललयौ यासाम्. तालः keeping time. लयः harmony. Even the ornaments of the nairis kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहस्य).

about emotions. Their various movements caused the spectators to be roused to various emotions.

P. 9 ll. 1-9 अन्यत्र...विलेसुः. The principal sentence is अन्यत्र...राजमहिष्यः...विलेसुः. वेत्रिणां वेत्रेण विव्रासिताः जनाः तैः दत्तं अन्तरालं यासाम् for whom room was made by people that had been terrified away by the cane of the wnrders or chamberlains. A cane is the symbol of the authority of a कञ्चुकिन्. Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राशः' शाकुन्तल II. This and the following adjectival clauses qualify राजमहिष्यः. प्रियमाणं धवलातपत्राणां वनं (समूहः) यासु over whom was held a forest of white parasols. कल्प...रिष्यः wandering under the tree of paradise. The queens resembled the nymphs of the woods स्कन्धयोः उभयपालीभ्यां लम्बमानं लम्बं उत्तरीयं तसिन् लम्बौ हस्तौ यासाम् whose hands cling to the waving upper garment hanging down from both sides of their shoulders. लीला...प्रेङ्खन्त्यः who swung as if mounted on a swing in play. The shawls of the queens when they danced flittered on their shoulders and they tried to hold them with both their hands. This looked as if they held the ropes of a swing with their hands कनककेयूर-कोट्या पाटयमानं पट्टाशुकं तेन उत्तरद्वाः that were waving because the fine cloth they wore was torn by the ends of the golden armlets. तरन्तः चक्रवाकाः तैः सीमन्त्यमानं स्रोतः यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them. सीमन्त्यमानं (from the noun सीमन्तः) pr. p. of the passive of the denominative verb सीमन्त्यति. The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers. उद्धयमाना (being waved) धवला चामरसटा तस्यां लघ्नः त्रिकण्टकः तसिन् वलिताः (turned) विकटाः कटाक्षाः यासाम् हंसैः आकृष्यमाणं नीलोत्पलवनं यासु. सरस्यः lakes. त्रिकण्टकः an ear-ornament containing three gems 'त्रिकण्टकस्तु अय्यः स्याद्विंसी रत्नैश्च भूषणम्' quoted by the com. Their chowries stuck to their ear-ornament. When this happened they looked at the ornament to disentangle them. Their dark eyes resembled blue lotuses and the ornament with three gems resembled हंस with their two feet and long beak; and the white chowries resembled the white body of the swans. The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंस. 'राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः' इत्यमरः. चलन्तौ चरणी ताम्बां च्युतः अलक्तकः तेन अरुणाः स्वेदशीकराः तैः सिच्यमानाः भवनहंसाः याभिः. सन्धारणेन रज्यमानमिन्दुविम्बं यासु. कौमुदीरजन्यः nights

of the full moon in कार्तिक (which is in शरदृतु). In शरदृतु moon-light is at its best. The fair queens are like कौमुदी nights, the white हंस like the moon's disc and the sweat reddened by lac-dye like the glow of evening. कण्ठे निहितः काञ्चनकाञ्चीयुगः तेन अञ्चितः (bent) कञ्चुकी तस्य विकाराः ते आकुञ्चिताः भ्रुवः यांसाम्. The queens put their golden girdles round the neck of the chamberlain and bent him. The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision). वायुरा net. प्रसारितौ बाहुपाशौ याभिः. The out-stretched arms resemble the cords of the net (of love).

P. 9 ll. 10-22. सर्वतश्च...राशयः.. स्निग्धम् bevy of women. 'स्त्रीपुंसभ्यां नञ्जनौ भवनात्' पा. 4. 1. 87. रागमयी full of राग (redness, love). शुशोण perfect of शोण I P to become red. मङ्गलैकल-शमयः—jars full of water are looked upon as a good omen. विशेषः tossing. Their tender arms resembled the filaments of lotuses. विलाससितैः—Their flashing smiles appeared like the flashes of lightning. The word कालः means 'time (such as day &c.) or dark.' With the last meaning there is a विशेष in saying that काल became तद्विन्मय (bright). Both smiles and lightning are bright. अंशुभिः = किरणैः. कृष्ण...वासरः the days seemed as if dappled. कृष्णसारः (1) spotted antelope; (2) dark and variegated. शिरीष...पुदैः by the bunches of शिरीष flowers used as ornaments of the ear. The शिरीष is a very delicate flower and used as ear-ornament. See शाकुन्तल I 'अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि'. हरिता (green) छाया (कान्तिः) यस्य. आतपः daylight. विसंस...रिक्तम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing). The तमाल leaf is dark and was used as decoration for the hair. 'धम्मिल्लः संयताः कचाः' इत्यमरः. हस्तकिशलयः—their hands were delicate like tender leaves. माणिस्ये...पा by the radiance of the rainbow in the gems. चापपद्मयाः full of the wings of चाप (blue jay). The sun's rays falling upon the gems of the women gave rise to rainbow colours. ग्रहगृहीताः seized by a ghost. निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्). विपुसुलुः perfect of सुलु 6 P. with वि to throb, to vibrate. कुवेरकोपाः the treasures of कुवेर. कुवेर is the lord of riches and treasures. अह्वयन्त were plundered.

P. 9 l. 23—P. 10 l. 2 एवं च...धियम्. The principal sentence is देवी दंशोमती गर्भेणापत्तः...राज्यधियम्. वृत्ते concluded. देवै—

this is to be connected with ह्ये below (last line of p 9)
उत्तमाङ्गे निदिता रक्षासर्पया यस्य on whose head were placed mustard
seeds to ward off (evil) This and the following words in
the locative qualify ह्ये समुमिपन्त प्रताप एव अग्नि तस्य स्फुलिङ्गा यस्मिन्
In whom the sparks of the fire of prowess were as if bursting
forth The idea is that the सर्पया on the head were so many
sparks of fire &c The punctuation in the text is wrong
Take away the comma after सर्पये, वपुषि and ग्रीवके and put it after
स्फुलिङ्ग इव, तेजसीव, दर्पाङ्कुर इव The सर्पया employed were probably
red The white सर्पय is usually called सिद्धार्थ and is used as a
protection against evil spirits गोरोचनाया पिञ्जरित वपु यस्य whose
body was rendered yellow with गोरोचना गोरोचना is a bright
yellow pigment prepared from the urine or bile of a cow or
found in the head of a cow, it is used as a medicine and to ward
off the evil eye and evil spirits समभिव्यज्यमान सहज क्षात्रतेज यस्य
The yellow गोरोचना resembles तेज हाटके (सुवर्णे) बद्धा विकटा (large)
व्याघ्रनखपङ्क्ति तया मण्डिता ग्रीवा यस्य स ग्रीवक तस्मिन् Even now the
same ornament is tied round the necks of children When क
is added at the end of बहुव्रीहि compounds, the preceding vowel
if long is shortened 'केऽण' पा 7 4 13 (के परे अणो ह्रस्व स्यात्)
इदयाद् उन्निघमाना दर्पाङ्कुरा यस्मिन् The poet fancies that the tiger's
claws worn on the chest were the buds of pride hursting out of
his heart प्रथ कुर्वन्ने by his first indistinct prattle he seemed
to make a beginning of truth ओङ्कारक (lit) to utter Om &c
to make a beginning The syllables ओम् and वय are very
auspicious and are therefore uttered at the beginning of
many things A child even now is first taught the words
'ओं नमः सिद्धम्' प्रणव or ओङ्कार precedes the study of the Veda
'ओङ्कार स्वर्गद्वार तसाद् ब्रह्माध्येष्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I. 13 6
Compare रघु० I 11 'आसीन्महीक्षितामाद्य प्रणवश्चन्द्रसामिव Connect
मुग्धस्मितै with आकर्षति, which qualifies ह्ये Smiles and flowers
are both white जनन्या पयोधरी कलशौ इव तयो पय दुग्ध तस्य शीकर
तस्य सेक वदन is compared to कमल, small teeth to अङ्कुर पयोधर also
means मेघ and पय means water The child smiled a happy
smile when nursed at the breast and showed its teeth which
looked like buds चारित्र्यं पाल्यमाने—he was as much guarded
by the women in the seraglio as their own chastity मन्त्र state
policy determined upon by a king in consultation with his
ministers 'मन्त्रो विजयमूल हि राज्ञो भवति राष्ट्रव' अयोध्याकाण्ड 100 16,
'विजयो मन्त्रमूलो हि राज्ञो भवति भारत' सभाषर्ष 5 27 The मनुस्मृति says

‘यस्य मन्त्रं न जानन्ति समागम्यं पृथग्जनाः । स कृत्वा पृथ्वीं भुङ्क्ते कोशहीनोऽपि पार्थिवः ॥’ VII. 148. ‘मन्त्रमूलं यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्यापथास्य न विदुः कर्मणामा फलोदयात् ॥ याज्ञ० I. 344. वृत्तम् good conduct. यज्ञ...वर्धमाने who was cherished by his kindred like their own good name. पञ्च वा षड् वा पञ्चपाणि (बहुव्रीहि). गर्भेणाधत्त राज्यमियम् became pregnant with राज्यश्री. Read वसुधां fer वसुधा. गर्भे...वसुधाम् as the form of नारायण produced the earth through गर्भ (i. e. हिरण्यगर्भ). We have seen above (p. 30) that स्वयम्भू cast seed in the water, which became an egg in which हिरण्यगर्भ was produced. This हिरण्यगर्भ in his turn created heaven and earth. ‘ताभ्यां स शकलभ्यां च दिवं भूमिं च निर्ममे १ मनु० I. 13. नारायण is identified in the मनुस्मृति with ब्रह्मा (see I. 10). If we take गर्भेणाधत्त in its ordinary sense (viz. ‘conceived’) it is difficult to point out the particular story to which Bāṇa alludes. We may explain thus:—the whole universe at the time of प्रलय lies in नारायणोदर and comes out of it at the time of creation; so पृथिवी is in the गर्भ (उदर) of नारायण.

; P. 10 ll. 3-8 पूर्णेषु...राजत. The principal sentence is (देवी यशोमती) प्रसूतवती दुहितरम्. दीर्घा...सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots. दीर्घाणि रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उत्पलिनी). This and the adjectives in the following clauses apply to दुहितरं also. दीर्घरक्ते नालवत् नेत्रे यस्याः whose eyes are red and long like a lotus-stalk. Redness of the corner of the eye was looked upon as a sign of beauty. हंसैः मधुरः स्वरः यस्याम् (with शरदम्); हंसवत् मधुरः स्वरः यस्याः (with दुहितरम्). कुसुमैः सुकुमाराः अवयवाः भागाः यस्याः (वनराजिम्); कुसुमवत् सुकुमाराः अवयवाः हस्तादयः यस्याः (दुहितरम्). मधुश्रीः vernal beauty. महाकनकेन (grains of gold) अवदाता (resplendent); महाकनकवत् अवदाता. The com. says ‘महाकनकं तिलमुवर्णं वसुधारा धनवृष्टिः । इयं च महाभ्युदयस्यनाय दिवा पतति १’. वेला the shore of the sea. The sea is called रत्नाकर. सहस्रनेत्रः इन्द्रः तेन दर्शनं तस्य योग्याम्; सहस्रनेत्रैः दर्शनस्य योग्याम्. शची is the wife of इन्द्र. अहल्या the wife of the sage गौतम was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहल्या to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes. See रामायण I. 48 and VII. 30 for the story. The कथासरित्सागर contains the story ‘वराहलुम्बस्याङ्गे ते तत्सहस्रं भविष्यति । दिव्यस्त्रीं विश्वकर्मा यां निर्मास्यति तिलोत्तमाम् ॥ तां विलोक्य तदैवाक्ष्णां च ते १ III. 3. 144-145. कुमारिलभट्ट in his तन्त्रवार्तिक story along with others in a rationalistic manner.

(पर्वते, राजभि) अर्भ्ययिताम् solicited, wooed गौरी=पार्वती मेना the wife of हिमालय See above p 9 (notes) as to the birth of पार्वती एकावली a single string of pearls 'एकावल्येकयष्टिका' इत्यमर

P. 10 ll 9-16 असिन्नेव पितवान् The principal sentence is असिन्नेव तु काले यशोमत्या भ्राता सुतम् मण्डिनामानमनुचर कुमारयोर्पितवान् अष्ट देशीयम् about eight years old The suffixes कल्प, देश्य and देशीय are added in the sense of 'a little less than' 'इष्टदसमाप्तौ कल्पदेश्यदेशीयर' पा 5 3 67 चक्ष्यमान कुटिल काकपक्षकशिखण्ड यस्य The अमरकोश gives काकपक्ष and शिखण्डक as synonyms Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples' खण्डपरशो (शिवस्य) हुकारेणाग्नि तस्य धूमलेखा तया अनुवद्ध मूर्धया यस्य खण्ड . जातम् who looked like cupid born again with his head encircled (अनुवद्ध) by the streak of smoke of the fire of Siva's wrath The boy was handsome and had dark curling hair The poet fancies him to be मदन with धूम on his head धूम is dark and waving मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when Siva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye Compare कुमारसम्भव III 'क्रोध प्रभो सदह सदहरेति यावद्विरा खे मरुतां चरन्ति । तावत्स बहिर्भवेन्नृपमा भस्मावशेष मदन चकार ॥' त्रिकण्टके मुक्ताफल तस्य आलोक (light) तेन प्रवलित तेन सप्त दश यन्तन् who exhibited as it were the compound *Atatara* of Vishnu and Siva. For त्रिकण्टक as an ear-ornament, see above p 34 This refers to the mythological story that विष्णु is dark in colour and शिव bright पीने प्रकोष्ठे (fore-arm) प्रतिष्ठित पुष्पलोहस्य बलय यस्य The com says 'पुष्पलोह मणिभेद'. क्षत्रस्य क्षपणे क्षीण परशु तस्य पाश तेन चिह्नित marked with the ring of the axe that had been worn away in destroying the क्षत्रियस्य The idea is that in killing the क्षत्रियस्य the blade became worn out and what remained was the iron ring behind the blade The बलय resembled the ring of the परशु thus worn away वाण very frequently refers to the story of the slaughter of the क्षत्रियस्य by परशुराम See pp 44, 47 of the text परशुराम killed कार्तवीर्य for carrying away the cow of his father जमदग्नि The sons of कार्तवीर्य killed जमदग्नि in the absence of परशुराम परशुराम on knowing this took the vow of exterminating the क्षत्रियस्य and fulfilled it 21 times वण्टसूत्रे ग्रथिता मङ्गरा (कुटिला) प्रवालाङ्गरा (coral) यस्य चर काठिन्येन खण्डितानि नरसिंह नखरस्य खण्डानि येन. The corals were red and curved. They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु. 'प्रवाल' is worn as an auspicious thing. Put the comma after अन्तर and not after खण्डम्. गृहीतं जन्मान्तरं येन. The boy looked like हिरण्यकशिपु born again. For persecuting his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man-lion form and killed हिरण्यकशिपु. The story is given in the भागवतपुराण (VII). शैश...ष्टम्भम् even in boyhood he bore himself proudly. बीज...द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour'. अनुचरं कुमारयोः as an attendant of the two princes (राज्यवर्धन and हर्ष).

P. 10 ll. 17-22 अवनि...वभूवतुः. तस्य refers to भण्डि. ईश्वरस्य = शिवस्य. तुल्यं...सीत् he looked upon (his two sons and the third Bhandi) equally i. e. he bestowed equal care on all the three. दर्शन means also 'sight'. शिव saw with the third eye as well as with the other two. ईश्वरस्य applies to the king also. सकल...दायिनी applies to राजपुत्री and मधुमाधवी. तेन = भण्डिना. प्रकृतिदक्षिणेन courteous by nature (with तेन); blowing from the 'south by nature (with आहतेन). मधुमाधवी—चैत्र and वैशाख, the months of spring. 'मधुश्च माधवश्च वासन्तिकायुतौ' ते. सं. 4. 4. 11: 1. मलय is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghats running from the south of Mysore and forming the eastern boundary of Travancore. मधुमास and मलयमास are both excitants of Love. The seven कुलपर्वताः are 'महेन्द्रो मलयः सद्यः शुक्तिमानुक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सक्षिप्ते कुलपर्वताः ॥' वायु० 45. 88. Compare for the श्लेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमासतः । ननु दक्षिण्यसम्पन्नः सर्वस्य भवति प्रियः ॥' काव्यादर्श II. 174. अपरे...सह वर्धमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन). The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from अस्तम्भौ to क्षमौ apply to the princes and to असंनिवेश. स्थिरौ ऊरुस्तम्भौ (ऊरु स्तम्भौ इव) ययोः whose pillar-like thighs were firm (with princes); स्थिराः उरवः स्तम्भाः ययोः whose pillars are firm and high (with असंनिवेशौ). पृथुः प्रकोष्ठः ययोः (applies to both). प्रकोष्ठः the forearm; the room near the gate or a quadrangle. दीर्घौ मुजार्गलौ ययोः that had long bar-like arms. A city-gate has large bars to fasten it. विकटं उरःकपाटं ययोः whose chest was broad like the panel of a gate. The word is कपाट; but is also written कवाट. 'कं शिरः पाटयति प्रविशन्नाम्' क्षीरस्वामी.

प्राशु* (tall) साल (rampart) तदत् अभिरामौ (charming), प्राशुसालेन अभिरामौ (with सनिवेशौ) 'प्रावारो वरण साल' इत्यमर साल is also a tree महा . वेश the site of a large city सर्व क्षमौ capable of giving shelter to all people (applies to both)

P 10 l 23—P 11 l 9 अथ चन्द्र जग्मतु The principal sentence is अथ राज्यवर्धन इति हर्ष इति सर्वस्वामेव पृथिव्या द्वीपान्तरे ध्वपि प्रकाशता जग्मतु चन्द्र . निरीक्ष्यौ—they (the princes) were charming and not to be gazed at They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon स्फुरन्ती ज्योत्स्ना तत्सदृश यश (द्वयोरपि धवलत्वात्) प्रतापश्च ताभ्या आक्रान्त भुवन धाम्भ्यान् The moon is अभिराम, while the sun is दुर्निरीक्ष्य स्फुरन्ती ज्योत्स्ना यश इव प्रतापश्च (heat) ताभ्या &c The भुवन्s are either three or fourteen अग्नि भूतौ the princes were like fire and wind acting in unison and manifesting there effulgence and force If fire and wind combined, the devastation wrought by them would be appalling शिलामि कठिन कायबन्ध ययो (with हिमवत् and दिग्ध्य), शिलावत् कठिन (with princes) अचलौ—never wavering, mountains महा द्यौश्चौ like two big hulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p 3 notes) Bulls are fit to carry the yoke (युग) There is another suggestion दृष also means 'धर्म' 'शुक्ले मूपिके श्रेष्ठे सुकृते दृषमे दृष' इत्यमर धर्म is fit to live in its entirety in कृतयुग only हरि (अथ) वाहन ययो तौ हरिवाहनौ, विभक्त शरीर ययो तौ शरीरौ—who rode horses and had well proportioned bodies हरि means सूर्य and विष्णु also Mark the numerous senses of हरि 'यमानितेन्द्रचन्द्रार्चविष्णुसिंहाशुवानिपु । शुकादिविभेकेषु हरिर्ना कपिले निपु' इत्यमर हरिवाहने विभक्त शरीर ययो (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishnu अरुण is the charioteer of the sun and गरुड is the vehicle of विष्णु उपेन्द्र विष्णु . नागेद्रगतौ—the princes rode the best of elephants Or their gait was like that of the best of elephants (नागेद्रस्य इव गत ययो) Both इन्द्र and विष्णु are नागेन्द्रगत इन्द्र rides the best of elephants (ऐरावत), विष्णु sleeps on शेष (the best of serpents) 'गण्डेऽपि नागमातङ्गौ' इत्यमर कुण्डल धरौ the princes wore ear rings and diadem कर्ण, who had a कुण्डल and वचन given to him by the sun from his very birth, is a type of charity Indra (who was careful to guard his son अजुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and वचन and got them इन्द्र being pleased with his liberality gave him a शक्ति See वनपर्व Chap 310-311

(Kumbakonam ed.). अजुन was called किरिदिन्. See विराट्पर्व 43 'किरीटं सूर्यसंकाशं ब्राजते मे शिरोगतं 129... इन्द्रदत्तमनाहार्यं तेनाहुर्मा किरिदिनम्' 130. सर्वतेजस्विनाम् of all luminaries; of all spirited persons. उदयास्त-नयौ rising and setting; prosperity and decline. अमान्ता... कुटीरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (सङ्कट) by the restraint of the bolt in the shape of the shores that are near it. अमान्ती *pr. p.* of मा with the negative particle. आसन्ना वेला एव अर्गलः तेन निरोधः तेन सङ्कटः. कुः पृथ्वी एव कुटीरकः. The earth is bounded by the shores of the sea; and therefore it fell short of their ambitions. मान also means 'size.' कुकुटीरक also means 'wretched hut.' In a wretched hut even an ordinary man cannot contain himself. तेजः...मानौ when disliked even their shadow falling away from light. The shadow of an object naturally falls in the direction opposite to that from which a light comes. They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेजःसंमुख and not परादुख. जुगुप्समानौ—*pr. p.* of the desiderative base of गुप् (though there is no sense of desire). 'गुप्तिजकिङ्कयः सन्' पा० 3. 1. 5. (गुपेनिन्दायाम् । जुगुप्सते). स्वात्म...लज्जमानौ. The idea is that they could not bear even this that their image should be reflected in the toe-nails of others (and thus it might appear that they were bowing at the feet of others). The idea is similar to 'यः कर्षातासिप्रतिबिम्बितेनात्मनापि &c.' (p. 1 text). भङ्गेन (1) by the curling; (2) defeat or running away. चूडा... माणौ—the idea is:—when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist. They could not tolerate the existence of a second umbrella (a rival emperor) and therefore felt ashamed even when a second umbrella existed in reflection only. पण्डितः कार्तिकेयः the son of शिव. स्वामिन् is one of the names of कार्तिकेय. अमुखायमानौ श्रवणौ ययोः. The idea is that they wanted the term स्वामि (lord) to be applied to themselves alone and could not bear that any one else (even the God स्वन्द) should be so called. कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology. Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges. It was then transferred to the six कृत्तिकास, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths. He was the commander of the gods against

the demon तारक whom he slew See रामायण बालकाण्ड 36 and 37
 वधासुरित्सागर III 6 and बृहत्संहिता III 1 142 ff प्रतिपुरुष (1)
 reflection, (2) rival सध्या माहो Even in folding their hands
 at the morning and evening ndoration, their heads ached
 श्लायमान उत्तमाह (शिर) येषाम् To fold the hands is a sign of
 humility and submission They had to fold hands in सन्ध्यावन्दन
 Even this caused them मस्तकशूल जल हृदयो their hearts were
 pained even by the bow borne by the cloud They could not
 tolerate any one wielding a bow and hence were distressed when
 they saw the rain bow in the cloud दोद्यमान *pr p* of the
 intensive base of दृ The reading दोद्यमान is not so good as
 दोद्यमान It would mean 'whose hearts were shaken' आले
 पतिभि by the kings painted in pictures They were accustom
 ed to the fact that ordinary rulers bowed at their feet परिमितं
 मण्डल (disc) तेन सन्तुष्टम् The sun has only a limited मण्डल (disc),
 they wanted an unlimited मण्डल (sphere of influence extending
 over numerous neighbouring and distant kings) The कामन्दकीय
 नीतिसार (in the 8th Sarga) gives the views of several authors on
 the number of kings constituting a मण्डल Ordinarily मण्डल
 comprises twelve near and distant kings 'इतिप्रकार बहुधा मण्डल
 परिचक्षते । सबलोकप्रतीत हि स्पृष्ट द्वादशराजकम् ॥' वा 8 41 See the मितक्षरा
 on याज्ञवल्क्य I 345 'अरिभिर्भ्रमुदासीनोऽनन्तरस्तत्पर पर । क्रमशो मण्डल
 चिन्त्य सामादिभिरुपक्रमै ॥' भूमता (पर्वतेन मन्दरेण) अपहृता लक्ष्मी यस्य
 In churning the ocean the gods made मन्दर the churning handle
 'मन्थान मन्दरं कृत्वा नेत्रं कृत्वा तु वायुकिम् । मन्थताममृतं देवा साहाय्ये मथ्यव
 स्थिते ॥' विष्णु I 9 76 लक्ष्मी was one of the 14 jewels churned
 out The princes (हर्ष and राज्य) never allowed any भूमत् (king)
 to carry off their लक्ष्मी (glory) and therefore laughed at the
 ocean that allowed its लक्ष्मी (the goddess) to be carried off by
 a भूमत् (mountain) For क in लक्ष्मीक see above p 31 अकृत विग्रह
 (शरीर) येन A powerful person would offer विग्रह (battle) the
 wind though powerful offered no विग्रह (it had no body) चमरीणा
 बालव्यजनेन वीजित तेन चमरी deer, of the tails of which chowries
 are made, are to be found in the Himalayas The चामर is an
 emblem of sovereignty Therefore they could not bear that
 the mountain should be fanned by the tails of चमरी जल
 खिपमानौ—conches are found on the seashore Conches were
 blown by great warriors only There is perhaps another idea
 दाह is one of the nine निधिः They could not allow दाह (treasure)
 to remain with जलधि The author perhaps intends also a

picturesque effect. शङ्ख and जलधि are words meaning enormous numbers. 'लक्षं च नियुतं चैव कोटिर्बुधमेव च । वृन्दः खर्वो निखर्वश्च शङ्खपद्मौ च सागरः । अन्यं मध्यं परार्धं च दशबुद्ध्या यथाक्रमम् ॥'. चतु...सहमानौ. वरुण (प्रचेतस्) is the lord of the ocean in mythology. हर्ष's sovereignty extended over the earth bounded by the four oceans. अनपहृतानि छत्राणि येषाम्. विगता छाया (shade; splendour) येषाम्. Parasols shade one from the sun. Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (i. e. void of splendour; void of shade against the sun). There is an apparent contradiction which is removed by taking the other sense of छाया. साधु...क्षरन्तौ they were pleased with (i. e. they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them. There is another meaning due to रूप, which gives rise to विरोधाभास. प्रसन्न means 'transparent, clear' (as applied to wine). मधु means 'wine'. 'Even on good (i. e. teetotallers) people they poured wine with their lips, they being प्रसन्न without having taken (wine)'. Remove the comma after प्रसन्नौ. वंशः (1) family; (2) bamboo. ऊष्णः (1) by their pride; (2) by heat, म्लानि (1) decline; (2) withering. दूरस्थितानपि. The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them; but the two princes brought about the decline of even distant kings. दिवसे दिवसे अनुदिवसं (अभ्यधीभाव). Read शस्त्राभ्यासे for शास्त्राभ्यासे. शस्त्राभ्यासेन श्यामिका (darkness) तया कलङ्कितम्. अशेषं राजकं (राजां समूहः) तस्य प्रतापः एव अग्निः तस्य निर्वापणं तेन मलिनम्. 'अथ राजकम् ॥ राजन्यकं च नृपतिश्चक्रियाणां गणे क्रमात् ।' इत्यमरः. Their hands were darkened by the practice of sword play. That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings. योग्यकालेषु at the times of (martial) exercise. धीर deep. अभ्यगोपभोगात् after enjoyment that was near (i. e. that occurred a short while before). दिग्...लपन्तौ—the twang of their bows spread in all directions. The author fancies that the twang was the talk of the princes with the damsels (the quarters). आविर्भूतः शब्दस्य प्राडुर्भावः ययोः—whose names became known. द्वीपान्तरेषु—The द्वीपः are either spoken of as seven (जम्बु, प्लक्ष, शाकल, कुश, क्रौञ्च, शाल, पुष्कर) or eighteen. See विष्णुपुराण II. 1. 11 ff. and व्यासभाष्य on योगसूत्र III. 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीपनिसातयूपः' 6. 38.

P. 11 ll. 10-22 एकदा...दिदेश. भुक्तवान् that had taken his dinner. प्रथमं...भृत्याः good servants, the first essential of sover-

cignty, are difficult to obtain For the seven Angas of राज्य above p 5 प्रायेण धुद्रा generally mean persons, being agreeable in company, make the king their wealth, like atoms The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves There are double meanings It is the atoms that produce the पार्थिव द्रव्य (earthy substance) द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy The द्रव्य is 'पृथिव्यप्तेजोवाय्वायान्कालदिगात्ममनासि नवैव' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म सामान्यविशेषसमवायाभावा सप्त पदार्था' समवाय is defined as 'नित्यसम्बन्ध समवायोऽन्यतसिद्धवृत्तिः' i.e. it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c Action is produced in the atoms by the will of God, two परमाणु give rise to a द्व्यणुक and three द्व्यणुक to a चतुरणुक and so on, when the earthy and other substances are ultimately evolved The परमाणु are the causes of द्व्यणुक &c and between these latter and the परमाणु there is समवाय So सम भूय means (in the case of atoms) 'being favourable to समवाय (i.e. entering into समवाय relation with their effects, the द्व्यणुक &c) कीदृशसेन on account of their liking for play नर्तयन्त making to dance बालिशा (1) children (2) triflers Children in play make the peacock dance Rognes, in whose hands the king becomes a puppet, make him dance (act) as they please The com gives another sense of मयूर 'धूर्तजनयोग्यो हास' But this is not absolutely necessary दर्पण पल्लविका rogues having entered into the heart (i.e. having secured influence over the prince's mind) transfer their disposition to him, as in a mirror In a mirror also tendrils transfer bodies (i.e. the forms of tendrils are reflected) 'पल्लविको वित' क्षीरस्वामी The शब्दवत्पदम gives वेदयापति as the meaning of पल्लवक and कामुक as the meaning of पल्लविक विप्रलम्भका deceivers impostors मिथ्यादर्शने (1) by false sights (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अवियमानस्य बुद्धि, with स्वप्न) (2) false notions Impostors warp the mind of the prince with false doctrines dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues not being watched, bring about intoxication by singing, dancing and laughter उपेक्षिता वातिका विवारा—as diseases of wind when neglected bring on madness ७ is one of the three humours of the body (वात, पित्त and कफ)

A mad man sings, dances and laughs. तृष्णावन्तः (1) thirsty; (2) greedy (for wealth). अकुलीनाः (1) not lying on the earth; (2) low-born. न शक्यन्ते ग्रहीतुम्—(1) cannot be seized; (2) cannot be reconciled. The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud. Sailing as it does through the sky (कौ पृथिव्यां लीनो न भवति इति अकुलीनः) it cannot be seized. मानसे (1) in the मानस lake; (2) in the mind. स्फुरन्तम् (1) moving about; (2) appearing. जालिकाः (1) fishermen; (2) cheats. जालेन चरतीति जालिकाः. Fishermen catch fish in the मानस lake. Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind. Ordinarily one's thoughts are understood by their effects. यमपट्टिकाः—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners. See मुद्राराक्षस Act I where we have a person showing यमपट. अम्बरे (1) on canvas; (2) in the sky. उद्गीतकाः who sing loudly. Rogues draw paintings in the sky i. e. build castles in the air, represent to the king as possible what is impossible. शल्कम् (1) the point of an arrow, 'barb'; (2) pain. अतिमार्गणाः (1) very keen arrows; (2) importunate in their demands. Read अभिपक्षैः for स्वद्वैः. अभिपक्षः contact. उपधामिः परीक्षितौ tested by trials of honesty. 'उपधा धर्माधैर्यपरीक्षणम्' इत्यमरः. The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधामिः शौचा-शौचशानममात्यानाम्' (I. 6.) and details four kinds of उपधा called धर्मोपधा, अर्थो, कामो and भयोपधा. विक्रान्तौ valiant. अतिरूपौ handsome or learned. मालव...पुत्रौ sons of the king of Malva, or Rajputs from Malva. मुजा...रिक्ती not separable from my body like my two arms (i. e. I regard them as my own body). कुमारगुप्त—for these see Introduction. मव...मवितव्यम्—You two should not behave towards them on the same footing as other attendants.

P. 11 l. 22—P. 12 l. 17 नचिरात्...दृढशतुः. The principal sentence is नचिरात्...राज्यवर्षनद्वयौ प्रतीहारेण सह प्रविशन्तं अग्रतो ज्येष्ठं...कुमारगुप्तं (p. 12 l. 9) वृष्टतस्तस्य कवीयांसं...माधवगुप्तं दृढशतुः. प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्तं below. अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper. अष्टादशवर्षाणि वयः यस्य. अतिरुवंन् very low in stature. अति...दीम् who, with very heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings. The earth has passed

through the hands of several kings and so is चञ्चल like हङ्
 ०नृपतिषु सञ्चरणेन चला C and T translate 'which trembled with
 the movements of numerous kings' This is not so striking as
 the sense given by us अनवरताम्यस्त लङ्घन (leaping) तेन घन
 उपचय (growth or mass) यस्य एतादृश मांस तेन मेदुरात् (fat) अन
 मासमानम् endowed with a pair of very thin shanks (जङ्घा) issu
 ing from the knee joints that were not prominent and that
 (therefore) appeared as if to fall down from a pair of thighs
 that were plump with hard flesh of tough growth due to leaping
 constantly practised His thighs were muscular and round
 while the knee bones were not prominent (as they would be
 in the case of one who was not muscular) and his legs were
 thin The shanks therefore appeared to jump out of his
 rounded thighs उल्लिखितान्या पार्श्वान्या (sides) प्रकाशित कशिमा यस्य
 तेन (with मध्येन) मुरामुरे रमसेन (with force) भ्रमित वासुकि तेन
 कषण (rubbing) तेन क्षीणेन कुमारगुप्त had a waist the smallness of
 which was laid bare by his sides that were hollowed (being
 void of fatty layers) At the time of churning the ocean for
 the 14 jewels मन्दर became the handle and वासुकि was the rope.
 See above (notes) p 42 The sides of मन्दर were scratched off by
 the violent rubbing of the rope वासुकि and so its मय्य became
 slight स्वामि यच्छन्तम् giving room to innumerable (tokens of)
 regard received from his master Even now it is usual to
 wear on the best medals awarded to a person for excelling in
 anything C and T render 'offered room for unbounded feel
 ings of respect for his master' This is not good The poet
 is giving the good points in the physique of कुमारगुप्त and not
 the largeness of his heart The plural सम्भावनानाम् is also
 against the latter interpretation निमृत् क्षेपे by the quiet and
 graceful movements One who swims has to move his arms
 backwards and forwards as in walking Youth is a period
 that can scarcely be crossed without pit falls वामकरे कटक
 (बलय) तस्य मागिक्य तस्य मरीचीना मयरी तस्या जालमस्या अस्तीति ०जालिन्या
 (with ०लेखया) समुद्भिद्यमान प्रतापानलस्य शिखापल्लव यस्या (with
 ०लेखया) अङ्कित पीवर प्रकोष्ठ यस्य वामकर प्रकोष्ठम् whose round
 fore arm was marked by the line of the scar of the bow string
 the scar that had a pencil of rays from the ruby in the brace
 let of the left hand and from which (therefore) the budlike
 flame of the fire of valour seemed to shoot forward As to the
 wearing of बलय on the left forearm, see notes above p 15 His

forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire. आलोहिनीम् slightly red. उच्चं अंसतटं अवलम्बते इति that hung down from his high shoulder. On his shoulder fell the reddish light of the jewel in his ear-ornament. It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियमल्लचारिन्. Hence the word अलङ्घ्यव्रतविधृतान्. See बोधायनस्मृति I. 2. 14 'कृष्णरुक्मस्तजिनाम्यजिनानि.' For a graphic description of the equipment of a क्षत्रियमल्लचारिन्, see उत्तररामचरित IV. 20. उद्रता कोटिः यस्य सः उत्कोटिः केयूरः तस्य पत्रमङ्गे पुत्रिका तस्याः प्रतिविम्बं गर्भे यस्य सः ऋग्भः, ऋग्भः कपोलः यस्य. हृदये स्थिता रोहिणी यस्य. कपोलं मुखं—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points. His face was like the moon. रोहिणी is said 'to be the special favourite of the moon. On his cheek there was the reflection of a पुत्रिका. The moon's heart thinks of रोहिणी. The star रोहिणी has flashing light, as the points of the केयूर flash light. For क at the end of बहुव्रीहि compounds, see above. p. 31. अचपला स्तिमिता च तारका (pupil) यस्य. लक्ष्म्याः लाभः तदर्थं उत्तानितानि मुखानि येषाम्. He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds. लक्ष्मी is represented as standing in an expanded lotus. He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses. उत्तंसः crest, ornament worn on the crown of the head. अम्लातक is a kind of red flower. स्वाम्यनुरागः loyalty. रागः means 'redness' also. नम्रता (1) humility; (2) capacity to bend, flexibility. कङ्कणमङ्गात् भीतानि सकलानि कार्मुकाणि तैः अर्पितान्—presented by all the bows that were afraid of being broken in their rings (i. e. their crests). Connect निर्दयया with अद्. But to connect separate words with part of a समास is rather unusual. The reading of some of the MSS of B 'निर्दयाकर्षणमद्' is much better, but seems to be a conscious improvement. Bows have नम्रता (they bend) and transferred it to him. संयतैः confined, restrained. प्रण...वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart. तेजस्विन् (1) brilliant; (2) high-spirited. आह्लादक applies to both दलितेन and शशिना. He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it. गन्धनम्—hurting, rubbing. दर्शन...सौभाग्येन who by

the charm of his person purchased the people at sight and sold them into the hands of joy. The moment the people saw him, they gave their allegiance to him and were further delighted. What one buys, one may sell to another. कुमारसुतम्—connect with ददतु. प्राप्नु तल्ल गौर fair, white red मन शिला (Mar मनशील) red arsenic अनुल्लव निमेष under the guise of a crest of मालती flowers, that (crest) was not very prominent. This shows his विनय निर्जिगमिपता = गन्तुमिच्छता. The white मालती crest resembled his great (गुरु) यज्ञ which is poetically represented to be white. His यज्ञ wanted to go out (i.e. spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head. भ्रूस्पर्शवेन by the meeting of his eyebrows विनय and यौवन were united in him for the first time after a long interval. यौवन and विनय are rarely found together. His eyebrows that met were as it were the first sign of this union. हृदयनिहिता (1) placed in the heart (with भक्ति), (2) fixed on his chest (with रुद्धि) अच्छाच्छस्य अतिशुभ्रस्य चन्दनरमस्य अनुलेपेन शीतलम् (वक्षः स्पर्श, which is the object of विभ्रागम्) सनिहित हार एव उपशान (pillow) यस्य अनन्त श्रान्ताया tired by passing to innumerable chieftains शशि शयनम् a bed of the slabs of चन्द्रवन्त stones. His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल. His chest had a necklace of pearls which resembled a white pillow. His chest was broad like a slab हस्ती rested on his chest after being tired &c चक्षु and the other words in the accusative up to गमन are governed by दर्शयन्तम्. चक्षु कुरङ्गवै भीतैस्त्वोचमिव दत्त—eye which was given to him as a bribe (उत्कोच) by the terrified deer. The same words are to be understood after वराहै &c. The idea is that his eye was beautiful like that of the deer, the rest to be construed similarly. घोणावश bamboo like (i.e. high) nose स्कन्धपीठ broad shoulders मृगया श्रेष्ठे that remained out of those that were left after being hunt down in chase.

P. 12 ll 18-28 प्रविश्य यभूवतु चतुर्भि अङ्गै with four limbs i.e. hands and knees गाम् the earth स्निग्ध (affectionate) नरेन्द्रस्य इष्टि तया निर्दिष्टाम् (indicated) अस्त (cast aside) अपर व्यापार याभ्याम् सद्गत्या भविष्यति your desires will give you this special distinction that the result will follow in all its fulness, like the trees of Paradise मेदिन्या दोलायमान मौलि ययो whose head hung

on the earth i. e. who prostrated themselves. युगपत् at the same time. ताभ्याम् by कुमारगुप्त and माधवगुप्त. उत्थाय—रा० and हर्ष got up. The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतुः तौ च पितरम्' means they (कुमारगुप्त and माधवगुप्त) got up and bowed to रा० and हर्ष and these two latter bowed to their father. It is better to suppose that राज्यवर्धन and हर्ष did not allow the young men any time to bow to themselves. निमेषो...यान्ती not going away from the range of the (prince's) eye, like the opening and shutting of the eye. निमेष and उन्मेष are always present in the eye. The two princes always stood before हर्ष and राज्यवर्धन. उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth). भुजाविव पार्श्ववर्तिनौ our hands are constantly at our side.

P. 12 l. 20—P. 13 l. 24 अथ राज्यध्री...जानातीति. विदग्धासु (applies to both सखीषु and कलासु)—clever; fine. कलासु—The कामसूत्र of वात्स्यायन (I. 3.) enumerates the 64 arts such as गीत, वाद्य, नृत्य, आलेख्य &c. उपचीयमानः परिचयः यस्याः whose familiarity (with सखीस and कलास) was on the increase. शरा...भुवि as arrows on the target. बाह्य...स्थितेन occupying the outer court. स्व...गताम् that came (i. e. occurred to him) in its own context. The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly. आर्या—'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥'. Verse 5. The sentence is विवर्धमाना मुता पितरं उद्देगमहावर्ते पातयति सरित् तटमिव—n growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirlpool. उद्देगः महावर्तः इव (with मुता); उद्देगसदृशः महावर्तः (with सरित्). पयोधराणां (मेधानां) उन्नमनं तस्य काले at the time of the impending

come an attribute and therefore take it as an adjective of चिन्ता] इन्धनीभवन्ति become the fuel (of the fire of torment) अस्या पयो धरोन्नति (पयोधरयो स्तनयो उन्नति) मे हृदयमन्धकारयति पयोधराणा मेघाना उन्नति दिवसमन्धकारयति केना रिय this rule of conduct (regarded as) right, by whomsoever it may have been made is not approved of by me धर्म्या—धर्मादनपेता—according to 'धर्मपथये—न्यायादनपेते' पा 4 4 92 अङ्गुलितानि fondled on our knees अकाण्ड एव नीयन्ते are taken away by strangers (असंस्तुत) who come all of a sudden एतानि ससारस्य these indeed are the branded spots of this worldly existence : & these are the most painful of the events of this ससार सर्वाभिभाविनी overwhelming all अपत्य सन्त good men are grieved at the birth of a daughter though both (son and daughter) are equally (their) offspring जमकाल साधव good men offer water by their tears to their daughters even at the time of their birth. Emphasis is laid on the word जमकाले, because water is offered to the dead Good men shed tears when a daughter is born अङ्गुत दाराणा परिग्रह (acceptance) ये परिहृता (avoided) गृहे वसति ये अरण्यानि is the object of अभिघोरते The roots द्रो, स्वा, and आस्, when preceded by अधि, govern the accusative of the abode (आधार) 'अधिशीङ्—स्वासा वर्मे' पा 1 4 46 यथा हृदयम् the more do the envoys of the suitors come in the more does wretched anxiety enter deep into my heart like a woman abashed लज्जमानेव—? woman that feels abashed will run inside the house गृहगते गृहस्थे लोकवृत्तय the ways of the world वरगुणेषु qualities in a bridegroom (or 'excellent qualities') अग्नि धीमन्त the wise follow (: & pay great regard to) नोले भर्तुः alone Mark the verse 'वन्वा वरयते रूप माता वित्त पिता शुतम् । वान्धवा कुलमिच्छन्ति मृष्टात्र मितरे चना ॥' quoted by commentators on कुमारसम्भव V 72 धर स्थित standing at the head of all kings धरणीधराणा = पर्वतानाम् माहेश्वर पादयास the foot print of महेश्वर (शिव) शिव is said to reside on the top (मूर्धन्) of the कैलास mountain माहेश्वर with मौखरिवश would mean that was devoted to महेश्वर (' & शिव)' मौखरिवश —for the Maukharis, see Introduction From the inscriptions it appears that the correct form is either मौखरि or मौखर The reading of A 'मौखरीवश' is therefore bad Bana in his introduction to the कादम्बरी has 'नमामि भवोत्तराणाम्बुजद्वय सरोवरे माखरिभि कृताचनम् ।' ग्रह गत as if he were the sun (ग्रहपति) come to the earth पितु गुणै not inferior to his father in his qualities एनाम्—refers to राज्ययो दुहितुलोहेन वातरतर हृदय यस्या-

संवर्धन...गिन्यः useful only in nursing them (and not in determining such delicate questions as their disposal in marriage). धात्री-निर्विशेषाः not different from (i. e. no better than) their nurses. प्रदाने...पितरः in bestowing them (in marriage) their fathers are the (sole) authority. कृपया कृतः विशेषः यस्मिन्—the difference being made by pity. कृपा...स्नेहः—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this. The position of the daughter in society excites the pity of the mother more than that of the sons. Read आर्तितां for आर्तिता, यथा...जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us. The reading of A 'यथा यावज्जीवमावयोरातिता' is not good. The meaning then would be 'my lord knows how lifelong anxiety would be caused to us'. C reads 'आवयोर्नाथितां प्रतिपद्यते', which yields the same sense as the text (न+आथितान्).

P. 13 l. 25—P. 14 l. 32 राजा तु ... कुलम्. प्रति governs the accusative according to the वाक्ये 'अभितः परितः समयानिकपाहा-प्रतियोगेऽपि' on 'उपान्वध्याद्भवत्' I. 4. 48. विदितः अयं याम्याम्. जाता मुद् (delight) यस्य—qualifies तस्मिन्, which refers to प्रधानदूतपुरुषः. The principal sentence is जातमुद्...गते तस्मिन् आसन्नेषु विवाहदिवसेषु...लोकम्...आसीत् राजकुलम्. The author now gives a graphic description of the preparations of a marriage in a royal family. उद्गमं दीयमानानि ताम्बूलपट्टासकुसुमानि तैः प्रसाधितः सर्वलोकः यस्मिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand. सकलदेशेभ्यः आदिद्यमानं शिल्पिनां सार्धस्य (समूहस्य) आगमनं यस्मिन्. Skilled artisans were invited from all countries. अवनिपालपुरुषैः (king's officers) गृहीतः संपदैः ग्रामीणैः (villagers) आनीयमानानां उपकरणानां (useful materials) सम्भारः (collection) यस्मिन्. ग्रामे भवः ग्रामीणः. राजदोवारिकैः उपनीयमानानि अनेकनृपाणां उपायनानि यस्मिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन). दोवारिकः—द्वारे नियुक्तः according to 'तत्र नियुक्तः' पा. 4. 4. 69. उपनिमन्त्रिताः (invited) आगताः कन्धुवर्गाः तेषां संवर्धनं (attracting, winning) तस्मिन् व्यघ्राः राजबलभाः यस्मिन्. रुग्णं मधु (wine) तस्य मदेन प्रचण्डाः (wild) चर्मकाराः तेषां कर्पूरैः उहालिताः (shaken, moved) कोणाः (drumsticks) तैः पटु (sharp) विपट्टनं (striking) तेन रणन्तः मङ्गलपट्टहाः यस्मिन्. Leather workers had been summoned to make drums and were plied with wine. In their intoxication they struck the drums

lustily पिष्टपद्मागुलेन मण्ड्यमानानि उल्लखत्मुसलशिलावृषकरणानि यस्मिन्
 in which such utensils as mortar, pestle and grinding stones
 were decked with five finger prints of powder (of turmeric
 probably) The five fingers were dipped in turmeric mixed
 with water and the mortar &c were smeared with the finger
 marks by way of मङ्गल. In the 2nd उच्छ्वास we read 'पिष्टपद्माङ्गुलपाण्डुर
 मुखनिहिनवचूतपद्मव पूर्णकलशमुदीक्षमाणः...प्रीतिकृत्यन्निरगात्' on which the
 Com says 'पिष्टपद्माङ्गुलमाजकोक्ताभिः पञ्चभिरङ्गुलिभिर्मङ्गल्याय दीयते' Even now
 the pestle and grinding stones are so marked अशेषेभ्यः आद्यामुखेभ्यः
 आविर्भूता चारणानां (bards) परम्परा तथा आपूर्यमाना प्रकोष्ठा. (quadrangles)
 यस्मिन् प्रतिष्ठाप्यमानं इन्द्राणीदेवत यस्मिन् where images of इन्द्राणी (wife of
 इन्द्र) were being set up A reads 'प्रकोष्ठप्रतिष्ठाप्यं', which would
 mean that 'images of इन्द्राणी were being set up in quadrangles'
 The works on marriage ritual lay down that शची should be
 worshipped "विवाहे शचीपूजनं नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा ता
 शचीदेवीं गुणाधयाम्' इति । तथा च प्रयोगरत्नाकरे । ततो दाता पानस्थसिततण्डुलपुञ्जे
 शचीमावाह्य षोडशोपचरैः पूजयेत्ता च कन्यैवं प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्य देवेन्द्र
 प्रियभामिनि । विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे ।'" quoted from Mr
 Nardurgikai's notes on रघु० VII 3 The धर्मसिन्धु says 'अन्योन्या-
 लिङ्गितगौरीहरयोः प्रतिमा सुवर्णरीप्यादिनिर्मिता काल्यादनीमहालक्ष्मीशचीभिः सह
 पूजयेद्' सूत्रधारैः (carpenters) आदीयमानं विवाहवेद्याः सूत्रपातः यस्मिन्
 where carpenters began to measure with their measuring line
 the marriage altar. सित...सत्कृतौ —the carpenters were honour-
 ed for their trouble by presents of white flowers, unguents
 and clothes उत्कृष्टक. (उद्धतः कृष्टकं यस्मिन्) कर. येषाम्—whose hands
 had brushes held up (in whitewashing) सुधायाः (chunam)
 कर्परः (pail) स्कन्धे येषाम्. अपि रूढैः mounted on ladders. ध्वैः=
 पुरुषैः. धवलीक्रियमाणं प्रासादस्य प्रतोलीप्राकारशिखरं यस्मिन् where the top
 of the palace wall (प्राकारः) on the street (प्रतोली) was being
 whitened आदौ धुण्ण पश्चात् क्षाल्यमानं कुक्षुम्भकं तस्य सम्भारः तस्य अग्नः—
 ध्रुवपूरेण रज्यमानाः जनपादपङ्क्त्याः यस्मिन् where the feet of the people
 were coloured by the flood of the torrents of water from the
 heap (सम्भारः) of safflower that was powdered (धुण्ण) and then
 washed निरूप्यमाणा यौतकयोग्या. मातङ्गा (गजाः) तुरङ्गाश्च तैः तरङ्गित
 अङ्गनं यस्मिन् where the courtyard was surging with horses and
 elephants that were being examined as suitable bridal gifts
 यौतक (n) is a kind of स्त्रीधन. यौतक means the gifts that are
 given to a woman at the time of marriage when she is seated
 with her husband 'यौतकं विवाहादिकाळे पत्न्या सहैकासने प्राप्तं युतयोर्थी-
 निषण्णैकेरिति मदन.' व्यवहारमवूख. गणने अभियुक्तः (engaged in)

ननकानां गनः तेन गृहनाणाः दृशयुगोः यत्र. For दृश see notes p. 21. A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets. For example, the धर्मसिंधु says 'त्रिषष्टाष्टम्यर्धमिन्द्रधनगोमयः क्षितिमुनस्त्रिषष्टयो मेज्यौ स्यदनिधिनवम्यौ भृगुमुतः । द्वितीयाग्नीध्रद्विभक्तनुपु स्त्रिषष्टश्च शनिनामः केतुश्चापि भवति मृतहेतुश्च मरुतः ॥'. This verse gives the evil aspects of the planets with the दृश. गन्धोदकवाहिमकरमुखाः (crocodile—shaped) प्रणान्यः (conductors Marathi कण्ट) ताभिः पूर्वमाचः क्रीडावापीसमूहः यस्मिन्. हेमकारानां (goldsmiths) चक्रं (समूहः) तेन प्रकान्तं (carried on) हाटकस्य (गुर्वणस्य) घटनं (shaping, hammering) तस्य दाडारः तेन वाचाहिताः. अदिन्द्रकाः यत्र. अदिन्द्रकः a terrace before an outer door. उत्पाहिता (constructed) अभिनवा भित्तिः तस्याः पाल्यमाना बहला बाहुका तस्याः कण्टकानां आलेपः तेन आकुलः अलेपकलोकः (plasterers) यस्मिन्. Read कण्टका for कण्टका. चतुराणां चित्रकराणां चक्रवालं (समूहः) तेन चित्रयमानानि माहृत्यानि आलेख्यानि यत्र. लेख...मृगकम् where groups of clay—workers were engaged in making clay figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees. क्षितिपालैश्च—connect this with प्रारम्भविधिभ्यापारम् four lines below. स्वयं...कश्यपः who girt up their own loins i. e. who personally engaged in physical labour. स्तम्भिता (प्रभाकरवर्धनेन) अधिनानि (assigned) कर्माणि तेषां शोभा तस्याः सम्पादने आकुलेः. सिद्धः...ममृणयद्भिः who rendered glossy the pavements besmeared with red lead. विनिहिताः सरसाः आतर्पणहस्ताः येषु on which were placed sticky hand-marks of pigment for white-washing. 'आतर्पणं प्रीणने स्यान्महदालेपनेऽपि च' मेदिनी. विन्य...उत्तमयद्भिः who raised the pillars of the marriage (उद्गाहः) platforms, the tops of which were marked with tender mango and Asoka leaves, and which (pillars) were red with the Alaktaka dyo placed on them. 'वितर्दिस्तु वेदिका' इत्यमरः. Even now mango leaves are hung up from pillars &c. as auspicious. प्रविष्टाभिः—this and the following instrumentals qualify महीमन्त्रिणीभिः below. आ सुषोदयात् from early morn. The wives of chieftains were in the palace from the early morn engaged in various occupations. C and T translate 'from the furthest orient,' which seems far—fetched. सुवेशाभिः finely dressed. वधू...गायन्तीभिः singing auspicious (songs) pleasing to the ear (श्रुतिः) and containing in them mention of the families of the bride and bridegroom. वधू...चित्रयन्तीभिः dying neck-strings with their fingers that were smeared (आदिगु) with various paints (वर्णकः). चित्र...मण्डयन्तीभिः who, being clever

on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लव in their natural form. C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes.' This is obscure. अपरैः—अपरे: some—others. आरब्धं कुकुमपङ्कसासकानां चुरणं येषु in which the spotting with saffron paste had commenced i. e. some of the textures were being marked with spots of saffron paste. स्वासकः perfuming the body with unguents. 'स्नानं चर्चं तु चार्चिक्यं स्वासकोऽथ प्रबोधनम्' इत्यमरः. उद्धृताः मुञ्चिष्याः परिचारिकाः ताभिः भज्यमानानि भङ्गुराणि उत्तरीयानि येषु the fragile upper garments among which were torn by the maids that had lifted up their arms. The idea is not quite clear. The meaning seems to be:—The maids raised their hands to gather together the textures as they became ready. In doing so they tore away their own fragile upper garments. क्षौमेश्च...नेत्रैश्च—these words indicate the material of which the garments were made. क्षौमेः made of flax, linen. ध्रुमायाः विकारः क्षौमम्. बादरैः made of cotton. बदरायाः बदराफलस्य वा विकारः बादरम्. 'कर्पासी बदरेति च' इति; 'बालके क्षौमादि फाले तु कर्पासी बादरं च तद' इति च अमरः. दुक्कलेः—The अमरकोश treats क्षौम and दुक्कल as synonyms. C and T translate दुक्कल as 'bark silk.' ललिततन्तुजैः lit. 'made of the threads of saliva' i. e. made of spider's thread. This is otherwise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचवदादिपत्रेषु कृमि-लालोर्णाकृतं पत्रोर्णम्'. अंशुक is used in the sense of 'वस्त्र' in general. It must here mean a वस्त्र made from a particular material. C and T translate 'muslin'. नेत्रैश्च—silk garments. The अमरकोश gives it as a synonym of अंशुक. 'साज्यांशुकयोर्नेत्रम्'. निर्मोकनिभैः resembling the slough of serpents. अकठोरा रम्भा तस्याः गर्भवंत् कोमलैः as delicate (or fine) as the inside of a plantain plant not fully developed. C and T translate 'soft as the unripe plantain's fruit.' This is not correct. रम्भा means the plant and not its fruit. No one in India need be told how fine and delicate the inside of the plantain plant is. The inside of the fruit, however unripe, is not soft. निश्वासहार्यैः The clothes were so fine and light that even the breath of a person made them move on the body of the wearer. स्पर्शानुमेयैः—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. रुद्रा-युषसदस्तेः—the garments being variously tinted presented ' '

hues of the rainbow सद्यदितम् qualifies राजकुलम् उज्ज्वला निचो लका ते अवगुण्ठ्यमानानि इसकुलानि ये (ady of शयनीयै)—by the brilliant coverlets of which (beds) the swarms of Hamsas were veiled (1 e were cast into the shade) इस are white 'हसास्तु श्वेतगस्त' इत्यमर 'निचोल प्रच्छदपट' इत्यमर शयनीयै, कञ्चुकै, सहस्रै and other nouns in the instrumental are to be connected with उज्ज्वल and the following adjectives तारा कञ्चुकै with bodices that were added to (1 e overlaid) with brilliant pearls अने सहस्रै with thousands of pieces of fine cloth rent asunder for various uses अभि ताने with canopies of cloth that were glowing with fine silk garments freshly dyed अभिनव राग येषाम् तानि वरागाणि अत एव कोमलानि दुकूलानि तै राजमानै स्तवरकनिबद्धेन निरन्तर छाद्यमानानि समस्तानि पटलानि येषाम् स्तवरक मण्डपै with pandals all the thatches (पटल) of which were covered with masses of clothes The word स्तवरक is unusual उच्चित्रा (having paintings prominent on them) नेत्रपटा (fine silk cloth) तै वेष्टयमानै अस्मिन् ददातीति ०दम् causing eagerness or excitement

P 15 ll 1-16 देवी तु राजकुलम् हृदयेन भर्तारि—connect each instrumental with the following locative The principal sentence is देवी यशोमती एका अपि बहुधा विभक्ता इव अभवत्—she though one, seemed to be divided in manifold ways हृदयेन वामातरि—her heart was with her husband, her curiosity was with the bridegroom These clauses explain how she was विभक्ता She was curious to know what the bridegroom looked like उपचार respectful behaviour कौतुके शरीरेण सञ्चरणे her body was engaged in moving about चक्षुषा वेक्षणेषु her eye was occupied in seeing things done and left undone उपर्युपरि now and then अगुण्ठ्यमानानि विमर्शिताभि (despatched) उष्ट्रवामाभि (camels and mares) जनित जामातु जोष (pleasure) येन एव च—The principal sentence is एव च तस्मिन्निधिवामये इव भवति राजकुले आगम विवाहदिवस अपि राजकुले—In marriage ceremonies only those women whose husbands are living take any prominent part चारण दिद्युषे—So many minstrels had come there that it seemed that the quarters contained nothing else but them Explain the following clauses similarly भूषण जने—Even the domestics were loaded with so many ornaments that they seemed to be nothing but ornaments, मग creation world Read निर्वृति for निवृत्ति लक्ष्मी महोत्सवे when the festival seemed to grow as if it were made of Lakshmi 1 e everything in the festival was so gorge

ous and splendid. निषाने (treasure)—connect this, and the following locatives with वर्तमाने below. यौवने...प्रीते: it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीति). यौवराज्यम्—from युवराज—the heir-apparent. The installation of an heir-apparent is a very important function, as will appear from the रामायण. गण्यमानः—one counts with the aid of one's fingers. आलो...ध्वजैः—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance. प्रत्यु...शब्दकैः the echoes of the drums beaten in the palace spread far and wide. The echoes went so far, the poet fancies, to receive the coming विवाहदिवस. मौहूर्तिकैः—मौहूर्त वेद मौहूर्तिकः (astrologer). समुत्सारितः निखिलः अनिवद्धलोकः यसात्. अनिवद्ध—unconnected i. e. strangers, विविक्तम् lonely.

P. 15 ll. 16-25 अथ...प्राहिणोत्. शोभनः आकारः यस्य सः स्वाकारः तम्. तं—object of पप्रच्छ. दर्शितः आदरः येन. कचिद्—this is a particle indicating 'I hope.' यथाज्ञापयति—servants were to use the verb आज्ञापय् with reference to whatever the king said or asked. आगत...ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom. यामे—प्रहरे. विवाह...दोषः (so act) that there will be no defect due to the passing away of the hour fixed for marriage. The reading of B is better, but seems to be an emendation purposely made. प्रतीपं प्राहिणोत् sent him back.

P. 15 l. 26—P. 16 l. 14 अथ...ग्रहवर्मा. The principal sentence is अथ...समवसिते वासरे...आजगाम (p. 15 l. 33)...ग्रहवर्मा. सकल...वासरे—कमलस fade in the evening. The bride's face glowed with expectation of the hour of marriage. The poet fancies that the glory of the fading कमलस was transferred to the beaming face of the bride. समवसित ended (*past. p. p. of सो with सुम् and अव*). विवाह...सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day. The sun looks red when setting. The feet of handsome young ladies are red. वधूवरयोः अनुरागः तेन लघूकृतं प्रेम तेन लज्जितेषु. विषट्मानेषु separating. The ruddy goose becomes separate from its mate at the close of day and is a type of abiding love. See notes p. 10. This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and brideg-

room सौभाग्य रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity A banner also waves in the sky and may be of red silk रत्नाशुक्ल इव सुकुमार वपु यस्य, रत्नाशुकेन &c कपोत तिमिरे when darkness variegated like the pigeons throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegrooms procession Both तिमिर and dust are dark and obscure the face कपोत कबुरे should be construed with तिमिर and not with सन्ध्यारागे, as C and T do कबुर according to अमरसिंह is a synonym of कल्पाय, शबल &c, 'चित्र किमीरकल्पायशबलेताश्च कबुरे' कबुर means 'dark white' and not 'yellow' See उत्तरराम VI 4 'अवदग्धकबुरितकेतुचामरे &c लग्न सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies) This applies to both the stars and the astrologers उज्जिहान *pr p* of हा 3 A with उद् going up, rising ज्योतिर्गणे (1) galaxy of luminaries, (2) astrologers A person who is सज्ज gets up वर्धमाना धवला छाया यस्य The round disc of the moon resembles a round मद्गल्वलक्ष वर्धमानेन शरावेण धवला छाया यस्य (with गल्वलक्षे) वर्धमान — *m* saucer, a lid Earthen pots marked with white lines are even now required in marriage ceremonies The Com remarks 'वर्धमानं शराव तद्धि मकोलक्षितं विवाहे क्रियते इत्याचार' वधूवदनलावण्यमेव ज्योत्स्ना तया परिपीतं तम यत्र (adj of प्रदीपे) वृषो वनेषु when the beds of night lotuses with their faces raised up (i e with expanding buds) as if laughed at the moon saying 'yon have risen to no purpose' The splendour of the moonlike face of the bride dispelled all the gloom of evening As the gloom was dispelled by the beauty of the brides face, the moon that rose in the sky had nothing left to dispel The expanding of the buds of कुमुद is fancied to be the raising of faces by them A person in ridiculing another also makes grimaces towards him उहासित चामरै (adj of पादाते) that waved many flashing red chowries उहासितानि रत्नरागि स्फुरितानि अरुणचामराणि यै उत्थित (राग अग्रपदव इव) रागाग्रपदव येषाम् (with मनोरथे), उत्थित रागसदृश अग्रपदव येषाम् (with पादाते) पुरो धावमाने is common to both मनोरथे and पादाते The idea is — footmen waving red chowries ran before the bridegroom The leaf like red ends of the chowries were raised up The desire of the bridegroom also ran before him Desire had shooting from it passion (राग) Connect पादाते and वृन्दे with आपूरित निरमाण (महर्ष्या) उत्कर्णा वटवहया वेया प्रतिदेयिते दीयमानं स्वागतं योग

The idea is:—ग्रहवर्मा had with him troops of horses that neighed. The horses in the capital of प्रमादरवर्धन neighed in response. This is represented as welcome offered to the horses of the son-in-law by the horses in the capital. चलानि कर्णचामराणि येषाम् चामीकरं (सुवर्णं) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings were made of gold. वर्णकलम्बिनाम्—C and T translate 'with gay housings.' वर्णकः painted cloth. करिणां...न्धकारम् with troops (घटा) of elephants, he (ग्रहवर्मा) as if made again darkness that was dissolved by the rise of the moon. Elephants are dark. नक्षत्रमालया मण्डितं मुखं यस्याः (with करिणी and दिशम्). ग्रहवर्मा rode a female elephant whose head was decked with a necklace of 27 pearls. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः' इत्यमरः. निशा...रुद्रः as the moon had risen in the eastern quarter. पुरन्दर (रुद्र) is the lord of the east, which also is decked with a line of stars (नक्षत्रमाला). See above p. 25. प्रकटितं विविधविहगानां विरतं यैः (with चारणैः and उपवनैः). ताला...चारणैः क्रियमाणकोलाहलः the bards that danced to a particular time went before him and caused an uproar. बालः—ग्रहवर्मा was young. In वसन्त also the उपवनस resound with the chirping of various birds. गन्ध...लोकम् with the light of an array (चक्रवालं) of lamps, accompanied with the fragrance of perfumed oil poured on them (lamps), he rendered the whole world yellow, as if with a cloud of fragrant dust of saffron. उत्फुल्लानां महिकानां (jasmine) मुण्डमाला (wreath) तस्याः मध्यं अध्यासितः कुसुमशेखरः यस्मिन् (with शिरसा). On his head he wore a wreath of jasmine, in the midst of which was a bunch of flowers. हसन्निव...प्रदोषम् ho as if laughed at the moon-lit evening with its moon surrounded by a halo. सपरिवेशः क्षपाकरः यस्मिन्. The शेखर looked like the moon and the white wreath like halo. आत्मरूपेण निर्जितः (vanquished) मकरकेतुः (मदनः) तस्य करात् अपहृतेन. विरचितः वैकक्ष्यविलासः यस्य. वैकक्ष्यम् a garland worn over the left shoulder and under the right arm (like वज्रोपवीत); hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm. 'He was more handsome than मदन. The bow of Cupid is flowery. A bow is also worn on the shoulder. By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकक्ष्यकः. The word कर suggests another meaning. One who is conquered has to offer tribute. कुसुमसौरभगर्वेण आन्तं अमरकुलं तस्य कलः प्रलापः तेन सुभगः (applies to both ग्रहवर्मा and वारिजात). As he had a garland of flowers hees hovered round him; they must have done so

round पारिजात. पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean जात श्रिया सह—ग्रहवर्मा had royal splendour from birth, पारिजात was produced (from the ocean) along with लक्ष्मी पुन मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुन &c नव हृदय—His heart was drawn by the curiosity to see the bride's face One whose हृदय (i.e. the upper part of the body) is drawn forward may fall on his face प्रत्यासन्न (near) लङ् यस्य 'राक्षीनामुदयो लङ्गम्' इत्यमर

P. 16 ll 15-28 राजा तु प्रविवेश द्वारस्य समीपे उपदारम् (अन्ययीभाव) माधव = वैशाख (यस्यन्त) यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two नृपते प्रणयी a favourite of the king तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters राज्यश्रिया—(1) by राज्यश्री, (2) by royal glory वदितौ goes with सुमुखरवशी It was राज्यश्री who being married to ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and सुखर तेजोमयी—applies to both सोम० and पुष्प० सकलजगता गीयमान बुधकर्णयो आनन्दकारी गुणगण ययो—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०), (2) in which the many gratifying virtues of Mercury (बुध) and Karna are sung by the whole world (with सोम०) There is a further pun on the word गुण which also means 'threads, fibres' and वश (bamboo) बुध was the son of the moon and कर्ण was the son of कुन्ती from the sun सोम seduced तारा wife of बृहस्पति and did not give her back Brahma returned Tara to बृहस्पति तारा was pregnant and at the command of बृ० discharged the गर्भं upon reeds Both इन्दु and गुरु wanted the son The gods asked तारा whose son he was, but she spoke nothing through shame The new born got angry, but ब्रह्मा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वत्स प्राशोऽसीति बुध इति नाम चक्रे'. See विष्णु० IV 6 The birth of कर्ण from कुन्ती when she was a maiden is well known आदिपर्व 64 140 'सूर्याच्च कुन्तिकन्याया जशे कर्णो महाबल । सहज वच च विभ्रतुष्टलोद्द्योतितानन ॥' (Kumbha. ed) प्रथममेव देवस्य—the qualities of ग्रहवर्मा had already made a great impression on the heart of प्रमाकरवर्धन The कौस्तुभ, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्न पद्मरागो महोदधे । तस्मिन् हरि स्थिता चक्रे वशोऽमणी ॥' भागवत VIII The word is derived as 'कु भुव स्तुभानि

व्याप्नोति इति कुस्तुभः समुद्रः तत्र भवः'. इदानीम्—now i. e. as a bridegroom. परमेश्वरेण = (1) शिवेन; (2) प्रमाकरवर्धनेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction. S'iva has the moon on his head. A bridegroom is to be honoured by the father-in-law. समा...वेला the auspicious time (fixed for the marriage ceremony) approaches. कौतुकगृहम्—the house where the marriage thread (कौतुकं) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Compare रघु 8. 1. 'अथ तस्य विवाहकौतुकं ललितं विभ्रत एव'. पतितानि—the eyes of women fell on him. The blue eyes resemble expanded blue lotuses. लङ्घयन् traversing, jumping over (the lotuses in the form of eyes).

P. 16 l. 29—P. 17 l. 9 अथ तत्र...पश्यत्. The principal sentence is अथ तत्र...वधूमपश्यत्. कति...परिवाराम्—this and the following accusatives qualify वधूम्. कति...वाराम् who was attended by several relatives (आप्त), dear friends and her own people (i. e. servants), mostly women. अरुणं अंशुकं तेन अवगुण्ठितं मुखं यस्याः—whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of morn also makes the lamps appear dim. अरुणः अंशुकमिव तेन अवगुण्ठितं मुखं यस्याः (प्रभातसङ्ख्या)—the beginning of which is covered by Aruna that resembles a red silken garment. Or we may dissolve अरुणस्य अंशुकाः किरणाः &c. अति...गूढाम् The idea is that she was not a grown-up woman, but was almost a girl. A delicate substance if closely pressed may break. दौर्बल्यं is fancied as afraid of hurting her by too close an embrace, as she was so delicate. साध्वसेन (भयेन) निरुध्मानः (restrained) हृदयदेहाः तस्माद् दुःखेन मुक्तैः—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure. निमृतायतैः secret and long. She tried to keep her emotion to herself. One who sorrows over anything heaves deep sighs. The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her. अत्युत्कम्पिनी...धार्यमाणाम्—her heart was in a whirl of emotions; but she was kept motionless by bashfulness, as if through fear of her falling down. One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall. हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought). ताम...पद्मं which was the rival of a red lotus i. e. her hand.

आसन्नं ग्रहणं यस्य the grasping of which (in marriage) was near
 ताम् पशुम् (the moon) who is the enemy of red lotuses आसन्नं
 ग्रहणं यस्य whose seizure (by Rahu : e eclipse) was near रोहिणी
 the favourite wife of the moon out of the 27 नक्षत्राः मयः साम्
 —applies to both रोहिणी and वधू रोहिणी would tremble at the
 approaching eclipse of her lord चन्दनेन धवला तनुलता यस्या
 ज्योत्स्नादानेन सञ्चितं लावण्यं यस्य loveliness of which is accumulated
 by the gift of moonlight कुमुदः thrives in moonlight The in-
 side of the कुमुदिनी would be white कुसुमं हारिणीम्—she (वधू)
 was spreading about the perfume of flowers वसन्तः is the
 season of flowers निश्वासापरिमलेन आकृष्टं मधुकरकुलं यया Her
 fragrant breath drew round her a swarm of bees मलयमारुतः
 the breezes from the Malaya Mountain are charged with
 the perfume of sandal कृतं सरणम् (1) who did what Love
 dictated (with वधूम्), (2) who was followed by Cupid
 : e मदनः acted as his wife रतिः dictated, कृतं कन्दर्पेण अनुसरणं
 यस्या (with रतिम्) The bride was as handsome and loving
 as रतिः, the wife of मदन C and T translate 'love followed
 in the train of one who seemed a reborn Rati' This is not
 correct प्रभा माधुर्यं—these five are to be connected respective-
 ly with the five Ratnas 'वैष्णवः मृतः' अपरा श्रियम् she was as if
 another श्री (सङ्गी) formed by the ocean out of wrath against
 the gods and demons The author here mentions six out of
 the fourteen रत्नाः churned out of the ocean There is an em-
 phasis on the word श्री राज्यश्री can naturally be called श्री
 अपराम्—this word is used because there was one already pro-
 duced at the churning The ocean, being a mine of jewels
 can produce fresh ones though fourteen were already taken
 away by the gods and demons The anger of the ocean is due
 to his being deprived of the Ratnas खिन्नेन तप्तम् affectionate
 young maids (वालिका + लोक) made for her an ear ornament with
 the rays of pearls as if with clusters of white सिधुवारः flowers सिधु
 (न्दु) वारः is a plant called in Marathi निगडी खिन्नेन लोकेन may
 also mean 'by the glossy soft light (मालोकेन) कर्णाभरणमरक-
 तस्य प्रभा हरितशालिलम् इव, मरकतप्रभासदृशं हरितशालिलम् कर्णाच्छायाम्
 who as if removed (ः e rendered imperceptible) the lovely
 (हारिणी) beauty of her eyes by her broad cheeks on which
 there fell the lustre of the emerald of her ear-ornament, re-
 sembling a green meadow सली means a plot of ground हारिणीं
 —हारिसम्बन्धिनीम् So the words suggest another sense 'who
 entertained the eyes of deer with a plot of ground covered with

green grass' (resembling emerald). अधोमुखी—through bashfulness she hung her head. कृतः सुखोन्नमनप्रयत्नः येन—her friends tried to raise her face; in her heart also she wished to raise her face (to see the bridegroom). वर...कुलम् her friends were absorbed in looking at the wonderful bridegroom; her heart fluttered to look &c. हृदयं निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

P. 17 ll. 10-23 प्रविशन्त...विभावसुः. वध्वा समर्पितम् handed over (to cupid) by the bride. जग्राह कन्दर्पः Cupid seized him i. e. he became enamoured of the bride. A thief is handed over to proper custody and is held fast by the custodian. परिहासेन स्मेराणि (smiling) मुखानि यासाम्. अतिपेशलम् very cleverly. कृतः परिणयस्य (विवाहस्य) अनुरूपः देशपरिग्रहः यथा. जगाम—connect this with वेदीन्. . धवलाम् and the following clauses in the accusative qualify वेदीन्. नव...धवलाम् (1) brilliant with fresh white-wash; (2) white like fresh chunam (with उपत्यकाम्). सुधा may, in the latter case, also mean 'nectar', which is also white. 'उपाधिलस्य हिमालयस्य उपत्यका a land at the foot of a mountain. 'उपाधिभ्यां त्यक्त्रासत्रारूढयोः' पा. 5. 2. 34 (संज्ञायामित्यनुवर्तते । पर्वतस्यासत्रं सलमुपत्यका आरूढं सलमपत्यका । सि. कौ.). भूभृद्भिः (1) by kings; (2) by mountains. सेक...दन्तुरैः that bristled with barley shoots that looked soft on account of the sprinkling of water. पञ्चास्यैः with five mouths. कोम...चित्रैः variegated with soft colours. अमित्रमुखैः—C and T translate 'gleaming around it were earthen dolls, whose hands bore auspicious fruits, and which had five-mouthed cups bristling with dew-besprent blades of barley and enemies' faces painted with soft colours.' So they think that the कलशs were in the hands of dolls. But one fails to see how the sentence yields this sense. We must connect कलशैः with उद्भासितपर्यन्ताम्. अमित्रमुखैः should be taken as an adjective of कलशैः (अमित्राः शत्रवः मुखे येषाम्). The idea seems to be this:—there were कलशs with barley blades that resembled दन्तs, the कलशs had a lion's shape, they were painted in various colours; hence the whole presented an awful aspect, so that the कलशs seemed to have some terrible enemies in them. अञ्जलिकारिका—a clay doll. 'स्यात्सालभञ्जिका स्तम्भे लेप्येनाञ्जलिकारिका' इति क्षीरस्वामी. C reads अमित्रमुखैः which means 'that had the mouth of a goblet'. This seems to be a suspicious reading adopted to obviate the difficulties of अमित्रमुखैः. 'उपाध्यायेन उपधीयमानानि (heaped, placed) इन्धनानि तेन धूमायमानः अग्निः तस्य सन्धुक्षणे (kindling) अक्षणिका

उपद्रष्टृदिजा यस्याम् (adj of वेदीम्) उपद्रष्टृ means 'one who supervises' अशुणिक not having leisure, busy कुशानो (अग्ने) समीपे इति उपकुशानु निहिता अनुपहता (new, not used) हरितकुशा यस्याम् सनिहित द्रुपदा अजिनाना आज्यस्य स्रुचा (ladles) समित्यूलीना (bundles of fuel sticks) निवह यस्याम् C reads स्रग् (garland) for स्रुक, but it is not very appropriate in the context नूतनशर्पे अर्पिता श्यामलशमीपलाशमिथिता लाजा (fried grain) ते हसतीति हासिनीम् The लाजा being white are spoken of as the हास of the वेदी शमी is a sacred tree पलाश leaf See रघुवत् VII 26 'हविःशमीपल्लवलागधी गुण्य कुशानोरुदियाय धूमः'. कात्यायन says 'शमीपल्लवमिश्रौहाजानजलिना वपति' शर्प — पम् winnowing basket (Marathi सूप) सज्योत्सल — राज्यश्री resembled the light of the moon See धर्मसिन्धु 'बधूवरी पूर्वोक्तलक्षणा वेदी मन्त्रयोपेणारुह्य &c' समुत्ससर्प—connect this with 'शिखिन (अग्ने) समीपम्' वेहिता हवस्य the red leaf like flames of which were tremulous (with fire) the red flame-like leaves of which were tremulous (with रक्ताशोक) शिखिन also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुरोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्ताभि that moved round to the right Flames moving to the right are a good omen उवालाभिरेव सम—the idea is —the flames moved about, he also moved round the fire नखमयूरे धवलिता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire अदृष्टपूर्वं बधूवरयो रूप तेन विस्रय तेन स्मेर. Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाजा are the teeth shown in smiling For going round the fire and लाजहोम, see कुमारसम्भव VII 80 'तौ दम्पती त्रि परिणीय बद्धिमन्योन्यसस्पर्शनिमीलिताक्षौ । स कारयामास बधू पुरोधास्त सिन्धुमिद्धाधिपि लाजमोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'बध्वजला उपस्तीय आता आवृत्तानीयो वा दिर्लाजानावपति' (I 701) मेधातिथि on मनु VIII 237 remarks 'लाजहोममभिनिवत्य त्रि प्रदक्षिणमग्निमावत्य सप्त पदानि स्त्री प्रक्रम्यते'

P 17 l 24—P. 18 l 2 अत्रान्तरे वासगृहम् हरोद बधू—the bride wept because she was soon to be separated from her parents स्वच्छ यती as if quenching the image of fire reflected inside her bright cheeks स्थूलमुक्ताफलवत् विमला बाष्पविन्दव तेषा सन्दोह (assemblage) तेन दक्षित दुर्दिन यथा दुर्दिनम् a rainy day 'मेघच्छत्रेऽहि दुर्दिनम्' इत्यमर निर्वदनविकारम् without showing any emo-

tion on her face. उद्धु विलोचनं चासाम्. प्रविवेश—connect with वासगृहम्. द्वारपक्षे लिखितं रतिप्रीतिदेवतं यस्मिन् on the side of the door of which was painted Rati, the presiding spirit of Love. प्रणयि... कुलैः—the bees, drawn by the perfume of flowers, entered the वासगृह before ग्रहवर्मा and looked like his friends. अलि...काशितम्—the idea is:—the lamps began to flicker owing to the breezes set in motion by the bees; the poet fancies that they trembled because they were afraid of being struck with the कर्णोत्पल (by राज्यश्री in order to put them out). एकदेशे लिखितः स्तवकितः (having bunches of flowers) रक्ताशोकतरुः तस्य तलं मज्जतीति ० माक् तेन ० माजा. अधिज्यचापेन whose bow was strong. तिर्यक्कणितः नेत्रत्रिभागः यस्य a third part of whose eye was obliquely contracted. Cupid is represented as having a squint eye to symbolize the fact that love is generally blind. काञ्चनाचामरकेण is not quite clear. We should read 'काञ्चनाचामनकेन' (काञ्चन + आचामनकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS often confound च and य. Read दन्त० for दान्त०. इतर... सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk. The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी. सोपधानेन with a pillow. स्वास्तीर्णं well covered with coverlets. कृता कुमुदैः कुमुदानां वा शोभा यस्य येन वा (1) that was decked with white lilies; (2) that gave beauty to the कुमुद (with रुशिना). The moon is the friend of love. See कुमारसम्भव IV. 13. राजतेन made of silver (and hence compared to the moon). निद्राकलशेन—nuspicious jars were placed near the bed to ward off evil and to induce sleep. Compare कादम्बरी 'क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोकमहलनिद्राकलशे कुमुदबान्धवे' (p. 178 of P.)

P. 18 ll. 3-9 तत्र च...गमदिति. प्रथमा...गवाक्षकेषु as if they were the faces of the family goddesses, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom). क्षणदाम् = निशाम्. अपुनरुक्तानि that were not monotonous. दत्ता...रणरणकम्—A door-keeper is always in attendance in a राजकुल; when ग्रहवर्मा went away, he left behind regret (in the heart of the members of the palace) at his departure. यौतक...लोकस्य taking with him the hearts of all people as the provisions for his journey offered to him as marriage gift. For यौतक, see above p. 52. दाम्बलः—लम् पथिव्ययः (पाथेयम्). इति—shows the end of the उच्छ्वास.

Uchchhvāsa V.

P. 19 Verse 1 नियति fate Construe तरला नियति (विधि) प्रथम पुतां सुख विधाय उपरि (afterwards) दारुण दुःख निपातयति तरला (चञ्चला) तद्वि (विपद्) इव आलोक (light, flash) कृत्वा वज्र निपातयति. This and the following verse are in the Ārya metre, for which see above p 49 Both verses are suggestive of the misfortunes narrated in this Uchchhvāsa Compare for the idea 'सुहृदिव प्रकट्य सुखप्रद प्रथममेकरसामनुकूलताम् । पुनरकाण्डविवर्तनदारुणो विधिरहो विशिनष्टि मनोरुजम् ॥' उत्तरराम० IV 15

Verse 2 सममेव—at one and the same time अनादरेणैव without any qualm or regard परिवर्तमान revolving अनन्त—Time is without end शैलान् परिवर्तमान अनन्त इव (पातयति) as the serpent Ananta, moving (his hoods), makes the mountains fall 'नागा काद्रवेयास्तदीश्वर । शेषोऽनन्त' इत्यमर शेष has one thousand hoods, on which the earth is supposed to rest It was believed that earthquakes occurred when शेष moved its hoods through weariness See विष्णु० II 5 28 'यदा विजृम्भतेऽनन्तो मदापूषितलोचन । तदा चलति भूरेषा साद्रितोषा सयानना ॥'

P 19 ll 5-26 अथ तस्यो राजा=प्रभाकरवर्धन कवचहरम्—of an age when he was fit to wear armour कवच हरतीति (affix अच्), according to 'वयसि च' पा 3 2 10 (कवचहर कुमार । सि कौ) हणान्—see p 4 (notes) हरि = सिंह प्रभावर० is compared to the lion, राज्यवर्धन to a whelp and the Hunas to deer चिर सारम् making him attended by advisers of long standing and devoted feudatories अभिसार companion, follower अभिसारेण सह सा० उत्तरापथम्—to the north This word is used in contradistinction to दक्षिणापथ Here उत्तरापथ seems to stand for the Punjab and Kashmir, countries towards the north of Thanagar But generally the word stands for northern India Vide Introduction for the inscriptions of Pulikes in where हर्ष himself is styled the lord of उत्तरापथ कतिचित्प्रयागकानि for some marches : c stages प्रविष्टे आतरि when his brother entered the region (ककुम्भ) resplendent with the brilliance of कैलास कैलास is one of the peaks of the Himalayas निवर्तमान (the reading of B) does not suit the words नवे वयसि that follow विक्रम रोधिनि (youth) that follows (acts according to) its liking for adventure शरभ is a fabulous animal with eight legs and believed to be stronger than the lion तुषारशैलस्य हिमाचलस्य उपकण्ठे

(confines, outskirts). उत्कण्ठमानाः वनदेवताः तासां कटाक्षाः तेषां अंशवः (किरणाः, प्रभा) तैः शारिता (variegated) शरीरकान्तिः यस्य. The nymphs of the forests were smitten by the handsome form of Harsha and cast glances at him. The dark pupils and the white of their eyes shed a dappled hue on his body. The word उत्कण्ठमान् may also convey the idea that the वनदेवताः were anxious for the safety of the beasts of the forest. वहिरेव व्यलम्बत he tarried outside (the region of कैलास). C and T translate as 'away from camp'. आकर्णान्तं आकृष्टं कार्मुकं तस्मात् निर्गताः भासुराः (bright) भद्राः तान् वर्षतीति वर्षा. कर्मणे प्रभवतीति कार्मुकम् according to 'कर्मण उक्त्र' पा० 5. 1. 103. भद्रः a crescent-shaped arrow. वास... यामे in the fourth watch of the night. वासतेयी—'पथ्यतिथिवस-तिस्वपतेर्दन्व' पा. 4. 4. 104 (पथि साधु पाथेयम्। आतिथेयम्। वसनं वसतिस्तत्र साधुः वासतेयी रात्रिः। सि. कौ.). It is believed that dreams seen in the small hours of the morning come to be true. चटुलानां (flickering) ज्वालानां पुञ्जेन पिञ्जीकृताः (reddened) सकलकुम्भः येन (adj. of द्रुतमुजा). द्रुतमुजा = द्रुतहनेन forest conflagration. The death of the lion and his mate suggest the death of Harsha's father and mother. यदाकृष्टाः—यत् refers to लोहमयाः पाशाः. तिर्यञ्चः अपि even lower animals. Compare for the idea 'दारुभेदनिपुणोऽपि पटङ्गिर्निष्क्रियो भवति पङ्कजवद्धः। बन्धनानि किल सन्ति बहूनि लोहरज्जुकृतबन्धनमन्यत् ॥'. दक्षिणावृत्तरत्. The throbbing of the left eye in the case of men portends misfortune. विपश्ये spread over. निर्निमित्तम् without any cause. अन्त...हृदयम् his heart as if went adrift (lit. moved) from its internal fastenings. गरीयसी very great (f. comparative of गृह). दुःखासिका poignant despondency (दुःखं असिका इव). समुत्पन्नाः विविधाः विकल्पाः (doubts) तैः विमथिता मतिः यस्य. अपगता धृतिः (steadiness, composure) यस्य. स्तिमिता fixed, motionless) तारका यस्य. समुद्भिचमानं (shooting up) कमलिनीवनं (lotus-bed) यस्याम् (adj. of क्षौणीम्). He bent his lotus-like face in anxiety and looked fixedly on the ground. The poet fancies that his face was a lotus shooting forth from the earth (क्षौणी). चकोरेक्षणः—The eyes of a चकोर are red. Noto कादम्बरी 'जरचकोर-लोचनपुटपाटलकान्तिना' (p. 140 of P). Redness of the (corner of the) eye in men and women is a sign of beauty. आ...हो when the sun had ascended to midday. हरिताः (greenish, yellow) हयाः यस्य. The sun is called हरिदश्च. संवाहमानं तनु (small) तालवृन्तं (fan) यस्य. वितताम् spread. अतिशिशिरः मलयजस्य (चन्दनस्य) रसः तस्य लवेन लुलितं (touched) वपुः (frame) यस्याः (adj. of पट्टिकाम्). इन्दुवदधवलं उपधानं (pillow) धारयतीति. वेत्रपट्टिका cane couch.

P. 19 l. 27—P. 20 l. 8 अथ...द्राक्षीत्. The principal sentence is अथ दूरादेव...दीर्घाध्वगं कुरङ्गकनामानं आयान्तं अद्राक्षीत्. लेखः गर्भे यस्याः. नीलीरागेण (indigo colour) मेचका (blue) रङ्ग (कान्तिः) यस्याः. चैल...मालकम् whose head was encircled by the hems of a garment. The messenger carried the letter in a piece of cloth which he wrapped round his head. This is the practice of illiterate messengers even now. The reading of A 'चीरचीरिकया' would suggest that he wore rags on his head. This would be too much for a royal messenger. C and T suggest that the colour symbolizes the bad news. This may be so; or it was probably his uniform. आरोप्यमाणः कायकालिमा यस्य. कालिमन् m. (काल + affix इमन्) is formed according to 'पृथ्वादिभ्य इमनिज्वा' 'वर्णदृदादिभ्यः घ्यञ्' पा. 5. 1. 122-123 (चादिमनिच्। शौक्यम्, शुक्तिमा। ति. कौ.). शोकः...नीयमानम्—the poet fancies that the darkness of body due to fatigue and exposure to the sun is due to the fact that he was being reduced to charcoal by the fire of sorrow. अति...गम्यमानम्—on his body there was dust raised by his rapid walking; the poet fancies that under the guise of dust it was the earth that followed him to learn the news about the king, her lord. अभिमुखः (beating on his face) पवनः तेन प्रेङ्गन् (waving about) प्रविततः (spread) उत्तरीयपटः तस्य प्रान्तेन (hems) बीज्यमानौ उभयपार्श्वौ यस्य. अति...पतन्तम् who approached quickly, having as if winged himself because he was in a great hurry. His upper garment waved about his flanks owing to the strong breeze blowing in his face and thus he looked as if he was winged. प्रेर्य...देवेन—The poet fancies that the quick pace of the messenger was due to the fact that he was urged from behind by his master's command. खिद्यन् ललाटदं तस्मिन् घटमानं (being formed) प्रतिविम्बं यस्य (adj. of भास्वता). क may optionally be added at the end of all बहुव्रीहि compounds. कार्य...भास्वता whose letter was if snatched by the sun out of curiosity to know the business (on which he was sent). संभ्रम...शरीरम्—His senses were not working normally; his only thought was to walk quickly; the poet fancies that he left them behind in his haste to depart. गौरव (1) Importance, (2) weight. One who has a large weight on his head may stumble. समेऽपि वर्तन्ति on an even road (without ups and downs). काल...वज्रस्य—The idea is:—first a cloud rises in the sky and then the thunderbolt falls; so the messenger (who was also dark like the cloud owing to fatigue and exposure) appeared first and

would afterwards disclose the bad news. धूम...ज्वलनस्य—Before fire is kindled, there is a cloud of smoke, which is dark; the messenger also was dark and was in a short time to kindle the fire of sorrow in हर्ष. बीज...झाडे: he was as if the paddy seed of sin that was about to bear fruit. There are some varieties of paddy seed that are dark. अनि...द्वर्गम् a messenger that had become an evil omen.

P. 20 ll. 9-18 दृष्ट्वा...प्रावर्तत. पूर्वनिमित्तपरम्पराभिः आविर्भा-
विता भीतिः यस्य. The reference is to his dream narrated on p. 19
of the text. प्रथम...हेतुम् he first presented the dejection reign-
ing (lit. sticking to) in his looks and then the letter. The
idea is that before he presented the letter, his face told the
whole tale. लेखा...सन्तापम्—there is a pun on the word गृहीत्वा,
the idea being that he understood the contents of the letter
and at the same time his heart was seized by affliction.
अवग्रहरूपः—who was drought incarnate. This is not a very
appropriate word. The reading 'अविग्रहरूपः' of one of the MSS
of B is good. It means 'whose face was dejected.' किं मान्यम्
what is the illness! सञ्जक्षरे: क्षरद्भिः with halting words that
flowed from him. युग्मपद्—tho idea is:—his eye, his tears, face
and faltering voice, all conveyed the same tale. पक्वाल perfect
of फट् to burst. कृतं आचमनं येन. Before beginning religious
ceremonies, before and after meals and before and after doing
many other acts, it was enjoined that a man should sip water.
'खात्वा पीत्वा ध्रुवे सुते मुक्त्वा रघ्योपसर्पणे । आचामन्तः पुनराचामेद्रासो विपरिधाय
च ॥' याव. I. 196. जन...आत्मः desiring the long life of his
father. परिवर्हः royal insignia, property. 'परिच्छेदे नृपाहंसे परिवर्हः'
इत्यमरः. अमुक्तः एव who had not taken food. दापय...याणम् put the
saddle on the horses. शिरःकुसाणम् a sword against his own fore-
head (by way of saluting). This is the object of विभ्राणं,
which qualifies युवानम्. परिवर्षकः groom. प्रावर्तत he started to go.

P. 20 ll. 19-32 अकाण्ड...निशाम्. अकाण्ड...धुभितं excited
(startled) by the sudden (blowing of the) conch, which was the
signal for a march. उद्भूतः मुखरः सुररवः तेन भरितं सकलमुवनविवरं येन
(adj. of अश्वीयम्)—that filled all the world with the reso-
nant tramp of the horses' hoofs. अश्वीयम्—अश्वानां समूहः—(cavalry)
according to 'केशाश्वाम्नां यच्छावन्यतरस्याम्' पा. 4. 2. 48 (पक्षे ठगणौ ।
कैश्यम्, कैशिकम् । अश्वीयम्, आश्वम् । सि. कौ.). ढोक् 1st A to approach. प्रद...
यान्तः going in the direction opposite the right one. प्रदक्षिणं means
'towards the right side, so that the right side is always

turned towards the object that is circumambulated' उपस्थित that had approached राजमिहस—the poet says that the passing of the deer to the left of हर्ष (who was a lion among kings) was a precursor of misfortune. If deer pass the lion without circumambulating him (i.e. without showing respect to him), that indicates that the lion's fall is near. In the कादम्बरी we read that the passing of the deer to the right of women is an ill omen 'प्रस्थितामिवानभीष्टदक्षिणवातगृणागमनाम्' (p 218 of P) In the case of men it must be the left and so we have 'प्रदक्षिणेतरम्' (adverb). Similarly in the मायासप्तमती we read 'एको वि कालसारो न देह गन्तु पहास' अन्ते I 25 अक्षिशिररदिम सूर्य . हृदयम्—supply हर्षस्य. The cry of the crow is an evil omen. See बृहत्संहिता 95 19 'येन्द्रादिदिग्वलोकी सूर्याभिमुखो रुवन् गृहे गृहिण । राजमयचोरबन्धनकलहा' स्यु पशुभय चेति ॥' and also 'एकचरणोर्कमीक्षन् विरुचश्च पुरो रुधिरहेतु' 30. For female jackals howling towards the sun, see रघु II 61 बहुदिवसम् (acc of time) is to be connected with उपचित in the following समास शिखिपिच्छा (tail of the peacock) लान्छन (characteristic mark) यस्य. The Jain ascetics carry peacock feathers to sweep insects out of their path. नग्राटक a naked Jain ascetic (दिगम्बर) क्षीरस्वामी says 'मिथु श्वेत श्वेतपट क्षणपिदिगम्बर । नग्राट श्रावकोऽष्टीको निर्ग्रन्थो जीवजीवकी ॥' In the सुदाराक्षस Act IV the sight of a क्षणिक is said by अमात्यराक्षस to be an evil omen 'उज्जिता पिच्छिकाहस्ता पाणिपात्रा दिगम्बरा' सर्वदर्शनसंग्रह (आहंतदर्शन) पिटुलेहेन आहित ब्रद्धि^१ यसिन् (adj of हृदयेन). For ब्रद्धिमा (from गृह) see notes above p 68 on मालिनम् तत्तदुपेक्षमाण thinking about this and that. The reading उपेक्षमाण of some MSS of B is much better. बुरह्ममस्कन्धे बद्ध लक्ष्य यस्य (adj of चक्षु) दुः समवसिते हसित सद्बुधा च येन who painfully brought to an end all laughter and talk बहु ध्वानम् a journey that was made up of many योजन. What particular distance was covered by a योजन is a point on which there has been much divergence of opinion. Various scholars have taken it to be from 1½ miles to ten miles. उपलब्धा नरेन्द्रमान्धस्य वार्ता तेन विषण्णे (dejected) One who is dejected loses all spirit (तेज) and hends down his face. In the evening the sun also lost its lustro (तेज) and hung down on the western horizon. This is fancied to be due to sorrow at the news of the king's illness. पुर प्रवृत्ता प्रतीक्षारा तै गृह्यमाणा ग्रामीणपरम्परा तथा प्रकटित प्रगुण वर्गं यस्य to whom the best way (to reach the capital) was shown by troops of villagers that were secured by waiters who marched ahead बहन्ने . निशाम् he passed the night riding

P. 20 l. 33—P. 21 l. 20 अन्य...इति. The principal sentence is अन्यसिन्नहनि मध्यन्दिने...स्कन्धावारं समाससाद. विगताः जयशब्दाः यस्मात्—bards were in the habit of uttering the words 'जय जीव' &c. in the presence of the king. See text p. 4 l. 12. But as the king was on his death-bed all this was stopped. This and the following words in the accusative qualify स्कन्धावारम् (capital). अस्त...नादम् not a drum was heard. अप्रसारितानि आपणे षण्यानि यसिन् in which merchandise was not exhibited (for sale) in the market. पवन...ह्रियमानम् that (capital) was rubbed by the waving streaks of the smoke of कोटिहोम, that (streaks) were twisted into curls by the force of the wind and which were as if the tips of the horns of Yama's buffalo. The curly smoke of the *Homa* performed for the welfare of the king is fancied to be the twisted horn of the buffalo of यम. यम rides a buffalo. As the king was on his death-bed, Yama comes in here very appropriately. कोटिहोम was a kind of offering into fire. वराहमिहिर prescribes it against दिव्योत्पातः. 'दिव्यमपि शम्भुपैति प्रभूतकनकाग्नौमहीदानीः । रुद्रायतने भूमौ गोदोहात् कोटिहोमाच्च ॥' बृह० 46. 6. कृतान्त...वेष्टमानम्—As the city was lying under a cloud of smoke, the poet further fancies that it was encircled by the cords of Yama's net. उपरि...शुभम्—troops of crows roamed about and cawed. This portended approaching evil i. e. death here. The black crows resembled small bells of iron (कालायसं). It is usual to tie bells round the necks of buffaloes and bulls. कचित्—कचित् and अन्यत्र—अपरत्र mean 'in one place—in another place.' प्रतिशायिताः क्षिप्तवान्धवाः तैः आराध्यमानः अहिर्बुध्नः (शिवः) यसिन्. अहिर्बुध्न also means the same. प्रतिशायित is one who lies down before a deity without food in order to secure some desired object. See कादम्बरी 'कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव'... आराध्यमानाम्' (p. 226 of P). दीपिकाभिः दहमानाः कुलपुत्रकाः तैः प्रसाधमानं मातृमण्डलं यसिन्. For the divine Mothers, see above p. 26. The idea seems to be this:—the young nobles did not burn their limbs with lamps; they rather kept lamps on their heads to propitiate the Mothers and now and then had their skin burnt by accident. Even now worshippers of अम्बिका are in the habit of placing lamps on their heads and reverently going round the idol. Compare कादम्बरी 'ज्वलितलोहितमूर्ध्वरत्नरदिमभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैः विवाराध्यमानाम्' (p. 226 of P). मुण्डोपहारहरणे उद्यतः द्रविडः तेन प्रार्थ्यमानः आमर्दकः यसिन्—where a man from the द्रविड country was solicit-

ing the Vampire by being ready to bring an offering of a skull द्रविड included the tract of the country from the Tungabhadra to the Coromandel coast and had काञ्ची as its capital. On साम्प्रत the Com says 'आमर्दको वेतालो रौद्रदेवताभेद इत्यन्ये' वाण refers to the offerings of skulls to चण्डिका, who was worshipped by an old द्रविडधार्मिक 'कलितामिव मुण्डमण्डलैरुपहारहिता दर्शयन्तीम्' (p 224 of P) आन्ध्र उद्भूत बाहुव्रत तेन उपवाच्यमाना चण्डिका (दुर्गा यत्र) where Chandika was being promised a present with his rampart like arm raised up by a person from the Andhra country बाहु व्रत इव अत्र corresponds pretty closely with modern Telingana and lay between the mouths of the गोदावरी and the कृष्णा उपवाचन is the same as नवस (in Marathi) शिरसि विधृत विलीयमान (melting) गुग्गुलु (a kind of fragrant gum resin, गुग्गुलु in Marathi) तेन विकला नवसेवका तै अनुनीयमान महाकाल यस्मिन् महाकाल is a name of शिव in his character as destroyer of the world. There is an emphasis on the words विकल and नव. Old servants would have gone through anything for the king without showing the least sign of pain, but now servants felt distressed even when hot gum slightly scorched their heads निशिता शस्त्री (knife) तदा निकृष्ट (cut off) आत्ममास तस्य होमे प्रसक्त (engaged in) आसन्न यस्मिन् प्रकाश (openly) नरपतिकुमारकै क्रियमाण महामासविक्रयस्य प्रक्रम (beginning) यत्र महामास human flesh. The शाक्त rites prescribed the offering of such horrible things 'अष्टम्या रुधिरैर्मोसैर्महामासैः सुगन्धिभिः । पूजयेद्भुजातीयैर्बलिभिर्मोजनैः शिवाम् ॥' शब्द०. It was believed that by resorting to such disgusting rites a person would attain miraculous powers or objects otherwise difficult to secure. महामास was offered to पिशाच also who, it was believed, would become the helpers of the man offering it in anything. See मालतीमाधव V 12 and the comment of जगद्गुरु thereon यातु घ्वस्तम् as if rendered desolate by fiends 'यातुनि यातना पीयन्ते अस्मिन्' क्षीरस्वामी on 'यातुधान पुण्यजनो नैकतो यातुरक्षसी' इत्यमरः कवलित devoured अथर्षं लुण्ठितम् as if plundered by the movements of unrighteousness अनिलतया धिक्कारः अनि ज्ञान्तम् overpowered by the slights (heaped on it) by transitoriness. Everybody felt the transitoriness of human existence नि कृतम् that was subdued by the workings of fate विलक्षितम् bewildered छलितम् cheated प्रविश ददश—the principal sentence is प्रविशन् एव निपणि वर्तमनि (on the market street) परलोकव्यतिकार कथयत षष्टिक ददर्श दुर्गहलेन आकुला बहला बालका तै परिवृतम् (adj of षष्टिक) ऊर्ध्व तत्ते stretched out on a support (विष्कम्भ) of upright rods.

प्रेतनाथः = यमः. व्यतिकरम् inidents. इतर...कलितेन held in the other hand. In the left hand was the painted canvas and in the right a reed. शरकाण्डः reed-stalk. यमपट्टिकं—see above p. 45 (notes).

P. 21 l. 21—P. 22 l. 10 तेन...कक्ष्यान्तरम्. तेन = श्लोकेन. प्रतिपिद्धः सकललोकप्रवेशः यसिन्. अप्रसन्नः मुखरागः यस्य who had a dejected look (*lit.* the colour of whose face was not clear). उन्मु... द्विष्टः who was as if left by his senses. असि...न वा does father feel better to-day or not? यदि भवेत् there may be. मन्दं...विवेश—this principal sentence is मन्दं मन्दं...राजकुलं विवेश. सर्वस्वम्—this and the following clauses qualify राजकुलम्. प्रारब्धा अमृतचरुपचन-क्रिया यत्र. चरुः is an oblation of rice or barley hoiled for presentation to the gods. अमृतचरु perhaps means that milk or ghee was poured over it. क्रियमाणः पडाहुतिहोमः यसिन्. The Com. explains “‘प्रजापतये स्वाहा’ इति षण्णां देवतानां नाम गृहीत्वा षण्णामेवाहुतीनां प्रक्षेपः पडाहुतिहोम उच्यते.” The six देवता appear to be प्रजापति, सोम, अग्नि, इन्द्र, यावापृथिवी and धन्वन्तरि. हूयमानाः घृषदाज्यलवेन लिप्ताः प्रचलाः दूर्वापल्लवाः यसिन्. घृषदाज्यम्—Ghee mixed with coagulated milk. ‘घृषदाज्यं स्रद्धयाज्ये’ इत्यमरः (घृषद्भिः दधिबिन्दुभिः सहितमाज्यम् क्षीरस्वामी). पट्य... विधानम्—this is a curious compound. It contains three separate elements. पट्यमाना महामायूरी यसिन्, प्रवर्तमाना (begun) गृहशान्तिः यसिन्, निर्वर्तमानं भूतरक्षावलिविधानं यसिन् (where the offering of oblations for protection against evil spirits was being performed). What the author refers to as महामायूरी is not quite clear. From the context it seems to be a prayer. Among the Buddhists महामायूरी is the name of one of the five amulets and of one of the five tutelary goddesses. शान्ति means ‘a propitiatory rite for averting calamity.’ प्रयतैः पवित्रैः विप्रैः प्रस्रुतः (begun) संहिताजपः यसिन्—holy Brahmins had begun the recitation in a low voice of the Sāṃhitā text of the Vedas. This is the practice even now. ‘पवित्रः प्रयतः पूतः’ इत्यमरः. जप्यमाना रुद्रैकादशी तथा शब्दायमानं शिवगृहं यत्र where the temple of S’iva resounded with the low repetition of the hymn to Rudra. The reference seems to be to what is popularly known as रुद्र, which is a prayer in 11 अनुवाक्य addressed to रुद्र. Great merit is supposed to result from repeating that prayer 11 times or 121 times. सायण in his comment on the रुद्रमाध्य quotes the वायुपुराण ‘रोगवान्पापवान्श्चैव रुद्रं जप्त्वा जितेन्द्रियः । रोगात्पापादिनिर्मुक्तो ह्यनुलं सुखमश्नुते ॥’. अतिशुचिशैवैः सम्पाद्यमानं विरूपाक्षस्य (शिवस्य) क्षीरकलशसहस्रैः रूपनं यसिन् where the image of S’iva was being bathed with thousands of milk jars by very holy devotees of शिव. क्षीरभिषेक is even now resorted to.

to propitiate Rudra शिव is called विरूपाक्ष because of his third eye अजिरो—connect this and the following instrumentals with नरपतिभिः below अजिर courtyard अनासादित (not obtained) स्वामिनः (प्रभाकरवर्धनस्य) दर्शनं तेन दूयमानानि मानसानि येषाम् अभ्यन्तरात् निष्पतिताः (coming out) निकटवर्तिनः परिजना तैः निवेद्यमाना वार्ता (news of the king's condition) येभ्यः . वार्ता—शयने. to whom bathing, eating and sleeping had become mere news : e who knew these only in name, who did not bathe, eat or sleep as the king was seriously ill. उज्जितः आत्मसंस्कारः तेन मलिनः वेशः. येषाम् whose clothes were dirty because they had abandoned the toilet of their bodies. लिखिते श्वले who were motionless as if drawn in pictures नीयमाननक्तन्दिनम् where night and day were passed दुःखेन दीनानि वदनानि यस्य—connect this word with बाह्यपरिजनेन (p 22 l 6) प्रपु. मण्डलेन who were sitting in a circle in the porches before the palace gate The servants, not being intimately connected with the royal household, were sitting outside 'प्रघणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमरः . 'अगारैकदेशे प्रघण प्रघणश्च' पा. 3 3 79 उपाशुष्याद्वैतैः in whispered conversations The servants that were outside assigned various causes for the sad plight of the king There is a touch of humour in this description केन ..वयता some one (among the servants sitting outside) laid bare the errors on the part of doctors असाध्यः . पठता one recited passages containing the symptoms of incurable diseases Diseases are generally classified into three classes, साध्य, दुःसाध्य and असाध्य केन . वृषता one expounded the story of a demon (as being at the root of the king's ailment) कार्तान्तिकादेशान् the prognostications of astrologers कृतान्त (देव) वेद इति कार्तान्तिकः (कृतान्त + ठक्) उपलिङ्गानि portents अनिल लभमानेन one was revolving in his mind the transitoriness of life, was condemning this (everchanging) world, censured the wantonness of the Kali age and found fault with fate धर्मो य कुप्यता—he was angry with धर्म, because the latter could not do anything for such a righteous king as प्रभाकरः. छिष्ट गह्वयता one censured the ill luck of the noble youths that were afflicted कथ्यमाना कटा पार्थिवावस्था यसिन् विविधौषधिद्रव्याणां द्रव (juice, exudation) तस्य गन्धं गर्भे यस्य (adj) of कक्ष्यान्तरम्) उत्कथता जिघ्रन् smelling the odour of boiling decoctions, of butter and oils that were being heated कक्ष्या inner court The रामायण (अयोध्या 20 11 12) shows that the third कक्ष्या was set apart for the queen and her confidential attendants

P. 22 l. 11—P. 23 l. 35 तत्र...द्राक्षीत्. The principal sentence is तत्र च...धवलगृहे स्थितं (p. 23 l. 1)...देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं पितरमद्राक्षीत्. अतिनिःशब्दे—this and the following clauses in the locative qualify धवलगृहे (p. 23 l. 1). गृहावग्रहणीग्राहिणः बहुवेत्रिणः यत्र where many door-keepers stood in the vestibule. 'गृहावग्रहणी देहली' इत्यमरः. गृहावग्रहणी the threshold. त्रिगुणया तिरस्करिष्या तिरोहितः सुवीथीपथः यस्मिन्—where the way to the inner part of the house was shut off (from view) by a triple screen. वीथी is गृहप्रान्त according to क्षीरस्वामी. पिहितानि पञ्चद्वारकाणि यस्मिन् where the private entrances were shut. 'प्रच्छन्नमन्तर्द्वारं स्वात्पञ्चद्वारं तु पञ्चकः' इत्यमरः. पिहित *past p. p.* of धा with अणि with the initial अ dropped, according to 'वष्टि भागुरिरहोपमवाप्योरुपसर्गयोः'. परिहृतं कपाटरटितं यस्मिन् where the creaking of the panels was avoided. पटितैः (nnited, closed) गवाक्षैः रक्षितः (prevented) मरुत् (gust of wind) यस्मिन्. चरणताडनेन स्वनत् (rattling, creaking) सोपानं (staircase) तेन प्रकुपिताः प्रतीहाराः यस्मिन्. When some one ascended the staircase in a noisy way, the doorkeepers got angry with him for fear that his action might disturb the ailing king. निमृताभिः (noiseless) संज्ञाभिः (signs) निर्दिश्यमानानि (indicated, ordered) सकलकर्माणि यस्मिन्. कङ्कटिन् a person wearing armour. कङ्कटः or कङ्कटकः breast-plate 'उरश्छदः कङ्कटको जगरः कवचोऽस्त्रियाम्' इत्यमरः. कोणस्थितः आह्वानैः चकितः आचमनवादी यस्मिन् in a corner of which stood a servant bearing the bowl for rinsing the mouth, who was bewildered by numerous calls. चन्द्रशालिकार्या तीनः मूकः मौललोकः यस्मिन्. For चन्द्र see p. 21 above. मौलः an old or hereditary minister. मूलं प्रतिष्ठा तदस्ति अस्य इति मौलः. महान् आधिः (distraction of mind) तेन विधुरः (helpless) बान्धवाह्वानावर्यः तेन गृहीतं प्रच्छन्नप्रग्रीवकं यस्मिन्. प्रग्रीवं or-कं a painted turret, window. सज्जवनम् quadrangle, court formed by four houses on four sides 'सभा सज्जवनं त्विदम्। चतुःशालम्' इत्यमरः. प्र... जयिनि to which only a few friends (or favourites had been admitted). दुर्मनायमान *pr. p.* of दुर्मनायते, denominative verb from दुर्मनस्. मन्दायमानः (languishing) पुरोधाः (पुरोहितः) यस्मिन्. सीदन्तः (sinking into despair) सुहृदः यत्र. विद्राणाः (kept awake, without sleep) विपश्चितः (पण्डिताः) यत्र. सन्तप्ताः आप्ताः (trusted) सामन्ताः यस्मिन्. विधित्ताः (vacant-minded) चापरग्राहिणः यस्मिन्. दुःखेन क्षाभाः (emaciated) शिरोरक्षिणः (body-guard) यस्मिन्. क्षीयमाना प्रसादवित्तानां मनोरथसम्पद् यस्मिन् where the fulfilment (सम्पद्) of the desires of those that were (the king's) favourites was vanishing. प्रसादैः वित्तः ख्यातः. स्वामिभक्त्या परित्यक्तः आहारः ये ते स्वामि...हाराः क्षीयमानवलाः विकलाः (faint) बहुभभूतः यस्मिन्. क्षितितले पतिताः सकलरजन्यां जागरूकाः

राजपुत्रकुमारका यस्मिन् where the young Rajputs, that had watched during the whole night, were lying on the ground कुलपुत्रकै उद्यमाना शुक् (शोक) यस्मिन् Separate अनुचि and शोक० निरानन्दा (joyless) वन्दिन (court bards) यस्मिन् 'स्युर्मागधास्तु मगधा वन्दिन स्तुतिपाठका' इत्यमर निश्चसन्त निराशा आसन्नसेवका यस्मिन् नि सन् ताम्बूल यस्मात् स नि सृतताम्बूल अत एव भूसर अधर यासा ता नि सृत धरा, ०धरा वारयोपित (dancing girls) यस्मिन् विलक्षे (bewildered) वैद्य उपदिश्यमान पथ्य (wholesome diet) तस्य आहरणे (fetching) अवहित (attentive) पौरोगव यस्मिन् पौरोगव superintendent of the royal kitchen 'रसवत्या तु पाकस्थानमहानसे । पौरोगवस्तदध्यक्ष' इत्यमर (on which क्षीरस्वामी says 'पुरो गौर्मास वा जल वास्या सा पुरोगुस्तस्या रसवत्या' अय पौरो गव) अनुजीविभि पीयमान उच्चपक (उत्कृष्ट चपक यस्मिन्) धारावारि तेन विनोद्यमाना आसन्नोपपन्न यस्मिन् where the pain due to dryness of mouth was removed by streaming water drunk by attendants without cups The attendants were working hard and felt thirsty It is common experience that thirst is allayed much more quickly if one pours a stream of water into the mouth than if one holds the cup to the lips C and T translate 'attendants were drinking streams of water from uplifted cups in order to distract the pain of the king's dry mouth' We cannot understand how the king's dry mouth would have been relieved if the servants drank water So also the words of the Com 'उच्चपकमपगतपानभावनम्' do not mean 'empty cups, but rather 'without a cup' We think that the context requires that it was the king that was thirsty and not the servants So we suggest that we should read पायमान for पीयमान and then the meaning would be 'where the pain of the dry mouth (of the king) was removed by streams of water without cups which he was made to drink by the attendants' The reading of B and C 'उच्चपकः' is not bad It means that the water was poured from a cup held high up and not from a cup applied to the lips राजामिलापन (at the king's desire) भोज्यमाना बहुभुज (gluttons) यत्र Or the meaning may be 'gluttons were fed with the food which the king desired but which he could not himself eat' भेषजसामग्रीसम्पादने व्यग्रा समग्रा व्यवहारिण (merchants) यस्मिन् सुदुमुद् आहूयमान तोयकर्मान्तिक (water man) तेन अनुमिता घोरा आतुरस्य (रोगार्तस्य) वृद्ध यस्मिन् कर्मान्तिक a servant तुषारेण परिकरित करक तस्मिन् शिशिरीक्रियमाण उदधिर् यस्मिन् where buttermilk was being cooled (frozen) in jars that were covered in ice उदधिर न (उदकेन शयति) buttermilk that contains 50 per

cent water. 'तत्र द्युदधिन्मथितं पादाम्बुधाम्बु निर्जलम्' इत्यमरः on which क्षीरस्वामी says 'द्विगुणाम्बु श्वेतरसमर्धोदकमुदधितम् । तत्र त्रिभागभित्ताम्बु केवलं मथितं स्मृतमिति धन्वन्तरिः'. The frozen buttermilk was probably applied to the burning feet and head of the feverish king. श्वेतादे कर्पटे (piece of cloth) अर्पिताः कर्पूरस्य परागाः (रेणवः) तेन शीतलीकृता झलाका (a collyrium stick) यस्मिन्. The stick treated with camphor powder was to be applied to the eye to produce a cooling effect. नादयानेन (न + आदयानेन) पक्वेन लिप्यमानं नवं माण्डं (vessel) तद्रतं गण्डूय-ग्रहणाय मस्तु (sour cream, whey) यस्मिन्. We expect अनादयान; probably अ was elided in the MSS after झलाके. आदयान means 'dried' and so नादयान would mean 'wet'. The cool whey was probably required for relieving the dryness of the mouth of the patient who used it as a gargle from time to time. 'मण्डं दधिभवं मस्तु' इत्यमरः. तिम्यन्ति (wet) कीमलानि कमलिनीपलाशानि (lotus-leaves) तैः प्रावृताः द्युदधिशालकाः यत्र. सनालानि नीलोत्पलानि तेषां पूली (bundle) तया सनाथा (possessed of) सलिलयानभाजनभूः यत्र. The lotus leaves, fibres and flowers were all intended to produce a cooling effect. धारानिपातैः निवाप्यमाणं कथिताम्भः यस्मिन्—boiling-water was being cooled by being poured in streams (from vessel to vessel). Water first boiled and then cooled is given to a patient for drinking. पटु (sharp) पाटलशर्करायाः आमोदः तं मुञ्चतीति मुञ्चतस्मिन् that emitted the sharp odour of pale-red sugar. मञ्चकाश्रिता (resting on a stand) सिकतिला (sandy) कर्करी (jar) तस्मिन् विश्रान्तं आन्तरचक्षुः यस्मिन्. It is difficult to explain what आन्तरचक्षुः means. We must read with the two MSS of B 'आतुरचक्षुः'. The eye of the ailing king rested upon a porous jar. The sight of water trickling from the porous jar had a soothing effect. For सिकतिल, see notes on सैकन p. 30. सरसेन शैबलेन बल्यिनं (अत एव) गलद् गोलयञ्जकं यस्मिन् where there were globes dripping because they were surrounded by wet water-plants (moss). गल्वर्कशालाजिरे उहासिताः लजसक्तवः यस्मिन्—where there were parched grain and barley-flour spread in a crystal platter. Separato सक्तुनि and पीतम्. क्षीरस्वामी says 'गल्वर्कोपि रफटिके पात्रेऽयं रुढः'. For शालाजिर, see above p. 54. The fried grain was used as light food for patients. पीता (yellow) मन्नारपात्री (emerald cup) तस्या परिगृहीता कर्कशर्करा (white sugar) यत्र. It is better to omit पीत with some of the MSS of B. C and T translate 'a paste of flour and curds was held in a yellow emerald cup.' शिशिरेः औषधरसैः चूर्णैः च अवकीर्णैः रफटिकशुक्तिशहस्रत्रयः यस्मिन्. Crystal, mother-o'-pearl and conches are all cool to the touch. प्राचीनामलक myrobalans.

सुश्रुत (सूत्रस्थान chap 46) gives a long list of the fruits usually eaten प्राचीनामलक (also called वारिवदर) had the effect of removing the three दोष (वात, पित्त, कफ) and poison 'गरदोषहर नीप प्राचीनामलक तथा' सु० 46 158 मातुलुङ्ग citron (Marathi महाडुङ्ग) प्रतिग्राहिता (that were made to accept presents) विप्रे विप्रकीर्य माणा शान्त्युदकस्य विप्रुष (विन्दव) यस्मिन् विप्रुष f drop शान्त्युदकम् soothing or propitiatory water प्रेष्यामि पेष्यमाण (being pounded) ललाटलेप तेन उपदिग्धा इषद् (stone) यस्मिन् पर ज्वलनेन (father) round whom lustration was performed by the fire of fever for the conquest of the next world राज् with निस् 'to perform the ceremony called नीराजन' नीराजन was a military and religious ceremony performed by kings and generals in the month of अश्विन before they took the field, mantras were repeated and lights waved Here fever is the fire and the king was about to proceed to the next world Compare 'तस्मै सम्यग्धुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजेन हस्तेनेव जय ददौ ॥' रघु 4 25 अनव चेटमानम् who tossed on a bed waving (1 e uneven) with his ceaseless rollings like the serpent Sesha (rolling) on the Milky Ocean on account of the fever of poison तरङ्गिणि (1) that has waves (with उदन्वति), (2) that has wavy curls (on the bed) The bed had white coverlets and so resembled क्षीरसागर The king was suffering from a fever (ऊष्मन्), शेष has poison in his hoods The king was pale through serious illness and resembled the white yellow शेष मुक्ता भवलितम् (1) who was made white with the dust of pearl powder (with the king), (2) that was white with pearls and the grains of sand (with जलधि) Pearls are supposed to have a cooling effect Pearls are found in the ocean and on its shores there is white sand क्षयकाले शुष्यन्तम् (1) who had become withered at the time of death, (2) that dries up at the time of universal destruction (with जलधि) क्षय = प्रलय 'सर्वे प्रलय कल्प क्षय कल्पान्त इत्यपि' इत्यमर A कल्प is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि constitute one महायुग) It is equal to a day of ब्रह्मा, the night also being of the same duration At the end of a कल्प the whole universe (including the ocean) is destroyed Compare भगवद्गीता 'सहस्रयुगपयन्तमहर्षद् ब्रह्मणो विदु । रात्रिं युगसहस्रान्तं तेऽहोरात्रविदो जना ॥ अव्यक्ताद् व्यक्तय सर्वा भ्रमवन्त्यहरागमे । रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसङ्के ॥' VIII 17 18 For a description of कल्पान्त see विष्णुपुराण VI 3 and 4 'उदवावरण यत्तज्ज्योतिषा पीयते तु तत् । ज्योतिर्वा यो लय याति यात्याकाशे समीरण ॥' विष्णु० VI 4 31 कालेन (1) by death

(with the king); (2) by 'the dark-coloured (दशानन). All Rākshasas are represented as dark. The king had the pallor of death and resembled the snowy कैलास. On one occasion रावण when travelling in the पुष्पकविमान near कैलास was stopped by नन्दी saying that शिव wanted to be in privacy there. Thereupon रावण in arrogance caught hold of कैलास and shook it. When पार्वती became afraid by the motion of the mountain, शिव in anger pressed the mountain with his toe and रावण's arms were crushed underneath and he began to scream. See रामायण VII, 16 for the story. 'पुष्पकस्य गतिमिच्छन्ना यत्कृते मम गच्छतः । तमिमं शैलमुन्मूलं करोमि तव गोपते ॥ 23...एवमुक्त्वा ततो राम मुजान्विक्षिप्य पर्वते । तोलयामास तं शीघ्रं स शैलः समकम्पत ॥' 25. Compare कादम्बरी 'कैलासश्रिय-निव दशमुखोन्मूलनक्षोभनपतिताम्' (p. 129 of P). अविरत...स्पृश्यमानम्—the palms of the hands of the attendants were white with the sandal-paste with which they smeared his body. The poet fancies that the palms were white because they were reduced to ashes by touching the burning limbs of the king. Ashes are white. अत्युष्णावयवस्पर्शेन भस्मीभूतं उदरं येषां (adj. of करैः). Take away the comma after प्रस्थितम् and place it after स्पृश्यमानम्. लोका ... पृच्छ्यमानम्—The king was about to depart this world. When a person goes on a journey those that stay bid him farewell. The poet fancies that under the guise of the white sandal ointment, it was his spotless fame that embraced him and bade him a last farewell. Both sandal and fame are white. स्यात् (1) that remains on the body (with अनुलेपन); (2) remaining on the earth (यशः). There is a further suggestion. His fame would be everlasting (स्यात्) and not evanescent. अविच्छिन्नं (ceaselessly) दीयमानानि कमलकुमुदेन्दी-वरदलानि यस्य. Lotus petals have a cooling effect. कमलस्य are rosy, कुमुदस्य are white and इन्दीवर is blue. His body when covered with petals of various colours looked variegated. काल...शवलम्—Death was approaching him. The pupil of the eye is dark, the corner is red and the rest of the eye is white. There is a similar idea above. निविष्टेन (tight) दुर्ग्लपट्टेन निपीडिताः केशान्ताः तैः कथ्यमानः कष्टवेदनानां अनुबन्धः (continuity) यस्य. His head was bound tight with silk cloth because he was suffering from ceaseless headache. दुर्धरवेदनाभिः उन्नमत् (standing up) नीलशिराजालकं तेन कराळं तेन (adj. of फलकेन). A net-work of dark veins due to unbearable pain stood up on his forehead. These the poet fancies to be the lines drawn by the fingers of Death repre-

senting the days that remained to him on the earth In counting we draw lines on a board (फलक) with our fingers कालाङ्गुलिभि लिख्यमाना लेखा ताभि आख्यात मरणावधिदिवससंख्यान येन. अन्त प्रविष्टा तारका यस्य the pupil of his eye had become contracted and dim owing to failing strength The poet fancies that it was due to his agitation at the sight of approaching death A person who is frightened by a terrible sight closes his eyes शुष्यन्ती दशनपङ्क्ति तस्या प्रसृता भूसरा (grey) दीधितय ते तरङ्गिणीम् He heaved hot breaths that were mixed with ripples of grey rays from his dry teeth Mirage (मृगतृष्णिका) is also उष्णा (due to heat) and presents waves (तरङ्गिणी) निवेपमान दारुणसन्निपातस्य आरम्भ यसिन् He had a dark tongue, which indicated that he was in the stage of सन्निपात सन्निपात is the combined derangement of the three humours of the body (वात, पित्त and कफ) and is fatal Tbo योगरत्नाकर (आनन्दाश्रम ed p 98) gives the general symptoms of सन्निपातज्वर, one variety of which called तन्द्रिक is described as 'प्रभूता तन्द्रार्तिर्ज्वरकफपिपासाकुलतरो भवेच्छयामा जिह्वा पृथुलकठिना कण्टकवृता ।' The poet fancies that the tongue was dark because it was burnt up by his very hot breaths वर कान्त—मणि and the other things were placed on his chest to produce a cooling effect When a person of position pays a visit, it is usual to appear in ones best dress and to put on jewels &c Take away the comma after युगलम् अङ्ग युगलम् who tossed up his arms in putting his limbs into various contortions (through agony) When he tossed up his arms, rays flashed from his nails the rays resemble streams of water So the poet fancies that he constructed with the rays of his nails a showerbath for तापशान्ति चेदिष्ट—superlative of (अन्तिक) very near His reflections fell in water, jewelled pavements, and mirrors, all of which are cool to the touch The poet fancies that he entered inside them (as reflection) for their cooling effect स्पृशती goes with मूर्च्छा and प्रणयिनी He welcomed a swoon when it came over (स्पृशन्ती) him, because it was a source of relief मूर्च्छा is compared to प्रणयिनी (beloved wife) who touches her husband and is a source of comfort to him The reading विश्रामः is much better than विश्रामः, as the latter cannot be well construed with मूर्च्छा अरिष्टैराविष्टम् overwhelmed with very bad symptoms (of death) अरिष्ट also means 'crow The cawing of crows is an evil omen and may be looked upon as the sum of death 'तत्र मरणचिह्ने चारिष्ट इष्टे च फेनिले । मुराणा च शुभेऽपि

स्यात्काके निम्बे च पुंस्ययम् ॥¹ quoted by क्षीरस्वामी. महाप्रस्थान—the great journey i. e. death. At his approaching death, anguish seized the hearts of relatives. The words प्रस्थान and सन्तान (1 continuity; 2 offspring) suggest another idea. When a man starts on a journey, he transfers (i. e. entrusts) to the care of his relatives his children. छाया मुच्यमानम् who was hereof of brilliance (of body). He was languid and had lost his bright complexion. The poet fancies that छाया had left him through jealousy, as he was wedded to अरति. अरतिः langour. उद्योग...द्रवणाम् who was the effort of all (bad) symptoms, or supervenient diseases. The idea is that all bad symptoms had concentrated themselves on him. सर्वास्त्र...तयाः Emaciation had let fall all her missiles on him. हस्तीकृतं=वशीकृतम्. विहस्ततया by helplessness. विगतः हस्तः यस्य स विहस्तः तस्य भावः ता तया. विषयी...क्षयेण misery had made him its province, wasting had made him its field. गोचरीकृतम्=विषयीकृतम्. दुःखासिका—दुःखमासते अस्यामिति or दुःखमसिका इव—dejection. अस्वारथम् restlessness, anxiety. विधेयीकृतं made a servant i. e. brought under control. क्रोडः the chest; क्रोडीकृतम् embraced. लक्ष्मीकृतं made a target. दक्षिणाराया—the south is presided over by Yama. जन्ध devoured (*past p. p.* of अद् to eat). निग्रीर्णं swallowed (*past P. P.* of गृ with नि). वैवर्ण्यम् (विवर्णस्य भावः) loss of colour, paleness. गात्रमहः ^{lit.} breaking of limbs i. e. stiffness of body. वण्ट 1 P. to divide. लुण्ठ्यमान being robbed. आदित्सितं (*past p. p.* of the desiderative base of दा with अ) desired to be seized. निरूपितं marked, observed carefully. अमाव death, destruction. परिकलितम् grasped all round. परासुता death. दत्तः अवकाशः येन who made room for. वैमनस्यम् (विमनसः भावः) mental depression. समीपे—connect this and the following locatives with वर्तमानम् below. अन्ति...च्छासस्य who was near the last breath. मुखे... प्रवासस्य at the beginning of the great journey i. e. dying. Compare महाप्रस्थान above. The reading महाप्रयासस्य is not so good. जीवितेशः=यमः. विरलं वाचि broken in words. चह्मिं चेतसि shaken in mind. प्रचुरं प्रलापे profuse in incoherent speech. अनु...वन्धिकामिः constantly followed by pains in the joints. Com. 'अनुवन्धिका गात्रसन्धिपीडाः' According to the मेदिनी, अनुवन्धी means 'hiccough' 'अनुवन्धी तु हिकायां तुण्णायामपि योषिति.' This meaning is preferable. अनवरतरोदनेन उच्छ्वेने (swollen) नदने यस्याः (*adj.* of यशोमत्या). गृहीता चामरिका यया. गृहीत...वीजयन्त्या who fanned the king with her sighs alone, though she held a chowrie in her hand.

overwhelmed by the first shock of sorrow. आ...भवत् he became as if afraid of fate. भागधेयेभ्यः is ablative. निरा...सीत् for a moment he was as if given up by his mind i. e. he became dazed. अव...धैरेण discarded by steadiness. रिक्ती...रत्या he was made empty by delight i. e. there was not the least trace of gayness left in him. विषमविष terrible poison. तमसा...विशेषयन् excelling even Pātāla in darkness. पाताल as the haunt of demons is supposed to be dark. शून्यत्वे...शयानः excelling even space in its vacancy. His mind became a void. For the शून्यत्व of आकाश, compare above (text p. 2 l. 1) 'आकाशमयः शून्यतायाम्'. नाविन्दत कर्तव्यम् he did not know what to do. परस्पर्श...गाम् his heart came in contact with terror and his head with the earth. The idea is that his heart became extremely apprehensive for his father's life and he bowed low before his father (as a son should do). सा अवस्था यस्य सः तदवस्थः who was in that (terrible) condition. निर्भरेण स्नेहेन आवर्जितः influenced by deep affection. प्रभावमानः मनसा—being enfeebled, his body could not run, though his mind ran towards his son. उरी...गात् he rose from the couch with the upper part of his body. विन...न्नमस्य having raised him who bent through dutifulness. विशन्निव...मध्यम् as if plunging into the midst of the moon's disc. At the sight of his darling son, the king felt as much relief as he would have if he had plunged &c. The following clauses also suggest the cooling or comforting effect which the sight of his son produced upon the king in his burning fever. स्नाप...प्रस्रवणे as if wetting himself in a stream of Harichandana juice. हरिचन्दनः is a kind of very fragrant and yellow sandal. 'तैलपणिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः (on which क्षीरस्वामी says 'हरेरिन्द्रस्य चन्दनं, हरि कपिलं वा, तच्चातिशीतलं पीतमाहुः'). तुषाररद्रिः—हिमालयः. कपोलेन...घट्टयत् rubbing his cheek against the cheek (of हर्ष). निमील...लोचने closing his eyes that let fall incessant tears that formed on the tips of his eyelashes. पद्माग्रे ग्रथितं अजस्रं अलं तत् विलसति इति ०त्ताविन्. He closed his eyes and shed tears through joy. विस्मृतः ज्वरस्य सञ्चारः सन्तापः येन. अप...स्कारम् who drew aside and then bowed low. प्रणर्ता जननी येन. For क see above p. 31. विगतः निमेषः यसाव सः वि...मेषः, ०मेषश्चासौ निश्चलश्च. क्षयेण क्षामः. कण्ठः यस्य whose throat was parched by exhaustion. कृच्छ्रात् with difficulty. तृतीय...स्यात् to-day is the third day since he took food.

P. 24 l. 19—P. 25 l. 4 तच्छ्रुत्वा ... करवाणीति. वाष्पवेगेन नि अक्षराणि यथा स्युः the words being choked by the flow of

tears. आयतं निःश्वास्य hearing a deep sigh. ईदृशेषु in such (times or calamities). विधुरयति—विधुरं करोति (denominative verb from विधुर)—renders helpless. सर्वप्रमाथी that overpowers everybody. यतः wherefore. नाहं...दातुम् you will please not give yourself up to extreme sorrow. निशितं sharpened. तद्गोति 5th conj. P. of तद् to pierce. तनिमा emaciation (from तनु with the affix इमन्). See notes p. 68 on कालिमा. परलोकश्च—A son was supposed to free by his birth the father from a hell called Pnt. 'पुत्रेण लोकाञ्जयति पौत्रेणानन्त्यमश्नुते । ...पुत्राश्चो नरकाद्यसात्रायते पितरं सुतः । तस्मात्पुत्र इति प्रोक्तः स्वयमेव स्वयम्भुवा ॥' मनु० 9. 137-138. A omits परलोकश्च and this seems better from one point of view. The next sentence is 'यथा...प्रजानाम्'. In this last, the word प्रजानां is well-connected with प्राणाः in the preceding (यथा यम प्राणाः त्वयि स्थिताः तथा सर्वासां प्रजानां प्राणाः त्वयि स्थिताः). The idea is that the subjects love you so much. With the reading परलोकश्च it is possible to say that Harsha would be a very righteous emperor and keep the people in the path of righteousness and enable them all to attain Heaven. But there is another difficulty. As मुखं and राज्यं are co-ordinated with प्राणाः, we expect स्थितानि. If however it be said that the predicate agrees with the last word, then we must have स्थितः (with the reading परलोकश्च). अकल्पस्य कर्मणः—of spotless actions i. e. meritorious actions. कर...लक्षणाणि the marks on your body indicate that the sovereignty of the four oceans is as it were in your hand. For the लक्षण of an emperor, see above p. 20. स्वज्ज...सि by your birth alone I attained all my ends. निर...जीवितव्ये I have no desire to live (longer). भिषजान् अनुरोधः acting according to the wishes of the physicians. Mark the two accusatives माम् and औषधम् with पाययति (causal of पा to drink). सर्वप्रजापुण्यैः उत्पत्त्यमानानाम्—for the idea see above. उत्पत्त्यमान—future participle of पद् with उद् (meaning 'desiring to be born'). प्रजामि...शतिभिः—in their subjects and not in their kindred do kings have their relatives. For a converse statement of this fine sentiment, compare शाकुन्तल VI 'येन येन विद्युज्वन्ते प्रजाः क्षिप्तेन बन्धुना । स स पापादृते तासां दुष्यन्ते इति प्रुथताम् ॥'. कृता...पथ्यम् when you have taken your meal, I shall myself also take my diet. अग्न्य=हर्षस्य. पथ्यन् about to burn (future participle of दह्). सन्दुपुष्टे—perfect of पुष्ट with सम् I A to be kindled. अकाण्डे Aor. all of a sudden. महाप्रलयः great destruction i. e. great calamity. व्यग्रः इव वज्रपातः like a bolt from a cloudless sky. विगतं अग्रं यसाद्. For this idea, see above text p. 2. 'अनभ्रवृष्टिरिव वैदग्ध्यस'.

सामान्योपि शोक even a common sorrow The construction is 'सामान्योऽपि शोक सोच्छ्वास मरण किमुत विशेषाश्रित शोक' सोच्छ्वास मरणम् (a common sorrow) is a living death Sorrow is equal to death except that breathing continues in sorrow, while in death there is no breathing अनु व्याधि (sorrow) is a serious disease without there being any medicine prescribed for it अनुपदिष्ट औषध यस्य अ प्रवेश it is a leap into fire without being reduced to ashes अनुपरत not dead नरकवास—a person abides in Hell after death But sorrow causes the torments of Hell though a man be not dead नि वर्षम् it is a rain of charcoal without fire Charcoal is produced by fire (i.e. by kindling wood) अश दारणम् it is sawing with a saw without cutting into pieces अत्र पात the stroke of a diamond needle without a (visible) wound किमु श्रित (if a common sorrow is a living death &c) then what words will describe a sorrow of a special sort (of a deeper kind)?

P 25 ll 5-19 राज आवेदयितासीति धूम पातान्—this and the following clauses are to be connected with कवलान् (17) धूम पातान् (mouthfuls) that made him shed tears as if they (कवल) were made of smoke While partaking of food, he wept over them Smoke causes tears in the eyes So the mouthfuls are fancied to be धूमनय Explain the following clauses similarly अग्नि दाहान् that produced burning in his heart, as if they (mouthfuls) were made of fire जनित हृदयगद ये दत्त मूर्च्छावेग ये That brought on swoon Poison also produces a swoon उत्पादिता घृणा (disgust) ये 'सुगुप्तावरणे घृणे' इत्यमर महापातकस्य are five 'महाहत्या सुरापान स्तेय गुर्वङ्गनायम । महान्नि पातकान्याहुः सप्तगंध्यापि ते सह ॥' मनु० ll 54 क्षार वेदनान् that caused pain as if they were made of corrosive substances अगृहीत ताम्बूल येन without taking the betel As he was in grief he discarded betel उत्ताम्यता ममसा with a distressed (or faint heart) अस्ता सवितरि when the sun was about to set (lit was desirous of setting) उपहरे in private 'रहोऽस्तिकमुपहरे' इत्यमर पुन वितरम् you will hear that your father is again restored to his original condition (प्रकृति) The physicians outwardly say that Harsha's father will be restored to health But the words प्रकृति and ओष्यति suggest another sense, which is 'your father will be merged in the supreme spirit from which he came or his body will be reduced to the five elements out of which it was created Death is natural to all beings and life is an accident 'मरण प्रकृति शरी

रिणां विकृतिर्जावितमुच्यते बुधैः' रघु० 8. 87. The five भूतसु (पृथ्वी, अप्, तेजस्, वायु and आकाश) are the प्रकृति of all bodies. पौनर्वसुः a descendant of पुनर्वसु or one who studies the science of medicine promulgated by पुनर्वसु. According to the चरकसंहिता (सूत्रस्थान I) Indra taught आयुर्वेद to भरद्वाज who instructed several sages of whom पुनर्वसु was one. पुनर्वसु imparted it to his pupils, अग्निवेश and five others, each of whom composed a work on आयुर्वेद. चरक edited what अग्निवेश had composed. 'अथ मैत्रीपरः पुण्यमायुर्वेदं पुनर्वसुः । शिष्येभ्यो दत्तवान् षड्भ्यः सर्वभूतानुकम्पया ॥' verse 29. अष्टा...देशीयः—for देशीय see notes p. 38. अष्टाङ्गस्य—The science of medicine is said by सुश्रुत to have eight parts viz. (1) शल्य (surgery), (2) शालाक्य (diseases of the eye, ear and other parts of the head), (3) कायचिकित्सा, (4) भूतविद्या, (5) कौमारभृत्य (rearing up of children), (6) अगदतन्त्रं (antidotes), (7) रसायनतन्त्रं, (8) बाजीकरणतन्त्रम्. See सुश्रुत सूत्रस्थान Chap. I. 6-7. आयुर्वेद is an उपवेद of the अथर्ववेद. 'आयुरसिन् विप्रते अनेन वा आयुर्विन्दतीत्यायुर्वेदः' सुश्रुत सूत्रस्थान I. 14. सुत...लालितः cherished on the same footing as a son. पटीयसी f. comparative of पटु. सास्रः (अलेण सह, बहुमीहि) shedding tears. कथय...पश्यति tell me the truth, if you perceive any thing evil (about the king's illness). यथा...यितासि I shall inform you (of the facts) as they are. Mark the first future आवेदयितासि. The young man by his profound study of the science of medicine understood that the king would not live for more than day.

P. 25 ll. 20-34 अत्रैव...नैपीत्. भवन...पालः the keeper of the palace lotus beds. कोकमांसासयन् encouraging or comforting a ruddy goose. 'कोकश्चक्रवाको रथाङ्गाहयनामकः' इत्यमरः. It should be remembered that Harsha called together the doctors in the evening (text p. 25 l. 10). In the evening the चक्रवाक becomes separated from its mate. For अपरवक्त्र, see notes p. 17. C and T read 'अपरवक्त्रा.' आरस्त...वर्मनि remain in the path of discernment. सह...विरोचनः the sun mounts (resorts to) the top of Meru together with the glory of the beds of lotuses. सरोजिनी may mean 'bed' or 'lake' (compare the use of पुष्करिणी). 'पुष्करादिभ्यो देशे' पा. 5. 2. 135 (पुष्करिणी। पद्मिनी। सि. कौ.). कमल fades (i. e. its glory departs) when the sun sets. 'मेरुः सुमेरुर्देमाद्री रत्नतानुः सुरालयः' इत्यमरः. All the planets were

by his entering fire like 'gold. कल्याणा (blessed, lovely) प्रकृतिः यस्य (applies to कार्वस्वर and कौलपुत्र). Gold also by being heated in fire becomes more brilliant. कुलपुत्रस्य भावः कौलपुत्रम्. कृतस्वरः आकरः तत्र भवं कार्वस्वरं हेम. किमस्य...तातः was not my father his father? अन्य...लोके in this world even when other (i. e. ordinary) masters are taken away (lit. become rare), life that is sustained becomes a cause for shame (to the servant). अमृत...जीविनाम् who was like nectar to his dependents. निर्व्याजबान्धवे who was their kinsman without any cause (disinterested). अवन्ध्यः (fruitful) प्रसादः (favour) यस्य. सांप्रतम् *adv.* properly. किं वा...दह्यते or what is burnt of him who is full of glory and abides firmly to the end of the world? आकल्पम्—कल्पं मयादीकृत्य (अव्ययीभाव). For कल्प see above p. 78. स्थेयम् is the comparative of स्वर. ममापि...प्रतिष्ठन्ते As for me, what is that very important work, what is that unperformed task, what is the preoccupation (व्यापृतता) of my life, so that it, cruel as it is, does not yet start off? कृतात् शेषः. अन्तरायः obstacle. उत्तरीय...गुण्डय having wrapped himself together with the head by his upper garment.

P. 26. l. 24—p. 27 l. 3 हृष्यंभूते...महोत्पाताः. सर्वस्य लोके स्स—these words are to be connected with all the locatives from कपोलेषु to हृदयेषु. सर्वस्य...कराः the hands of all people seemed as if rivetted (कीलित) to their cheeks. One who is in deep sorrow or thought sits resting his cheek upon his hand. Compare 'वामहस्तोपहितवदना' in शाकुन्तल IV. The people grieving for प्रमादवर्धन remained in that position so long that it seemed that their cheeks and hands were nailed together. लोचने...स्रुतयः streams of tears seemed as if plastered to their eyes. लेप्यं plaster or cement. Plaster or cement sticks to the object to which it is applied and cannot be easily removed. Tears were to be constantly seen in the eyes of the people. ग्रथिताः tied, fastened. उत्कीर्णाः engraved. Engravings are permanent. हाकटानि the words 'Oh! alas!!'. लपने...शसितानि sighs were twisting themselves like foliage on their mouths (लपन). They incessantly sighed. परि...पदानि words of lamentation. निधानीकृतानि treasured or stored up. उष्णाक्षु...निद्रा sleep came not to the hollows of their eyes, as if afraid of being scorched by the hot tears. निःश्रास...हासाः—no one smiled; the poet fancies that smiles vanished being thrown away by the wind of sighs that the people constantly heaved. निर...वाणी speech did not go on

(i.e. no one talked anything) as if burnt by सन्ताप without leaving any remainder सन्ताप (1) heat, (2) sorrow कथास्त हासा—Not only no body cracked jokes, but nobody even told a tale containing jokes गीतगोष्ठ्य people assembled to hear music गोष्ठी an assembly जन्मान्तरातीनानि—what was experienced in a former life, no one remembers लाम्यानि—see notes p 28 प्रनाथनानि decorations of the person such as flowers &c रा मण्डलानि convivial parties at taverns became like sky-flowers i.e. absolutely non-existent सपुष्प is an emblem of what is absolutely non-existent Such emblems are summarised in the following verse 'एष बन्धामुतो याति सपुष्पकृतशेखरः । मृगवृणाम्भसि स्वात शशशङ्खधनुषरः ॥' वन्दिवाच the words of court bards Mark the words 'निगतजयशब्दम्' (text p 20 l 33) युगान्न भूतय pleasures seemed to belong to another Yuga as it were पुन केतु—Kama was once burnt by Siva, see p 38 above But now at the approach of the king's death, all love-making in the world came to an end through grief महा पिशुना indicative of the fall of a great man 'पिशुनौ खलसूचकौ' दत्तमर भूपतेरभावाय—is to be connected with समुद्रमवन् Mark the dative The result indicated by a portent is put in the dative, according to the वार्तिक 'उत्पातेन क्षापिते च' (वाताय कपिला विद्युत् । सि. की) We may construe भयमुत्पादयन्तो भूतानाम् (causing terror to all beings) or भयमुत्पादयन्तो भूताना महोत्पाता. great portents of the five elements (पृथिव्यप्तेजोवाय्वाकाश) causing fear The महाभारत divides portents into three classes viz- दिव्य, आन्तरिक्ष and भौम 'उत्पात्तास्त्रिविधाः प्राह नारदो भगवान्पि । दिव्याक्षैवान्तरीक्षाश्च पार्थिवाश्च पितामहः ॥' समाख 46 7 8 See also बृहत्संहिता 46 2

P 27 ll 4-26 तथाहि निशाम् तथाहि for instance In the Ramāyana (अरण्य० 23) and in the महाभारत (वनपर्व 179, विराट् chapters 39 and 46, उद्योग 84) there are long lists of उत्पातः. For want of space it is not possible to quote them But they seem to have been the source of Banas inspiration दोलायमान (swinging) सवलकुलाचलचक्रवाल यस्या The कुलाचल (principal mountains) are seven See notes p 39 अचलद्वरित्री the earth quaked पत्या कामेव as if पृथ्वी was desirous of going with her lord (King प्रभाकरवधन, who was dying) Earthquakes were looked upon as portending great calamities and as punishments sent by God to chastise mankind for its sins The poet Cowper writes in this strain in his poem 'Time piece' परास्पर वाचाला वीचय देषाम् the waves of which were noisy be-

cause they struck against each other. विजृम्भन्ति perfect 3rd plural of जृम्भ् 1 A. with वि to roll. धन्व...सरन्तः as though remembering धन्वन्तरि in that interval. When the sea was churned by the gods and demons, धन्वन्तरि emerged bearing the jar of nectar in his hand. 'अथोदधेर्मध्यमानात्काश्यपैरमृतार्थिभिः । उदतिष्ठन्महाराज पुरुषः परमाद्भुतः ॥ 31....अमृतापूर्णकलशं विप्रद्रव्यमभूषितः । स वै भगवतः साक्षाद्विष्णोर्-शाशसम्भवः ॥ 34 धन्वन्तरिरिति ख्यात आयुर्वेदहृदिगव्यभाक्' 35. भागवत० VIII. 8. धन्वन्तरि is also the promulgator of the science of medicine, as we learn from सुश्रुतसंहिता I. 1. 'अथ खलु भगवन्तममरवरं काशिराजं दिवोदासं धन्वन्तरि...सुश्रुतप्रमृतय ऊचुः'. For curing the dying king, the ocean as if wanted धन्वन्तरि and lashed itself into fury as at the time of churning. Mark the genitive धन्वन्तरेः with सरन्तः. 'अधीगर्धदयेशां कर्मेणि' पा. 2. 3. 52 (verbs having the sense of 'to remember' and the roots दृष् and ईष् govern the genitive of the object). भीतानाम् goes with ककुभाम् (दिशाम्). भूमृ...ककुभाम् high rose up comets, appearing like the hair of the quarters, that were apprehensive of the death of the king, (hair) that was plentiful (विकट, or frightful) and curly with extended knots. The quarters are fancied to be the wives of the king and comets (that are long) as hair. Women whose husbands are dying would never think of decorating their hair by making a triple braid, but would tie it together in a knot. वित्तत...कुटिलाः may give two more meanings; (1) that are plentiful and curly like the peacock's outstretched tail; (2) that are terrible (विकट) and crooked with outstretching masses of flames. (शिखा). It is usual to compare the hair of beautiful women with the peacock's tail. See रघु० 9. 67. Comets have flashing tails. धूमकेतवः—compare 'उपप्लवाय लोकानां धूमकेतुरिवोद्विष्टः ॥ कुमार० II. 32. धूमकेतवः may also mean 'fires'. But as दिग्दाह is mentioned below, it is better to take the sense of 'comet.' धूमकेतुभिः (by comets, fires) करालितानि (rendered terrible) दिष्टुखानि यसिन् (adj. of भुवनम्). दिक्पालैः आरम्भः आयुष्कामहोमः तस्य धूमेन धूमम्. The quarters had a dark (threatening) aspect on account of the comets. The poet fancies that this is due to the smoke of the sacrificial fire kindled by दिक्पालस्य for securing long life to the king. For the eight guardians of the quarters, see notes p. 25. अष्टा माः (lustre) यस्य (adj. of मण्डले). तप्त...वज्रुणि reddish brown like a red hot iron jar. भानु...जहार In the sun's disc someone desiring the (continuance of) the life of the (dying) king offered as it were a human offering under the guise of a horri-

ble headless trunk. A spot appeared on the sun's disc resembling the headless trunk (कवन्धः-न्धम्) of a man. This the poet fancies to be a human offering. Compare रामायण अरण्यकाण्ड Chap 23. 11 'कवन्धः परिघाभासो दृश्यते भास्करान्तिके ।' ज्वलितं परिवेशमण्डलं (circle of halo) तस्य आभोगः (expanse) तेन भास्वरः (adj. of श्वेतमानुः, the moon). जिह्वया (ग्रहीतुमिच्छया) जम्भमाणः (yawning) स्वर्मानुः (राहुः) तस्मात् भयं तस्मात्. उपरचितः अग्निप्राकारः येन. The moon had a circle of blazing halo round it. The poet fancies that it was a wall of fire raised by the moon out of the fear of Rāhn that had opened its mouth wide to swallow the moon. अग्नि...साधिताः (1) won over by the valour of the king; (2) decked by the brilliance of the king. अदहन्त...दिशः the reddened quarters were as if burnt. The quarters glowed red (this is called दिग्दाह). A loving (अनुरक्त) woman would enter fire before her husband dies (प्रथमतर &c.). A woman who wants to die by burning herself would be decked with all decorations (प्रसाधित). स्तुतः शोणितशीकराणां (रक्तविन्दूनां) आसारः (shower) तेन अदग्निता (reddened) तनुः यस्याः. अनुमरणाय for following (her lord, the king प्रमाकर.) in death. प्रावृतः पाटलः (red) अंशुकपटः यया. The earth was wet with a shower of blood. The poet fancies that the earth was going to be a सती and had covered herself in a red garment as a सती did. नरा...भीतिः afraid of the tumult that would arise on the king's death. कालावस... दिग्दाराणि the doors of the quarters were blocked by masses of untimely dark clouds as if they were iron door-panels. Though it was not the rainy season, dark clouds rose in the sky. The poet fancies them to be the doors of the sky. प्रेत... रटन्तः like the shrill (पटु) sounding drums beaten at the march of the Lord of the dead (यम). When a king marches, drums are beaten. हृदयस्फोटनाः (applies to पटहाः and निघोषाः) making the heart to hurst. पस्त्राधिरे perfect of स्फाय् । A to swell. निर्घा...घोषाः the terrific sounds of whirl-winds. निर्घातः— 'पवनः पवनाभिहतो गगनादवनी यदा समापतति । स्रवति तदा निर्घातः स च पापो दीप्तविहगस्तः ॥' बृहत्संहिता 39. 1. निकटीभवन् यममहिषः तस्य सुस्पष्टैः उद्भूताः. As the king was dying, the buffalo of यम is fancied to be near. धुमणिः सूर्यः तस्य धाम (brilliance). This is the object of धूसरीचक्रः (rendered dim). क्रमेण...वृष्टयः showers of dust brown like camel hair. विरसविराविणीनाम् that howled disagreeably (so as to produce disgust). The reading विसर० would mean 'that howled in groups'. It is not so good.

उन्मुखीनाम् that had uplifted their faces. शिखिनो...राजयः rows of female jackals howled, receiving (प्रतीच्छन्त्यः) the flames of fire like meteors falling from the sky. The words in the text as they stand cannot be well construed. इव should have been placed after पतन्तीः or उल्काः. The idea seems to be that the jackals had blazing firebrands in their mouths and howled; meteors also blaze and fall from the sky. C and T translate 'like firebrands catching fire from flames that fell from the sky.' But then the difficulty is: what are the points of resemblance between rows of jackals and firebrands. Instead of being compared to firebrands, jackals are described as carrying firebrands. Compare 'नदन्मुखोल्काविचितामिषाभिः स वासते राजपथः शिवाभिः ॥' रघु० 16. 12. If we read उवालाभिः with three MSS of B, all the difficulties may be removed. Then the meaning will be '(jackals) that as if received in the shape of flames of fire the meteors falling from the sky.' उल्का also means 'a firebrand.' धूमायमानः कवरीविभागः (सीमन्तः) तेन विभावितः विकारः वासात् whose distress was shown by the fact that the parting line of their hair emitted smoke. प्रकीर्णेन केशपाथेन प्रकाशितः शोकः याभिः that as if manifested their grief by their dishevelled hair. One who is in grief has dishevelled hair. It was believed that in times of misfortune the hair of the images of goddesses in the house emitted smoke. That smoke is fancied to be dishevelled hair (both being dark). सिंहासनस्य ममीपे उप० (अव्ययीभाव). आनरन् — भ्रमराणामिदम्. Read विधूयमान for विदूय०. कालरात्र्याः विधूयमानः वृजिनः (curved, curling) वेणीबन्धः तस्य विभ्रमं (object of विभ्रानम्)—(bearing) the appearance of the braided hair of कालरात्रि, that (hair) is curly and dangling (about the neck). वेणी is the hair of women twisted into a single unornamented braid (when their husbands are absent or ill). The dark and hovering bees resemble the dark and dangling braid. कालरात्रिः night of destruction at the end of the world. As the king was dying the word is appropriately used here. अटताम् goes with वायसानान्. व्याकोशी the cawing (of crows). For the cry of the crow as an evil omen, see text p. 20 ll. 22-23. Compare वनपर्व 179. 44 'पृष्ठतो वायसः कृणो याहि याहीति संसति'. ० मध्याद्—connect this with उच्चक्षान. सरस...लोहितम् as red as a piece of juicy meat. चञ्चन्दी (moving about) चञ्चुः (beak) यस्य. उच्चैः may be connected with कूजन् or with उच्चक्षान (tore away on high).

P 27 l 27—p 28 l 11 अन्य देव्या इति The principal sentence is 'अन्यस्मिन्नहनि समीप अस्य (ह्यस्य) रानकुलात् वेलेनि नाग्रा यशोमत्या प्रतीदारी आनगाम द्रुतगतिवशेन विशीर्यमाणा (broken) अलङ्कारा' तै झाङ्कारिणी (causing a tinkling) विज पादस्य (she) seemed to be the triumphal proclamation of despondency आकुलयो चरणयो चलन्ती तुलाकोटि तस्या ऋणितेन वाचालिताभि उर्द्ध्वाभि that raised their necks The Hamsis began to cackle when they heard the jingling of anklets and followed it The poet fancies that they did so in order to ask the news 'पादाङ्गदे तुलाकोटिमभीरो नूपुरोऽस्त्रियाम्' अमर ('तुलाङ्गदे जङ्घाया कोटिरिव' क्षीरस्वामी) रसलिते विशालश्रोण्या शिखाना रशना ता अनुरीवि इति० राविणी ताभि—that screamed in response to the girdle jingling on her broad hip when she stumbled वाष्पाधा—she stumbled being blinded by tears, when she stumbled the bells of her girdle rang and the domesticated cranes screeched It was their screeching that guided her अदृष्ट क्वाटपट्ट तस्य सद्यटन (striking against) स्फुटित ललाटपट्ट तस्य ऋधिरपटल तेन—her face was covered with blood as her forehead struck against the panels of doors which she did not observe in her weeping The blood resembled the fringe (पट्यन्) of a red silken garment (with which also women may veil their face) सन्तापवलेन विलीन वनकवलय तस्य रसधाराम् She was throwing aside her cane (which she was to carry as a doorkeeper) The poet fancies that it was the stream of her golden bracelet that melted because of her सन्ताप (sorrow, heat) Both cane and gold are yellow मुखं पटीं स्फुरन्तीं आकषती she drew (into position) her flashing silken shawl that was waved about by her breath मुख० and स्फुरन्तीं apply also to निर्मोक्मचरीन् षणिनाव पती as a female serpent may draw after her a slough Both the shawl and slough are white नम्रा ससिना (adj of ०सञ्चयेन) that hung over her bent shoulders तमाल वरेणव—her dark hair resembled a tattered garment of Tamala leaves (which are dark) धम्मिल्ल रहितेन that was not arranged into a braid 'धम्मिल्ल सद्यता कचा' इत्यमर शिरो कुचा her bosom was covered with a dangling mass of hair कुच पीडया—beating the breast is a sign of sorrow The word पीडया suggests that her breasts were hard (which is a sign of youth and beauty) समुच्छ्वन्न swollen If one were to scald his hands with boiling water (hot tears) the hands would be dark red निशर a stream spring शीर्यति—that was scattered into drops 'adj of ०निशरे) स्रवन्तीव लोकम्—the idea is—in her bright

cheeks the people were reflected. Tears flowed from her eyes in streams on her cheeks and thus the reflections were bathed in water (tears). She was to tell the people sad news and thus plunge them into the fire of sorrow. One who kills himself by entering fire has first to perform a ceremonial bath. प्रवृत्तैः starting from her restless eyes. तारकांशुभिः by the rays of the pupils. द्यमा...दहन्तीव—her pupils were dark and she cast dark glances, whereby the day looked darkened. The poet fancies that the day looked dark because it was burnt by her grief. प्रत्युद्गता received, welcomed. कुट्टिमे न्यस्तं हस्तयुगलं यथा she made her obeisance to the prince. गलन्तीभिः &c.—Her lip was dry through grief; when she bent her face, the rays of her gleaming teeth fell upon the lip. The rays resemble water. किमपि...देव्या the queen has resolved upon something (strange).

P. 28 ll. 12—34 ततन्मू...लापान्. अपरन्—he was already grieving for his father and now he had to grieve for his mother. च्युत ... सख्येन as if left by firmness of mind. द्रुतः melted. आचान्तः drunk. तुलितः weighed i. e. lifted up, made light of. अङ्गीकृतः branded. आतङ्गेन by pain. अप्रतिपत्तिः (अविद्यमाना प्रतिपत्तिः यस्य) who did not know how to proceed. प्रतिपन्ना संज्ञा येन who regained his consciousness. Put the dash and quotation mark after this and not before. दुःखाभिपन्नः impact or contact of griefs. कुट्टिने qualifies both हृदये and अश्रमनि. हुत...पयस्त्रि gives rise to fire. When an iron hammer falls upon hard stones (flint), sparks issue forth. When many causes for grief arise, the heart is set ablaze. निरनुकोशस्य = निर्दयस्य. तत्र... लापान्—the principal sentence is तत्र च...राजमहिषीणाम् 'अश्लोत् दूरादेव...आलापान्. The queens, being about to burn themselves, bid a last farewell to their favourite attendants, trees, pets and things. चिन्तय...जननी take care of yourself; your mother is going abroad. जातीगुच्छः a clump of jasmine. मर्षणीयाः...हाराः—It was the convention of poets that the अशोक tree blossomed when kicked by young damsels. Such conventions are summarized in the verse 'स्त्रीणां स्पर्शाद्रिवज्जुर्विकसति' बकुलः सीधुगण्डूपसेकात् पादाघातादशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवावयात् पटुमृदुहसंनाचम्पको वक्त्रवाताचूतो गीतात्रमेरुर्विकसति च पुरो नर्वनात्कर्णिकारः ॥' quoted by महिनाथ on मेघदूत II. 17. Compare कादम्बरी 'अशोकतरुताडनारणितरमणीमणिनूपुरसङ्कारसहस्रमुखरेणु' (p. 138 of P). कर्ण...राधाश्च and the fault

of plucking thy tender leaves for (making them into) ear ornaments वारुणी रक्षित naughty on account of receiving mouthfuls of wine The वसुन्धरा blossomed by the sprinkling of mouthfuls of wine See the verse quoted above दातव्यो...लि you should offer to me the handful of water निवाप libation of water offered to deceased parents &c nt a श्राद्ध ('पितृदान निवाप स्वात्' इत्यमरः) अपत्यमसि gives the reason किं व्याहरसि—why do you call me? स्वप्ने—she wishes that the *Mañdā* may dream of her departed mistress मार्गलग्नम्—who clings to my path. सम्भाविन honoured, celebrated गृहहरिणिवे domesticated doe (vocative) सौविदह chamberlain 'सुविदन्त विवाह जानन्ते लान्ति सुविदहा ऊढा स्त्रिय तत्र मया सौविदहा' क्षीरस्वामी वहकी lute 'वीणा तु वहकी' इत्यमरः अयं जन—refers to the person speaking (one of the queens) कालायनी or—निवा means 'a widow of middle age who puts on red garments' 'कालायन्यर्धेवृद्धा या कापायवसनऽथवा' इत्यमरः अलक्षणां who am unlucky (lit not possessed of auspicious signs) भ्रात्रेयी foster—sister अपश्चिमान्—अविद्यमान पश्चिम दस्या—who can be seen no further hereafter अयं लि Here do I fold my hands by way of bidding (last) farewell अवर पद्म embrace at the time of death

P 281 35—P 291 24 दहमान ददशे The principal sentence is है (आलापे) दहमानयवण प्रविशन्नेव नियान्ती मातर ददश दत्त सर्वे स्वापतेय (धन) यया स्वपनौ साधु स्वापतेय according to 'पथ्यतिथिवसतिस्वपनेर्द्वय' पा 4 4 104 गृहीत मरणप्रसाधन यया who put on all the decorations of death (as सती) जानकी वैद्यन्तीन् who was about to enter fire before her husband like Sita सीता entered fire in the presence of (पुर) her husband For the incidents leading to the अग्निशुद्धि of सीता, see रामायण युद्धकाण्ड Chap 115 118 After the defeat and death of रावण, राम received सीता rather coldly and said that he could not take her back as she had dwelt long in another's house सीता then called upon लक्ष्मण to prepare the funeral pyre Going round राम and calling upon fire not to harm her if she was chaste, she entered it The fire assumed bodily form and handed over सीता to राम अत्यग्र (fresh) स्नान तेन आर्द्र देह यस्या सा वदेहा तस्या भाव वदेहा तथा लक्ष्मी when it rose out of the ocean at the time of churning must have been wet as the queen was कुसुम दधानान् who wore two garments reddish brown with safflower juice, as if she were the Heaven with two twillights सान्ध्य अद्य (from सन्ध्या) We must read अविष्वामरण Her husband was

yet living and therefore she was going to die like a सुवासिनी with all her decorations, with ताम्बूल in her mouth and so on. The author specifies below some of these, such as कण्ठसूत्र, हार, अङ्गराग &c. ताम्बूल...पाटलम् reddened by the mass of the brilliance of her lip that was dyed dark-red with betel. पट्टांशुकम् a silken cloth (shawl &c.). •चिह्नम्—all the signs of a सुवासिनी that she wore on her body were tinged with the hue of her lip. कण्ठसूत्र. (Marathi मंगळसूत्र)—is an indispensable ornament always worn on the neck by all women whose husbands are living. The red कण्ठसूत्र hanging on her bosom looked like a stream of blood issuing from her broken heart. तिर्यं...त्पीडयन्तीम् who pressed her throat with a necklace the threads of which were drawn aside by the thorn-like point of her ear-rings that were bent crosswise, as if it (necklace) was a balter of white silk rolled together. The idea of पाश is suggested by her approaching death. The necklace of pearls with its threads resembled a white silken rope with which one may hang oneself. सरसः (juicy, thick) कुङ्कुमाङ्गरागः (saffron unguent) यस्याः सा •रागा तस्याः भावः •रागता तया. कवलिता devoured. दिव्यशुभा—instru. of the desiderative base of दह्. Her body glowed with saffron paste and therefore appeared as if it were surrounded by flames of fire. चिता...पूरयन्तीम्—tears fell on her garment. Being white they looked like flowers which would be required as offerings to the funeral fire. गृह...विकिरन्तीम्—bracelets that she wore fell from her hands at each step; they resembled offerings presented to गृहदेवता in bidding them a last farewell. आप्रपदीनां reaching to the feet. 'स्यात्रिष्वाप्रपदीनं तस्मात्प्रो-त्याप्रपदं हि यत्' अमरः. The word is formed according to 'आप्रपदं प्राप्नोति' पा. 5. 2. 8 (पादस्याग्रं प्रपदं तन्मर्वादीकृत्य आप्रपदम्). गुण—मालाम् a wreath of flowers strung together. The wreath reaching her feet resembled a swing, which also has गुण (ropes) resembling garlands. The swing is said to be that of यम, because she was going to die. अन्तर्गुञ्जतः मधुकराः तैः मुखरेण. आमन्त्रय...कर्णोत्पलेन—the idea is:—she had a lotus on her ear as an ornament. In that lotus bees were humming. The humming of bees is fancied to be the words of farewell uttered by her कर्णोत्पल to the lotus of her eyes (that were about to perish along with her). Domestic हंस are always represented as following the tinkling of the anklets of ladies. See above (text) p. 27 ll. 23-29. वदं मण्डलं यथा स्यात् तथा in a circle. संनिहितः प्राणसमः यस्मिन् (1) on which her husband dear to her as her own life was drawn; (2) in which

her husband dwelt (with चित्तम्). She held fast (अविचले) in her hand a board; her mind also was fixed fast on dying. Remove the comma after 'दामकाम्. अर्चयि (पूजार्थ) वदं सद्यमानं थवलपुष्पाणां दाम यस्याम् (with पताकाम् and दष्टिम्). She had held fast to her bosom the spear-haft of her husband and had tied round it in worship a garland of white flowers. The poet fancies the प्रासयष्टि to be the banner of a पतिव्रता. The pole of a banner also has garlands of flowers hanging from it. 'प्रासस्तु कुन्तः' इत्यमरः. A सती if her husband died abroad was allowed to burn herself with his पादुकाः. Here यशोमती being the wife of a warrior appropriately takes प्रासयष्टि. बन्धोरिव—When a person in grief sees a friend or relative, tears begin to flow. Compare for the idea 'सन्तानवाहीन्यपि मानुषाणां दुःखानि सद्रन्ध्रवियोगजानि । दृष्टे जने प्रेयसि दुःसहानि स्रोतःसदस्रैरिव संप्लवन्ते ॥' उत्तरराम० IV. 8.; 'स्वजनस्य हि दुःखमप्रतो विवृतदारः निबोपजायते ॥' कुमार IV. पत्युः— is to be connected with सचिवान्. पादपतने समुद्रमव् अभ्यधिकं वाष्पाम्नः तस्य प्रवाहेण उपरुद्धा इव येषाम् whose eyes were choked up by the torrent of tears that welled up when they fell at her feet. 'कथं..देशान् who with difficulty understood the instructions (she gave). अनुनयेन (courteously) निवर्तितः अत एव विधुरः (distracted) वृद्धबन्धुवर्गः तेन कथमानः ध्वनिः यस्य. There was wailing in the house, which was augmented by the group of old kinsmen, who, when they followed the queen, were courteously asked by her to return to the house. सन्तु... इदस्याम् whose heart was captivated by the roar of caged lions, that resembled the voice of her lord. धान्या...साधिताम् who was adorned by her nurse and by her own devotion to her lord. Her nurse had helped in decorating her person. In each of the following clauses, words like प्रसाधिताम् bear a literal and also a metaphorical meaning. जरत्या...धार्यमाणाम् she was supported by an old woman and by swoon, both being familiar. Frequent swoons gave relief to her aching heart and supported her. व्यसनसद्गतया (1) who accompanied her in her misfortune (with सखी); (2) that was connected with (i. e. arose from) her misfortune (with पीडा). गृहीतसर्वाङ्गयवेन—her servants clasped her limbs; anguish pervaded all her limbs. कुल...छिताम् she was preceded by great nobles and she was full of heavy sighs. अतिवृद्धैः—the chamberlains were very old, while her sorrows were very heavy (वृद्ध grown, increased). कौलेयक a dog. Everything that pertained to her husband was dear to her and she was sorry to part even from the favourite dogs of her husband.

'कौलेयकः सारमेयः कुकुरो मृगदंशकः' इत्यमरः. The word is formed from कुल according to 'कुलकुक्षिप्रीवाभ्यः श्वास्त्रलङ्कारेषु' पा. 4. 2. 96. (दकञ्। कौलेयकः श्वा, कौलोऽन्यः। सि. कौ.). सपत्नी...पतन्तीम्—in the hour of death, she forgot all petty jealousies.

P. 29 l. 25—P. 30 l. 10 दूरादेव...प्रारोदीत्. सखेह...चूडः the hair on the top of whose head was as if affectionately kissed by the rays of the jewels of the anklets (of his mother). When he fell at his mother's feet, the rays of the jewelled anklets naturally fell on his hair. The poet fancies that the rays did so out of love. देवी...त्पतन्तम्—the sentence is देवी यशोमती...वाणोत्पतन् निवारयितुं न शशाक. पादयोः निहितं शिरः येन (*adj.* of तनये). विमनसि whose mind was distracted. गुरुणा...दृश्यमाना arrested or enveloped by the great force of grief as by a 'large mountain. उद्देगस्य आवेगः तेन. The reading of A and C 'उद्देगवेगेन' is also good. If a torrent be arrested by a large mountain, it runs past with great force. मूच्छां एव अन्धतमसं (blinding darkness). 'अवसमन्वेभ्यस्तमसः' पा. 5. 4. 79 (तमस् when preceded by अव, सम् and अन्य has अ added on to it). रसातल is one of the seven पातालः. (अतल, वितल, सुतल, तलातल, रसातल, महातल and पाताल). पाताल, as the haunt of demons, must be dark. There is also another suggestion. A torrent flows on the earth (रसातल). चिर...षडितेन formed into a mass by being pent up for a long time. खेह...भूयमाना she was overwhelmed by a tide of love that manifested itself in full strength. If a flow (of water) were pent up for a long time, it bursts forth in a flood; similarly if one checks tears for a long time, they will gush forth irresistibly. कृताः प्रयत्नाः यया सा व्यज्ञा. उत्कटः (great) कुचयोः उत्कम्पः तेन प्रकटितं असह्यशोकस्य आकृतं (emotion) यया. गद्गदिकया गृह्यमाणः गलः तेन विकला who was in a distressing condition with her throat choked up (on account of tears). निःसामान्येन (unparalleled) मन्थुना (grief) तरलीक्रियमाणः अधरोदेशः (अधरप्रान्तरः) यस्याः. पुनरुक्तेन (repeated) स्फुरणेन निविडितं (tightened) नासापुटं यस्याः. We may perhaps explain differently. Her grief was so great that it could be inferred from the tremor of her lip. But her nose also was in tremor. This latter was superfluous (पुनरुक्त) so far as the inference of the grief by which she was shaken was concerned. सञ्छाय—connect this with व्यटान्तेन and वदनेन्दुम्. सञ्छाय...वदनेन्दुं she covered up her moon-like face, that was raised up a little, with the hem of her shawl (अंशुकपट) the body of which was inlaid with a row of the rays of her nails, as if with a flood of lucid :

issuing through the small interstices (of the shawl) As she held the fine shawl with her hands, the rays of her bright nails shot through the interstices of the fine texture of the shawl. The bright rays resembled tears. करनसमयूखमालया खचित्रा तनुः यस्य (adj. of पयान्तेन). तन्वन्तरेभ्यः निर्गच्छत् अच्छ अत्रं तस्य स्रोतसा इव. सरन्ती—governs शैशवम् as its object. अङ्गुशायिनः अस्य (दर्पस्य) of him while he lay on her lap. श्रुति...हृदया as her heart thought of her parents' home. न पश्यतम् do not look at (me) विश्रान्तं भागधेयं यस्याः whose good luck has come to an end. भर्गुनिहितं—राज्यवर्धनं had been sent away on the expedition against the Hūpas. इवशूरं—wo saw at the end of the fourth उच्छ्वास that राज्यप्रीति left the parental roof with her husband. किम्...जेनेन How have I offended you? अपराद्धं तव—the root राष् with अप meaning 'to offend' governs the genitive or locative of the person offended. मुद्रितासि I am robbed. कृतान्तं=देवम्. मुक्तः कण्ठः यथा स्वात्था—lit. giving a free scope to her throat i. e. bitterly, loudly. प्राकृतप्रमदेव like an ordinary (or low) woman.

P. 30 l. 11—P. 31 l. 11 प्रशान्ते...पतत्. प्रशान्ते...वेगे when the force of grief had ceased. प्ररुदितस्य—connect this with दृष्टिम्. पद्मपालीपु पुञ्जमानः नयकिरणनिबहः यस्याः. पद्म...मार्जं she wiped his eye that as if melting only flowed the more, on the tips of the lashes of which clustered a mass of the rays of her nails. When she placed her hand on his eye the rays of her nails looked like tears. स्वयमपि connect this with लोचने...प्रमृज्य (after wiping her son's eyes, she wiped her own). कठोर...दरे the inside of which (eyes) was bereft of whiteness that was swallowed up by a deep red. On account of long weeping her eyes had grown red. धवल्लिङ्गा instrumental of धवल्लिमन् (from धवल). See notes on कालिमा above p. 68. कथम् अञ्ज तेन श्वयन् पर्यन्तः ययोः the corners of which had become swollen by hot (lit. boiling) tears. शुक्लशीकरेण तार (bright) तारकितं पद्म ययोः the bright eyelashes of which were starred with lucid drops (of tears). तारकित (having stars i. e. spotted)—तारकाः सजाताः अस्य—according to 'तदस्य सजातं तारकादिभ्य इत्च्' पा. 5. 2. 36. The bright drops of tears on the eyelashes resembled stars. स्रष्टमतराणां अङ्गुविन्दूनां परिपाटी (series) तस्याः पतनानुबन्धः (continuous falling) तेन विधुरे (लोचने). बाष्पाद्...लताम् then she placed on the top of her ear her tresses that were loosened in her sorrow and that stuck (गृहीता) to her cheek wet with tears. ...सयान् she then pushed aside the mass of her hair that

hung obliquely (on her shoulder) and that was entangled with her ear-ornament that had got loose and was dangling about. 'वालिका । बाल्यां बालुकापत्रकाह्लाकर्णमूषणे ॥' मेदिनी (कान्त० 130). अश्रु...चरीयन्—she raised into its position the shawl covering her bosom that had slightly slipped aside. तरङ्गित...मुखकमलम्—the passage as it stands is difficult to construe. So read लावण्यं and कुञ्जिकावर्जितं, as done by C and T. तरङ्गितमिव (connect with पयसा below)—the idea is:—when she washed her face, it seemed as if it were flooded with waves, as a lotus growing in a lake may be tossed by ripples. The reading of B नखांशुपटलेन yields a good sense. In washing her face, she again and again passed her hand over it. The rays of the bright nails of her hand were like water and hence her face over which the rays spread looked as if flooded with waves. मग्नाः अंशुकपटान्तः तस्य तनवः ताम्राः लेखाः तानिः स्पर्शितं लावण्यं यस्य (adj. of कमलम्). She had pressed the hem of her shawl against her face when she wiped off her tears. The red lines caused by the pressure of the hem marked her beautiful face. A lotus flower has also red lines on its petals which are small and deeply impressed like the hem of a shawl. (मग्नाः अंशुकपटान्तवत् तनवः ताम्राः &c.). कुञ्जिकया आवर्जितं राजतं राजहंसास्यं तस्माद् समुद्रीर्णेन—(with water) that was emitted from a swan-monthed vessel of silver inclined by a hunch-backed girl. The attendants of the harem always included hunch-backed persons, dwarfs, deaf-mutes and eunuchs. See कादम्बरी 'प्रनृत्तकलमूककुञ्जकिरातवामनवधिरजडजनपुरःसरेण' (p. 74 of P); 'कुञ्जकिरातवधिरवामनवर्षधरकलमूकानुगतेन परिजनेन' (p. 59 of P). A lotus may also be bent and be tossed with water emitted from the mouth of a swan that being white resembles silver. The swan may be attracted by a कुञ्जिका (a fragrant flower plant). कल...धृते held by deaf-mutes. 'कलमूकोज्वावश्रुतिः' इति हलायुधः. वासःशकले on a piece of cloth, napkin. नासि...हो वा It is not that you are not loved, nor are you devoid of good qualities, nor do you deserve to be abandoned. स्तन्ये...हृदयम्—She means to say that her whole heart is with him, as if it had been drunk up by him. प्रभूताः प्रभोः (प्रभाकरवर्धनस्य) प्रसादाः तैः अन्तरिता—She means:—between you and me (that am to see you) intervene the numerous favours bestowed on me by my husband. My eye only sees them and not you. पुरयान्तरदिलोके व्यसनं (attachment) अस्ति अस्याः. Both रुद्री (sovereignty or Glory) and earth (क्षमा) pass from one brave

man to another and feel no pang in leaving one to go to another कुलकलत्रम्—I am a lady of a noble house. चारित्र्यमान धन यस्या धर्मेण धवले spotless on account of its righteousness प्रशस्त पुरुष पुरुषप्रकाण्डम् 'मत्तिका मचर्चिका प्रकाण्डमुदतहर्षा ! प्रशस्तवाच वान्यमूनि' इत्यमर बीरना—Unfortunately Bana does not give us the name of the family in which यशोमती was born. पराक्रमक्रीडा brought by valour & e who cares only for valour or whose heart is won by valour भरत—The reference is probably to भरत, the son of द्रुपन्त and शकुन्तला There was another भरत, son of ऋषभ and grandson of नाभि after whom India came to be called भारतवर्ष See for his story विष्णुपुराण II. 1 and 13 and मार्कण्डेय पु ०३ ४० मगीरथ—son of दिलीप and descendant of सगर—brought down the Ganges from Heaven नाभाग—For the story of नाभाग, see विष्णुपु० IV 1 and मार्कण्डेयपु० 113 There is a great deal of confusion about नाभाग The रामायण makes him the son of नहुष and grandson of अम्बरीष (अयोध्याकाण्ड 110 33), while in the विष्णु० he is represented to be the son of नेदिष्ठ and father of अम्बरीष In the अर्धशास्त्र of कौटिल्य (p 12) we find that अम्बरीष was the son of नाभाग इन्दारव best, m. god सेवायां सन्नान्ता (flourished) अनन्तसामन्तसीमन्तिन्य तामि समावर्षितै (ponned) जाम्बूनदपटै अभिवेक जाम्बूनदम् gold ('जाम्बूदीप जम्बूफलसोत्पन्नया जात जाम्बूनदम्' हीर स्वामी) महादेवी ललाटेन—My forehead secured the honour of having the fillet of chief queen tied round it पट्ट is the broad band which runs round the crown immediately above the forehead The बृहत्संहिता (chap 49) gives some directions about पट्ट to be worn on the crowns of kings, queens &c अमित्राणा कलत्राणि एव बन्दीवृन्द (troop of captives) तेन विभूयमानं चामर तस्य नरुता च च चीनाशुक (silken cloth from China) तस्य धरी शिरःसु निहित चरण युगलम्—we need not take these words literally What she means is that she completely humbled her co-wives नमन्त्य निसिलकटककुटुम्बिन्य (the matrons of the whole capital) तामा किरी टेपु (diadems) माणिक्यानि तेषा मालाभि अर्चितम् All the matrons of the capital bowed at her feet, as she was the Mahadevi एव यवा all whose limbs have thus been blessed विमपरमपेक्षे what else should I expect (or hanker after)? आर्यपुत्रविरहिता bereft of husband (applies to both रति and यशोमती) दग्धस्य मर्तुं —चाम, the husband of रति, was burnt by शिव, the king's body also would be burnt after his death निरर्थका प्रलापान्—the author seems to have in mind particularly the fourth Sarga of the कुमारसम्भव of कालिदास, where we have रतिविन्यास We

know from the Introduction to the हर्षचरित that बाण was a great admirer of कालिदास. पितुश्च...धूलिः I am like the dust of the feet of thy father i. e. I, am very much inferior to your father. 'There' is another idea. 'Dust raised up by the feet of a person goes up into the sky.' She says that like dust she will go to heaven before her husband to announce the arrival of a hero like him to the Apsarases, who will therefore be pleased with her as the harbinger of good news. It was a poetic convention that the Apsarases were ready to welcome to heaven the heroes that died gloriously on the battle-field. प्रत्यग्र—fresh. धूमः ध्वजः यस्य—fire. मरणा...साहसम्—not to die, but to live at this time would be a cruel thing in me. अक्षयं—स्नेहेन्धनं (स्नेहः एव इन्धनं) यस्य. The fire of sorrow for my husband is fed up by the fuel of imperishable love; while ordinary fire is fed with fuel that may be exhausted. स्नेहः also means 'oil'. कैलासात् ईषत् न्यूनः कैलासकल्पः; see notes on the affixes कल्प, देद्य and देशीय p. 38. प्रवसति...श्वरे when the lord of my life is departing on a journey (i. e. is dying). जरत् तुणं तस्य कणिकात् लघीयः (जीवितं) light like a bit of old (i. e. rotten) grass. जीविते...घटते lit. where can it be possible (or proper) that one should be covetous of life? नर...पातयिनीम् that am guilty of the deadly sin of disregarding the death of the king. She means that to continue to live after the king's death would be a great sin in her. न स्पृश्यन्ति will not touch (i. e. I cannot enjoy the pleasures of your rule). दुःख...भवति prosperity (or grandeur) in those that are consumed by sorrow is inauspicious, accursed and useless. भूतिः means 'ashes' also. Ashes, except of the sacrificial fire, are अमङ्गल. 'भूतिर्भसानि सन्पदि' इत्यमरः. विश्व...वपुषा I wish to abide in this world not in flesh and blood, but in the glory of widows. The glory of widows was to burn themselves on the funeral pyre of their husbands. प्रसादयामि I beseech you. न...कदर्शनीयासि I should not be slighted by opposing my desire (to burn myself). कदर्शनीय *potential pass. p. of the denominative verb from कदर्थं. कुत्सितः* अपः कदर्थः, according to 'कोः कस्यस्यस्येति' पा. 6. 3. 101 (when कु being the first member of a तत्पुरुष compound is followed by a word beginning with a vowel, it is changed to कत्).

P. 31 ll. 12-27 स तु...स्तोद. उभयकराभ्यां विधृतं वपुः यस्याः

holding her body in both his arms. अवनितलग्नं शिरः यस्याः दुर्नि... भायं concluding that her grief was impossible of being checked.

बुद्ध क्रियाम् and thinking that only that course of conduct be fitting a lady of high family was better क्रिया refers to her resolve to die अभिनन्दति. रूपम्—the author assigns this as a reason why हर्ष acquiesced in the resolve of his mother Noble birth, though made timorous by love, approves of what is proper to the time and place पौरा दिग्भि who was as if obstructed by the quarters that were full of the echoes of the wailings of the citizens सरस्वती—is a river on the banks of which the modern Thanesar (सागरीसर) in Karnal District, Panjah, is situated It rises in the Sirmur state on the borders of the Ambala District and is lost in the sands in the great desert for several miles स्त्री पतति she cast terrified glances as is natural to women Her eyes had grown red by weeping Therefore the glances resembled red lotus flowers We have seen above (notes p 13) that red lotuses were to be used in the worship of the sun मानु नदी as the form of the moon enters the sun (on the day of the अमावास्या) Note 'चद्रमा वा अमावास्यायामा दित्यमनुप्रविशति सोऽन्तर्धीयते त न निर्जानन्ति' ऐतरेय ब्राह्मण, 8th पञ्चिका chap 5, compare विकृतोर्वशीय III 7 'रविमावसते&c' चित्रमानुम्—अग्निम् चित्र मानु also means 'the sun' इतरोपि refers to हर्ष स्वल्प अवशेष यस्या सा श्लेषा प्राणवृत्ति यस्य तन् which was almost ebbing away परिवर्त्यमाना तारका यस्य (1) the pupil of whose eye was being revolved (with the king) (2) that makes the stars revolve (with the moon) अस्त पन्तम् (1) about to die, (2) about to set अस द्रुत assailed by an excess of intolerable sorrow त्याजित धैर्यम् affection made him lose all steadiness Mark the construction (हर्ष धैर्य त्याजति primitive, स्नेह हर्ष धैर्य त्याजयति causal, हर्ष स्नेहेन धैर्य त्याजित passive causal) आश्लिष्य—governs पादपद्मी सरल लालितौ fondled by the crests of all haughty kings अन्तस्ता भवन्तम् as if it were his moonlike face melting through an inner fire This and the following clauses are to be connected with अद्युत्सोतसा सन्तान वषन् दशन पद्यमानम् as if it were the net-work of the light of his teeth reduced to water His bright tears resembled bright water His teeth were very white अच्छाच्छम् very bright अद्य वषन् showering a continuous stream of tears as if his eyes were made up of a large cloud इतरवत् like a common man विमुक्त आराव (cry) येन

P 31 l 28—P. 32 l 10 राजा तु लोचने उपरुध्यमाना दृष्टि यस्य whose sight was obstructed (: e whose eyes could not see his son in the last moments) अविरतरदितशब्देन आश्रितौ श्रवणौ

यस्य whose ears were affected by the incessant weeping (of हर्ष). Sight failed the dying king, but the incessant weeping arrested his ears and roused him to some consciousness. अविद्यमानं महासत्त्वं-येषाम् that have no firm heart. महा...वीजिता Firmness of mind is the first (foremost) stay of the people and royal blood comes after it. People first betake themselves to the man of strong will. सर्वैः अतिशयैः आश्रितः the abode of all eminent things (or virtues). क—क—two कs denote great disparity or incongruity. कुल...करणमिव to call you the lamp of the family is to slight you whose majesty is like that of the sun. प्रदीप (1) lamp; (2) ornament. To call a man a lamp when he is like the sun would be really condemning him. शीर्वेण वृद्धप्रज्ञया (sharp intellect) च उपवृद्धितः (magnified) पराक्रमः यस्य. The lion has only physical strength (पराक्रम), but no keen intellect and no heroic heart. लक्षणेः आख्यातं (declared) चक्रवर्ति-पदं यस्य. पुनरुक्त superfluous. गृह्यतां श्रीः नक्षेपतः royal dignity. स्वयमेव...गृहीतस्य—लक्ष्मी herself has come to you. Compare for a somewhat similar idea 'लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्' कुमार० V. उभय...गीषोः who are desirous of conquering this world and the next. अपुष्कलम् not sufficient, little. शशिनः करानां निकरः समूहः तद्वत् निर्मलं यदा तस्य सद्ये एकः केवलः अभि-निवेशः (fondness) अस्ति अस्य इति० वेदिनः. When हर्ष has set his heart in achieving spotless fame alone, it is useless to ask him to take the treasury. राजकम्—राज्ञां समूहः. गतार्थम् meaningless. अनुचितनियोगः an injunction that is unworthy. दीर्घाभ्यां दोर्दण्डाभ्यां अर्गलितानि (bolted, safeguarded) दिष्टुस्तानि येन. अनुवादः repetition. It is a technical term in the पूर्वमीमांसा system. When a Vedic text lays down an injunction (विधि), other passages, that either reiterate, explain or illustrate the विधि, are called अनुवादः. विधिविहितस्य वचनमनुवादः. Harsha was already protecting the world. To call upon him to protect the world was simply superfluous, a mere repetition in words. आनुपह्रिकम्—necessarily following; incidental (अनुपह्रित् आगतः ढक्). हर्ष was like a लोकपाल. If he guarded the whole world it necessarily followed that he would protect his attendants. धनुर्गुणस्य किञ्च तस्य कलङ्कः तेन कालीकृतः प्रकोष्ठः यस्य whose forearm is blackened by the spot of the scar of the bow-string. निग्राह्यतान्—It would be better to have निगृह्यतान्. चापलम् rashness, levity. नूतन...वयसि in tender years. निरवकाशा has no room or scope. सहज...चिन्ता this is a ' ' ' for your inherent valour i. e. this is a matter which

dealt with by your valour, I need not enjoin you to do this. The words are capable of yielding another sense. To ask you to annihilate your foes is casting a doubt (चिन्ता) on your inherent valour. C and T translate 'Annihilate your foes is a suggestion of your inborn valour'. This is not clear. अपुनर् न्मीलनाय never again to open them. The reading of B 'प्रत्यपचत पूषामज' would mean 'the son of the sun (ः e यम) came to him'.

P 32 l 11—P 33 l 2 अस्मिन्नेवान्तरे नीयत पूषापि—The force of अपि lies in this that, as the king lost his life, so even the sun lost his brilliance, which is the sun's essence. लज्जमान इव अधोमुखः the sun hung down as if ashamed. One who feels ashamed hangs down his head. The sun hung down on the western horizon. मृषालस्य अभावः (death) तेन शोकः स एव शिखी (अग्निः) तेन. A thing heated in the fire becomes red. मन्दः दिवः slowly the sun descended from heaven as if for paying a visit of condolence, following the practice of worldly men. अग्रियप्रश्नः is opposed to कुशलप्रश्नः. दिक्षु desirous of giving. अपरन्तर्निधिः western ocean. सघो दत्तः नृपाय जलानलिः तेन आलोहितम् slightly red. Water is to be offered with वरः (hand, ray). In offering water, one would naturally feel sorrow. एव च नीयत—the principal sentence is नरेन्द्रः सरस्वतीं नीत्वा यशः शेषतः अनीयत निधनेन निधीयमानः विपुलः वैराग्यः यस्मिन् शान्तः वसु यस्य. An ascetic has distaste for the world (वैराग्यः), the sun, a short time after the king's death, lost his radiance (वैराग्यस्य भावः वैराग्यम्, विगतः रागः रक्तिना यस्य). An ascetic must be शान्तः (restrained), so also the sun's body became subdued (ः e lost its colour). An ascetic enters the recesses of mountain caves. the sun set behind the western mountain. समुपोद्धमानः (increasing) महाजनस्य अशुक्लः तदेव द्वादश (stormy or rainy day) तेन आर्द्राह्वे निर्वान्ति (loc sing of प्र प of वा with निर्) आतपः when the heat (of the sun) became extinguished (as if wet with &c). Separate रुचा (वान्त्सा) इव लोहितायति—loc sing of प्र प of the denominative verb from लोहितः. The world was reddened by the glow of the setting sun, but the poet attributes the glow of the world to the tear flushed eyes of the people. उष्णायमाना (hot) अने कनराणां निश्वासा तैः सन्तापः तेन द्रुष्टः (scorched) नृपाः कमलिनीषु when the lotus beds were left by glory, as if the latter had started to follow the king (in death). Day lotuses fade in the evening : e their glory leaves them. That रुद्री is identified with राज्यरुद्री and is fancied as leaving them to perish after

the king. पति...भुवि when the earth, having covered itself in shadows, became dark as if through grief for her husband. A king is poetically spoken of as the husband of the earth. The shades of evening were falling fast and so the earth seemed to be shrouded in them. श्यामायमाना (1) becoming dark; (2) behaving like a श्यामा (a handsome lady). A handsome woman would have all her brilliance (छाया) covered up (i. e. gone) through grief for her husband. परिवृता (concealed) छाया (कान्तिः) यस्याः; छायाभिः परिवृता परिवृत्तछाया (like the compound राजदन्त). C and T prefer the reading परिवृत्त for परिवृता and explain 'the shadows have retraced their' course eastwards.' परिलङ्घानि कलत्राणि येः (applies to both कुलपुत्र and चक्रवाक). The चक्रवाक becomes separate from its mate at the approach of night. See above p. 10 and 57. वनान्तान् (1) vicinity of woods (with कुलपुत्र); (2) the fringes of water (with चक्रवाक). The noble young men betook to woods out of grief; the चक्रवाक to water. 'वने सलिलकानने' इत्यमरः. छत्र...शयेषु when the water-lilies closed their calyx, as if afraid of losing the umbrella-like expanse of their petals. कुशे जले शेदे इति कुशेशयम्. 'सहस्रपत्रं कमलं शतपत्रं कुशेशयम्' इत्यमरः. The lotuses closed their buds at the departure of the sun. The poet fancies that the lotuses did so because they were afraid that their petals would fade and their umbrella-like appearance would disappear. There is another meaning. The lotuses are compared to devoted servants (lying on mere कुश grass in their grief and not on soft beds). They were terrified by the breaking of the royal umbrella (i. e. by the death of the king) and hide the treasure (कोश) in order to safeguard it for the rightful heir. C and T explain that lotuses are compared to queens, who hide the treasures. But कुशेशय is not feminine. Besides it is not in keeping with Indian sentiment to represent the widowed queens as hiding treasures when engrossed in grief. छत्रमद्ग would be a very bad omen, foretelling the death of the king. Compare बृहत्संहिता 46. 74 'शक्रध्वजेन्द्रकीलस्तम्भदारप्रपातमङ्गेषु । तदत्कपाटतोरणकेयूनां नरपतेर्मरणम् ॥'. रघुदित...तपे when the red glow (of evening) flowed away (gradually vanished) as if it were the flood of blood from the broken hearts of the quarter wives. अनु...धीरे when the lord of brilliance (the sun) remained only in अनुराग (red. glow; love). The sun vanished and what he left behind was only the red glow of the western sky. The king, who also was

तेजसामधीश, had gone away, leaving behind only love. वितन्वमानः बहलः रागः तेन पाटलायाम्, प्रेतपताकायाम्—A banner flies in the sky स्फुरन्तीषु - लेखासु when streaks of darkness appeared obstructing sight. The black chowries of the hearse resemble darkness and are an evil omen when seen (दर्शने प्रतिकूला). असिता...काष्ठायाम् (1) असितागुरुवत् कालः काष्ठाः दिशः यस्याम्—in which the quarters are dark like black aloe wood (with रजनी); (2) which had the black beams of dark aloe wood (with चिता). असितागुरो. कालानि काष्ठानि यस्याम्, दन्तामल...लक्ष्मीषु—Here there are numerous puns. The principal idea is that the night lotuses (कुमुद) began to expand. The night lotuses are compared to *satis* joyfully following their husbands in death. दन्तवत् (like ivory) अमलैः पत्रैः (petals) प्रमाथिता कर्णिका याताम् (with कुमुद); दन्तस (of ivory) अमलैः पत्रैः (thin plates) प्रमाथिता (manufactured) कर्णिका (ear-ring) याताम् (with women). पत्र may also mean 'painting or figures' in the latter case. 'कर्णललाटात्कनकलङ्कारे' पा. 4. 3. 65. Compare ललाटिका above. केसरानां (filaments) मालाभिः कल्पिता मुण्डमालिका याताम् on whose top (मुण्ड) there were rows of filaments (with कुमुद); (केसरानां वकुलानां &c.) whose heads were wreathed with garlands of वकुल (with Satis) We saw above that a Sati was to die with all her ornaments &c. म... सुखीषु (1) with expanding buds (with कुमुद); with smiling faces (with Satis). A Sati was not to show that she regretted the step that she was taking. The निर्णवसिन्धु (परि० III) quotes a passage from the स्कन्दपुराण 'अनुव्रजति भर्तारं गृहस्तिष्ठन् मुदा पदे पदेऽश्वमेधस्य फलं प्राप्नोत्यनुत्तमम् ॥'. अव...कूजिते when the twitter of groups of birds lying in their nests (कुलायः-यम्) at the top of trees was heard as if it were the tinkling of the bells of the descending car (विमानः-यम्) of the gods. It was believed that celestial cars were sent to take heroes and great souls to heaven. नाक...पत्रे इव—the round and bright orb of the moon resembles a white umbrella. The moon rose in the east, of which Indra (पुरुङ्गत) is the lord. The poet fancies that the rising moon was the umbrella of Indra, come forward to welcome the king (प्रमाकर०) who was travelling along the path of heaven. नरेन्द्रः refers to प्रमाकरवर्धन; connect the word with अनीयत. स्वयं...स्कन्धैः—the feudatories themselves took on their shoulders the hier (शवसिन्धिका). शिवसिन्धुः—शिवि was a king and is referred to as an ideal of self-sacrifice. Once इन्द्र assumed the form of a रवेन (hawk) and pursued वरं

as कपोत. The latter threw himself on the lap of शिवि for help. The द्येन asked the king to give his own flesh in return for the कपोत whom he wanted to save. When the कपोत was placed in a balance, its weight increased and शिवि had to offer his whole body: Thereupon the gods showed themselves to him. See कथासरित्सागर I. 7. 88 ff; रामायण II. 12. 43 'शैव्यः द्येनकपोतोये स्वमांसं पक्षिणे ददौ'. पुरोहितः पुरःसरः येषाम्—headed by the family priest. हुताश...नीयते by being honoured with fire, he was reduced (to ashes), so that nothing but his fame remained.

P. 33 ll. 3-24 देवोऽपि...यामिनी. पुञ्जीभूतेन—goes with लोकेन. All the persons connected with the king formed a group and were huddled up there. They were so many that it seemed as if the whole world had gathered there in grief. अन्त...सिच्यमानः wet as if outside (in the form of tears) by the melting of affection, which though inside, was heated by the fire of sorrow. Affection is internal; tears are visible. The poet fancies that the tears he shed were melted affection. निर्व्यवधानायां धरण्याम् on bare earth. व्यवधानम् what comes between, what intercepts. Nothing came between हृदय and the earth. उपविष्ट एव—he sat; he did not even lie down. भीमरथी—name of the 7th night in the 7th month of the 77th year of a man's life. This was believed to be a most critical point. 'If a man survived it, it was believed that he would live for 100 years.' The Com. gives three explanations 'भीमरथी नरकनदी कालरात्रिर्वा अन्ये तु सप्तसप्तत्या वर्षस्तत्संख्येश्च मासैर्दिनैश्च तावद्विर्गतेरेका रात्रिर्भीमरथी भवति तामतिक्रान्तो वर्षशतजीवी नरो भवतीति प्राहुः'. तावै...लोकः now that my father is removed, the world of mortals is only this much i. e. the world cannot reach hereafter a higher stage. लोकस्य...पन्थानः the ways of the people are broken i. e. their progress is arrested. मनो...स्नानानि the splendid goals of ambition are blocked up (or rendered impossible). खिलम् means 'barren or waste soil.' खिलीम् means 'to become barren or impossible.' स्वगितानि covered, veiled. कुप्ता...यात्रा the business of the world has come to an end. प्रोषिताः...काराः various kinds of manly deeds (or sports) are exiled. पुरुषकारः manliness. विद्यान्ताः...भूमयः places where trust could be reposed have ceased to exist. अप...दानानि noble deeds are without an abode. अपदानम् (seems to be another form of अशदानम्) a pure course of conduct; a noble deed. निर...रसता the single-minded devotion to valour has no support now. कथा...वृत्ता capacity to judge has now become a matter of legend.

(ऊर्णितस्य माव) might, vigour Might has ceased to exist and so people may offer water to it just as they do to the dead प्रव्रज्या—the order of a religious mendicant वभ्रातु मनुष्यता let excellent manhood bind the widow's single braid The idea is—as the king is dead, वरमनुष्यता has now nobody to resort to We have seen above that widows used to tie their hair in a single knot समा पदम् (1) let royal glory resort to a hermitage, (2) let राजश्री go to a hermitage By the great resemblance in sound between राजश्री and राज्यश्री the words suggest the misfortunes of राज्यश्री धवले वाससी—a widow was to wear white garments See धर्मसिन्धु (परि० III विधवाधर्म) वामो न विकृत वसेत्। वहतु वस्त्रले—wearing bark garments is a sign of forest life क इतया where will gratitude go to find him? महा माणू atoms for the creation of great men For atoms see above pp 12 and 44 जगज्जा धर्मस्य the world has become a darkness for righteousness The idea is that righteousness cannot now find its way to anybody, as the whole world is enveloped in darkness दिवसम् (acc of time) for the whole day वीरगोष्ठ्य as assembles of heroes असम भित्तय—असम (unparalleled) समररस (liking for fighting) तेन समारम्भा कलहकथा (रणकथा) ताभि कण्ट बिता (thrilled) मुनदाना कपोलभित्तय यासु दीर्घरक्ते नयने यस्य (1) whose eyes were long and red (with मुख) the roots of which are long and red (with सरोज) For this latter meaning of नयन, compare the use of नेत्र in 'दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी' (text p 10 l 3) लोह गर्भम्—लोहस्तम्भात् अभ्यधिक गरिमा गर्भे यस्य—that possessed a massiveness greater than that of an iron pillar लोका श्रूयेत सा भारती might I hear that voice of his calling me son' even in another world? मुषा रन्ती emitting nectar. The ocean when churned gave up मुषा (अमृत) The words of the king were sweet like nectar मथ्यमान क्षीरसागर तस्य उद्गारवत् गम्भीरा (deep like the roar &c)

P 33 l 25—P 34 l 13 तत जगाम तत हर्ष (p 34 l 2)—the principal sentence is तत च्चाल उपलानाय देवो हर्ष The poet now gives a graphic description of day break कृकवाकु cock 'कृकवाकुस्तान्म्रू कृकुटश्च रणायुध' इत्यमर गृह मयूरेषु when the domesticated peacocks let themselves fall from the tops of the trees growing on pleasure hills गृहगिरि artificial eminences near the mansions The peacocks rested in the branches of trees during the night and came down when the day broke पन्नरथ* a bird (पनाणि पक्षा रथ अस्य) सद्य तमसि the darkness suddenly

grew less and became exhausted. मन्दोभूतः आत्मलेहः येषाम् (1) in which the oil was failing; (2) whose love for their self had grown dull. A person who has lost all attachment to his self longs for death. The lamps also, as very little oil was left, were about to be extinguished. स्फुरन्तः अरुणस्य (रविसारयेः) किरणाः वल्कलमिव तेन प्रादुर्त वयुः यस्य—the sky was covered with the flashing bark-like rays of early morn and therefore seemed to have taken to the life of a religious mendicant. A परित्राजक also wears bark-garments that are red. प्रभात...तारकास्तु when the stars that were grey like the neck of a sparrow (कलविद्रुः) were being taken across by the morning. The idea seems to be that the vault of the sky is like a lake over which the stars were ferried and by morning found themselves on the other side. The stars looked dim in the light of morn. The grey stars resembled the fragments of the king's bones. The burnt up bones of the dead are collected on the third or fourth day in the morning and are carried to holy rivers like the Ganges and are thrown in them. See कुल्लूक on मनु० V. 59; the धर्म० (परि० III) says 'असिप्तश्चयनं तु दाहदिनादारभ्य प्रथमदिने द्वितीये तृतीये चतुर्थे सप्तमे नवमे वा गोश्वजेः सह स्वस्वश्रोतृप्रकारेण कार्यम् ।...अरुणां गङ्गाम्भसि तीर्थान्तरे वा प्रक्षेपः'. The reading समुचीयमानास्तु of some MSS. of B is rightly preferred by C and T. It means 'being gathered together.' Bones are first gathered and then placed in a jar (see next clause). But if we take the reading in the text, we have first a reference to the carrying of the bones and then to the jars, which inverts the natural order. भूमृ...धारिण्यु (1) possessing round foreheads that had on them mountain minerals (with elephants); (2) carrying jars that contained the remains (bones) of the king. भूमृतां पर्वतानां धातवः गैरिकादयः (red chalk &c.) तद्रमाः कुम्भाः तान् धारयन्तीति; भूमृतः राज्ञः धातवः (अस्थानि) तद्रमाः कुम्भाः घटाः &c. 'कुम्भौ घटेभमूर्धाशी' इत्यमरः. विविध...मुखेषु—applies to both the wild elephants and those that carried the ashes of the king. तीर्थम् a descent into a river (Marathi घाट); a place of pilgrimage. It is better to read शावे शुचि० with some MSS. of B. शावः (1) tawny; (2) funeral, relating to a dead body (शवसम्बन्धी). शावः शुचि... पाण्डुरश्च शाव...पाण्डुरः. शुचि...पाण्डुरः (1) pale as a ball of white wax; (2) pale with a mass of boiled rice. सिक्थः boiled rice; सिक्थम् bee's wax. The pale moon in the morning looked like a पिण्ड of boiled rice offered to the dead. *Pingdas* are often offered on the sandy banks of sacred rivers and the ocean. The

moon was going to dip into the western ocean. परिसरः vicinity. क्रमेण—connect this with अस्तमुपगते रजनिकरे. नृप...तेजसीव—the poet fancies that the dimness of the moon's disc in the morning is due to the mass (विसरः) of the smoke of the pyre on which the king was burnt. नरपतिशोकः एव पावकः तेन दाहः तेन किणः (scar) तस्य कलङ्गेन कालीकृतं चेतः यस्य. On the dim disc of the moon was seen a dark spot, which the poet fancies to be his mind burnt to charcoal by the fire of sorrow for the king. प्रोषितानां (gone on a journey i. e. dead) समस्तानां अन्तःपुरपुष्पीणां मुखचन्द्राः तेषां वृन्दं तस्य उद्वेगेन विद्राणं वपुः यस्य. We saw above that all the queens had prepared themselves to die (text p. 28 l. 17 तत्र च मर्तुः मुषतानां राजमहिषीणां &c). The poet fancies that on seeing the agony (उद्वेग) of the women of the harem, the moon (as if out of compassion for the other moons-faces) vanished bodily (i. e. set). विद्राणं run away (past p. p. of द्रा with वि). C and T translate विद्राणं as 'stupefied'. प्रयत्नं अस्तमिता रोहिणी तया रणरणकः (eagerness, anxiety) तेन विमनाः (distracted) तस्मिन्. रोहिणी is the favourite wife of the moon out of the 27 नक्षत्राः. राजतीव... सवितरि when the sun that had mounted the sky shone like the king (प्रभाकरः). The king also mounted heaven after dying. The reading राजतीव preferred by C and T would no doubt improve the sense, but is not supported by the MSS. used by B. परि...प्रवन्धे when the continuance (प्रवन्धः) of night was turned back, like the kingdom. The kingdom also had changed hands. परिवृत्तम् exchanged; turned back. प्रबुद्धः...कर इव like a bed of lotuses roused by the awakened flamingoes. हर्षं also was advised by the circle of wise (प्रबुद्ध) swan like kings (to give up wailing). Read चापह्वानाय for चोप०. अपह्वानम् hathing on the death of a relative. Drop the comma after ०हसेषु. नूपुररवस्य विरामेण (cessation) मूकाः मन्दाश्च मन्दिरहंसाः येषु (adj. of शुद्धा०). We saw above (p. 92) that हंसाः followed the jingling of the anklets of young ladies. But as all the queens had perished on the death of the king, there were no young ladies left. पतितः यूथपः यस्य. कक्ष्या...जने his father's servants stood in the courts of the palace. कक्ष्या also signifies 'the girth rope of an elephant or horse'. विषादि...कुञ्जरे when the king's sad elephant reclined against its post, motionless and dull and having its rider weeping on its back. उपरि रुदन् निषादी (हस्तिपकः) यस्य (adj. of ०कुञ्जरे). 'आधोरणा ॥ हस्तारोहा निषादिनः' इत्यमरः. भन्दुरापालकस्य (stable keeper) कथिते. अजिरं (courtyard) मज्जते इति. विश्रान्तः जयशब्दकलकलः यस्यस्मिन्.

आस्थानमण्डपः Hall of audience. अपस्नातः—अपस्नातो मृतस्नातः इत्यमरः—
 one who has bathed after the death of a relative. अनि...मौलिः
 without wringing his hair. उद्गम...वाससी two white silken robes.
 'वत्स्यादुद्गमनीयं यद्वीतयोर्वस्त्रयोर्युगम्' इत्यमरः. निरातपत्रः without an um-
 brella (the insignia of royalty). निहत्सारणः without anybody
 to remove people from his path. समुप...सप्ती although a horse
 was brought near. चक्षुषा...उद्विरन् as if emitting from his eye
 the fire of sorrow through fear of burning his father who now
 remained only in his (हृदय's) heart. His eyes were extremely red.
 The poet fancies that the redness was the fire of sorrow in his
 heart. हृदयं emitted it from his eye, so that his father now
 enshrined in the heart might not be burnt by the fire. अतान्मु...
 क्षालितस्य—हृदयं had not taken betel for many days and had washed
 his lip a long time before (yet it was red by nature). कल्प...
 लयस्य—the tender leaves of any tree are reddish; much more
 therefore of कल्पतरु. The धर्मः (परि० III) says 'तत्राशीचमये मापमां-
 सापूपमधुरलवणदुग्धाम्बूलक्षाराणि वज्यानि.' अथर...मोक्षैः on account
 of the brilliance of his spraylike lip, he seemed to vomit, as he
 sent forth hot sighs, lumps of flesh and blood, because his heart
 was struck. If one were beaten in the region of the heart, he
 may vomit blood. When he heaved up deep sighs his red lips
 quivered and presented the appearance of blood being vomited.

P. 34 ll. 14-27 राज...विचेरुः. उद्गाधैः (उद्गतं बाष्पं येषाम्)
 full of tears. आत्मानन् mark the reflexive use of 'आत्मानम्
 with the plural केचित्. भृगु...वन्धुः some tied themselves to
 precipices i. e. killed themselves by falling from precipices.
 'प्रपातस्त्वतये भृगुः' इत्यमरः. अनशनैः शुचम् असमाम् अशमयन् they des-
 troyed their unparalleled sorrow by fasting (i. e. they
 died fasting). शलमाः moths. गृहीतवाचः that took the vow
 of silence. तुषारशिसरिणं = हिमालयम्. उपलब्धा—see p. 63. सेवा-
 विमुखाः disgusted with service (i. e. with the life of a servant
 at the royal court). परि...जगद्गुः resorted to untenanted spots
 in forests subsisting on a limited number of morsels. परिच्छिन्नैः
 पिण्डकैः may also mean 'with thin bodies.' धर्मः एव धनं येषाम्.
 धमन्त्यः धमनयः येषाम् with veins fully blown up (i. e. all the
 veins appeared prominent, they were emaciated). गृहीत कापायं
 (red cloth) धैः. कपायेण रक्तं कापायम्, according to 'तेन रक्तं रागात्'
 पा. 4. 2. 1. कापिलं—कपिलस्य इदम्. कपिल is the founder of the
 सांख्य system, which enumerates 25 तत्त्वसः. अधिजगिरे perfect of इ
 with अधि to study. It is to be noted that the wearing of

कापाय is here associated with कापिलमत, but याज्ञ० prescribes कापाय for all those that desire मोक्ष 'त्याग परिग्रहाणा च जीर्णकापाय धारणम्' || III 157 आचोनि चूडामणय वै the crest jewels of which were torn away शरणीतुन धूर्नन्ति (शिव) वै. तदा जघर्णि tied knots of matted hair परिपाटल प्रलम्ब चीवराम्बर (tattered garment) तेन सखीता enveloped स्वाम्य चक्षु—they rendered glorious their devotion to their master अनुराग also means 'redness' By putting on red garments, they made redness appear brilliant तपोवनहरिणाना निहाञ्चलै (tips of the tongues) उद्विहमाना (licked) मूतंय वेपाम् They became वानप्रस्थs and resorted to the forest पाणि मृष्टे wiped (or scoured) with their spray like hands आताम्र (slightly red) राग (colour) वेपान् नयन् वहन् they bore water in their eyes and in their jars The idea is—they shed tears, which they wiped with their hands and their eyes were red by weeping They also rubbed their jars with their hands and carried water in them The baked jars were red in colour गृहीत व्रत वै who took the vow of an ascetic (सत्यासी) See वसिष्ठरमृति Chap 10 for the धर्मs of a परित्रानय 'मुण्डोष्ममोष्परिग्रह सप्तागाराण्यसङ्कल्पितानि चरेद्भिक्षु विधूने सन्न—मुमले । 17 यशोपवीदी उदरवमण्डलुहस्त शुचिर्वाङ्मणो वृषलावर्चनी न हीयते मङ्गलोकात्' । 24

P 34 l 28 P. 35-L 4 देवमपि चारयन् The principal sentence is देवमपि हर्ष मुनय पौराणिका पर्यवारयन् श्रियं शप इति—supply मन्वमानम् (1 32) after this pair and after each of the pairs in the following clauses श्रियं शप इति म० who regarded royal glory as a curse It will be noticed that the poet is influenced in his choice of words in this passage by the jingling assonance of sounds मही महापातकम्—As we must shun महापातकs, he shunned the earth For महापातकs, see above (p 84) भोगान् भुजङ्गा—as the serpent, so charming to look at, is yet deadly, so the objects of worldly enjoyments he regarded as dangerous निलयं निरय इति who looked upon home as Hell (because he suffered torments) जीवितमयश्न—to have continued to live after the death of such a noble father was really infamy कल्यता health 'कल्यौ सज्जनिरामयौ' इत्यमर विषममृतमिति—poison he regarded as nectar, because the former, if taken by him, would have assuaged all his torments and united him by death with his father कामं कृक्च इति—he looked upon desire as a saw e to entertain desires for anything when his father was as painful to him as sawing with a saw पितु गताः

whose fathers and grand-fathers had enjoyed (court favour).
 कुलपुत्राः—This and the following words like गुरवः are to be connected with पर्यवारयन् below. वंशक्रमेण आहितं गौरवं येषु to whom respect was paid for generations. ग्राह्याः गिरः येषाम्—whose words were to be accepted (or acted upon)—qualifies गुरवः.
 धृति=वेद. स्मृति—like those of Manu, Yājñavalkya &c. इतिहास—this is often employed to denote the महाभारत. It is defined as 'आर्षादिवहुधाख्याने देवर्षिचरिताययम्' इतिहासमिति प्रोक्तं भविष्यद्भूतपरमयुक् ॥'.
 धृता...शालिनः possessing learning, noble birth and character.
 मूर्धाम्बिषिक्ताः—crowned. We must connect the two adjectives शालिनः and ंषिक्ताः with अमात्याः and राजानः respectively. C and T connect मू० with अमात्याः and take राजानः as qualifying अमात्याः and translate 'anointed counsellors of royal rank endowed with learning &c.' But this is far-fetched. यथावत् अयिगतं आत्मतत्त्वं येः that have correctly understood the truth about the self. संस्तुताः=परिचिताः. मू०.
 रिणः=भिक्षवः 'भिक्षुः परित्राद् कर्मन्दी पाराशर्यपि मस्करी' इत्यमरः. 'मस्करमस्कारिणो वेषुपरित्राजकयोः' पा. G. I. 154. पतञ्जलि derives the word as 'मा कृत मा कृत कर्माणि शान्तिर्वः श्रेयसीति आहातो मस्करी परित्राजकः' महाभाष्य ed. by Kielhorn Vol. III. p. 96 (from मा + कृ). सम...नामयः Dependent kinsmen who shared his joys and sorrows. समे सुखदुःखे येषाम्. 'सविण्डास्तु सनामयः' इत्यमरः ('समानो नाभिर्मूलमेपां सनामयः' क्षीर०). चित्तज्ञः clever in reading the thoughts (of their master or of the people). निष्ठा...मुनयः sages that were disinterested friends. सं...वादिनः students of the Vedānta philosophy expert in expounding the unsubstantial character of the world. 'मीमांसको जैमिनीये चेदान्ती ब्रह्मवादिनि' क्षीर०. The position of the thorough-going Vedāntin is summarized in a half-verse 'ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः ॥'. पौराणिकाः—पुराणानि अधीते वेद वा पौराणिकः (पुराण + ठक्). The Parāpas are a class of works attributed to Vyāsa containing information principally on mythology, cosmogony, the legendary origin of royal families and their doings, the doctrines of various sects &c. Bāpa in the third उच्छ्वास specifically refers to the वायुपुराण.

P. 35 ll. 5-19 अस्व...तिष्ठदिति. अ...तैः not being left to himself by them. तैः refers to the कुलपुत्राः, गुरवः and others referred to in the preceding paragraph. मनसापि...चरितुम् even in thought he had no opportunity to do as his grief dictated. If left to himself Harsha in his grief might have caused some harm to himself. But as he was always surrounded by

numerous people who engaged his mind in various things, he could not even think of (much less actually do) any harm to himself. अपि नाम न गृहीयादृक्कले how much do I wish that he may not assume bark robes! He is afraid that राज्यवर्धन would betake himself to a forest. We have to understand अपि नाम before अस्म...पृथिवीम् and the following clauses. अस्म...पृथिवीम्—would he whose lotus-like eyes are filled with tears see that the earth is helpless (without a lord)? One whose eyes are full of water cannot see clearly. The Com. seems to have read न in each clause 'अत्र च सर्वत्र नेत्याशङ्कयाम्'. Then the meaning would be 'I am afraid that he would not see &c'. But here the force of अपि नाम is gone and the sentences are not so striking as they are without न. प्रथम. विह्वलः overwhelmed by the terrible poison of this first calamity (father's death). पुरुषोत्तमः refers to राज्यवर्धन. It also means विष्णु. When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हलाहल. See रामायण I. 44. and भागवत. पु. VIII. प्रथम व्यसनं एव विषमं विषं तेन विह्वलः. अभिषेकम् (1) coronation; (2) bath. One who is suffering from heat, would take a bath and find it very refreshing. राज...चरेत् (How do I wish) that he may not act the contrary when addressed by the princes (to assume sovereignty). पराचीनता = प्रातिहृत्त्यम्. पद्मपाती devoted to. तातश्लाघया by way of praising father. काञ्चन—As प्रभाकर was fair in complexion, the word काञ्चन is put before ताल. दिवसक...कसितम् that was upturned and expanded the whole day with love for the sun. A lotus blooms by day. The king प्रभा was devoted to the sun (see text p. 3) and had a smiling (विकसित) face all day. हसितः मदेन अलसः हलधरः (वलरामः) तस्य इव विभ्रमः येषां (adj. of विलासाः)—that had the appearance of the grace of the laughing Balarāma lazy with drink. वलराम, the brother of कृष्ण, has the ploughshare as his weapon. He is described as fond of drink. See विष्णुपु. V. 25. वदान्य liberal.

Uchchhivāsa VI.

P. 36 Verse 1 The metre of this verse and the next is *आर्या*, for which see p. 49. उच्चित्य having collected or gathered. प्रहिताः निगूढाः आत्मदूताः तैः नीतानाम्. The king sends his spies to find out valiant men; यम् also sends his दूतः. विजिगीषुः (from the desiderative base of जि with वि) a conqueror. 'सनाशंसभिश्च उः' पा. 3. 2. 168 (the affix उ is applied to desiderative bases, to the roots शंस् with आ and भिश्च). This verse contains a suggestion of the fate of राज्यवर्धन who was treacherously murdered by the गौड king, whose name the com. gives as शशाङ्क 'अनेनोच्छ्वासार्थः सङ्गृहीतः । तथाहि कृतोऽन्तो विनाशो येन स शशाङ्कनामा गौडाधिपतिः शराणां राज्यवर्धनानुचराणां तत्सहितानां संग्रहमकरोत् । ...तथाहि तेन शशाङ्केन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो मुजान एव छत्रना व्यापादितः ।'.

Verse 2 Construe खलस्य विसम्भवात्तदोयः घोरकोपकरः स्वधाय (भवति). दि...करः the sin of murdering the confiding produces resentment in the mighty and brings about the death (of the murderer himself). नव...करिणः—the elephant wantonly breaks a young tree, but the noise of breaking robs the sleep of the lion that kills the elephant. Here खल refers to the गौड king who killed the young राज्य०. राज्यवर्धन's death by treachery roused हर्ष (वीर) to wrath and led to the destruction of the गौड king.

P. 36 ll. 5-20 अथ...जीवितम्. अथ...द्राक्षीत्—the sentence is अथ...देवो हर्षः...महाजनेन...अकाले आत्मानं वेष्टयमानं अद्राक्षीत्. प्रथमं प्रेतपिण्डं भुङ्क्ते इति० भुक् तसिन्. प्रथम...जन्मनि when the ब्राह्मण, that takes the first oblation offered for the dead, had been fed. गतेषु अशौचदिवसेषु—the impurity due to the death of a सपिण्ड lasts for ten days. 'दशाहं शावमाशौचं सपिण्डेषु विधीयते।' मनु० V. 59. दीयमा...कलापे—even now the bed and other things of the dead are given to ब्राह्मणः. The धर्मसिन्धु (परि० III) says 'एकादशाहे शय्यादाने षड्विधः स्मृतः । तेनोपसृक्तं यत्किंचिद्वस्त्रवाहनभाजनम् ॥ यद्यदिष्टं च तस्यासीत्तत्सर्वं परिकल्पयेत् ।'; and 'अश्वं रथं गजं घेनुं महिषीं शिविकादिकम् । शालग्रामं पुस्तकं च कस्तूरी कुङ्कुमादिकम् ॥ दासीं रत्नं भूषणादि शय्यां छत्रं च चामरम् । दद्याद्विज्ञानुसारेण प्रेतस्तत्तत्सुखं लभेत् ॥'. अमत्रम् a goblet, vessel. पत्रम् vehicles. 'पत्रं वाहनपशयोः' इत्यमरः. C and T read 'नृपतिकट' and translate 'the various appurtenances of the royal bier.' This is not good. The personal property, as it were, of the deceased

king was distributed, as, if retained, it would have reminded the survivors every now and then of the use which the departed made of those articles कीकसम् bone The bones of the deceased king were taken to holy places The people's hearts also, when they heard that the bones were being taken to तीर्थs, ran thither out of devotion to the king कल्पित चिह्ने when the tomb on the spot of the funeral pyre had been covered with a plaster of *chunam*, which (tomb) became a dart of sorrow कल्पित शोकशाल्य येन—the tomb remained there to remind people of their loss as the point of a dart may permanently remain in the body चैत्यचिह्नम् monument, tombstone B reads कल्पित . शल्येषु, and C and T connect it with कीकसेषु This is not bad The meaning would be 'the bones had been like the points of darts' (in the hearts of the people) महाजिजिति the victor in great battles (आजि) विजिते—even now on the 11th or 12th day after death a bull is let loose for the dead As the deceased was a king an elephant was let loose उत्साहे शय्यान् when the beds used in misfortune were being cast aside The धर्मसिन्धु says that in mourning one should lie down on a bed of mats 'दुष्कटास्तीर्णभूमौ पृथक्शयोरन् न कम्बलाद्यास्तीर्णभूमौ' (परि० III) उप क्षमेषु capable of listening to advice अनु योग्येषु fit to pay attention to requests (अनुरोध) गग गुणेषु—when everybody had become so far composed as to be able to recount the virtues of the king प्रदेश शोके—C and T translate 'Grief was becoming a moral theme' It is not clear how this meaning is arrived at The meaning seems to us to be 'when grief came to have a limited scope' i.e. when शोक was not to be found at all seasons and places, but only at particular times and places कृतेषु तदेषु when the poets had sung their dirges Take away the comma after एषाने स्वभावशेष दर्शन यस्य—For some days after his death, the people felt as if the king was among them उत्सृष्ट व्यापार येन who was doing

sentence is अनन्तरं च...ज्येष्ठं भ्रातरमपश्यत्. द्वार...कथ्यमानम् who was announced by the lamentation of the doorkeeper, as if it (आक्रन्द) were an attendant that entered first. At the sight of राज्यं the doorkeeper wept. The द्वारपाल allows (मुक्त) high personages and their attendants to enter. The attendants precede the high personages to show them the way. 'दूर...बाहुल्येन—this and the following instrumentals qualify परि-जनेन. दूरं द्रुतं आगमनं तेन मुषितं बाहुल्यं यस्य whose numbers were thinned (*lit.* robbed) by the long and quick march. वि-च्छिन्नः छत्रधारः यसिन् in which the umbrella-bearer was not to be found (he lagged behind). लम्बितः (lagged behind) अम्बरवाही (the man in charge of the wardrobe) यसिन्. शृङ्गारः a golden pitcher 'भद्रकुम्भः पूर्णकुम्भो शृङ्गारः कनकालुका' इत्यमरः. आचमनधारिन् spittoon-bearer. ताम्यन् (exhausted) ताम्बूलिकः (betel-bearer) यसिन्. खञ्जन् (limping) खड्गग्राही यसिन्. कति...प्रायेण mostly consisting of a few well-known (प्रकाश) servants. For दासेरक, see p. 28. बहुवासरान्तरितं खानभोजनशयनं तेन ह्यामं क्षामं (ema-oiated) वपुः यस्य. अविरला मार्गधूलिः तया धूतरितं शरीरं यस्य सः शरीरः तस्य भावः शरीरता तया. अविद्यमानं शरणं यस्याः. The poet fancies that the earth in the form of dust resorted to him because it had become bereft of a protector by the death of प्रभाकरः. क्रमागतया (1) that was hereditary in his family; (2) that came to him (stuck to his body) by his walking (with धूलि). हृणानां निर्जयाय समरे शरीः व्रणाः तेषु बद्धैः पट्टकैः (pieces of cloth) शवलीकृतः (spotted) कायः यस्य. The long and white bandages are fancied to be the glances of राज्यलक्ष्मी that was approaching him (he was the king after his father). Long eyes is a sign of beauty. The inside of the eye is white like the bandages. द्रुतं मार्गं येषाम्. आवेद्यमानः दुःखभारः यस्य. He had lost flesh through grief. The poet fancies that the flesh so lost had been offered into the fire of grief for preserving his father's life. When a sacrifice is performed, offerings are given in fire. There is a striking contrast presented by the inference of a heavy weight from lean (कुश) limbs. Ordinarily lean limbs do not carry heavy weights. अपगतः चूटामणिः यस्मात्. मलिनाः आकुल्याः (dishevelled) कुन्तलाः यस्य. शेरुरः garland of flowers on the head. His head was not decorated through grief. The poet fancies that grief had mounted on it. आतपेन गलिता रवेदराजिः यस्मात् (अर्ध of पट्टेन). रुद्रेव—Drops of perspiration stood out on his forehead owing to heat. The poet fancies that his forehead was eager

to how at the feet of his father and wept, as it could not do so owing to the death of प्रमा० प्रथीयस् comparative of पृथु One who faints has water sprinkled on his face राज्य० shed tears which fell on the earth The poet fancies that the tears were water poured over the earth that had swooned away owing to the death of her honoured lord निम्नीकृत dug out, made hollow His cheeks that were once round and fleshy had become hollow Constant dripping of water wears away even stones The poet fancies that the constant falling of tears on the cheeks wore away the cheeks and made them hollow गलित ताम्बूलराग यस्मात् राज्य० used no betel owing to grief So his lip had not its usual redness The poet fancies that the ताम्बूलराग came in the way of his very hot breaths, became melted and disappeared from his lip पवित्रिकानात्रे अवशेष यस्या सा श्लेषा इन्द्रनीलिका &c पवित्रि इहन्तम्—the idea is—in his यज्ञोपवीत there was a sapphire ring the rays of which shot upwards and rendered his ear dark The poet fancies that the darkness of the ear is due to its being burnt by the fire of the great grief at the recent news of his father's death पवित्रिक = शशमूत्रजाल क्षत्रियस्य यज्ञोपवीतम् The only इन्द्रनील he had was on the ring in his यज्ञोपवीत C and T render 'his sapphire ornament of which only the amulet was left अस्फुटामिव्यक्त व्यञ्जन (beard) यसिन् 'व्यञ्जनं लब्धुनश्मश्रुनिष्ठानावयवेवपि' इत्यमर His face had only a slight growth of beard, which was rendered darker by the light of the dark pupils of his downcast and motionless eye One who is in mourning has to allow his beard to grow Though he had a slight growth of beard, he seemed to have a thick growth of it owing to the rays of his eye महा हतम् (1) overwhelmed by the fall of a great mountain (with lion), (2) overwhelmed by the death of the great king (with राज्यवर्धन) निरवलम्बनम् without refuge or support If a mountain falls on a lion, the latter will lose a place for prowling and will be stunned तेज पति (मूर्धं नृपतिश्च) तस्य पतनेन परिम्लाना धी यस्य दिवसमिव श्यामीभूतम्—who (राज्य०) had become dark (in complexion) like the day The day also turns into night when the sun dips down into the sea श्यामीभूत means रात्रीभूत with दिवसम् 'श्यामा स्वाच्छादिवा निरा' इत्यमर नन्दनम्—the garden of Indra मग्न वक्ष्यपादप यस्य If the tree in the नन्दनवन be broken there will be no shade (छाया) राज्य० also had no छाया (splendour) left, as his father, was a veritable वक्ष्यवृक्ष to suppliants, was dead. प्रोषित

दिग्गजरः (दिग्गजः) यसात्. If the दिग्गजस went away, the quarters would be empty (शून्य). राज्य० also was शून्य (vacant-minded). The eight quarters are guarded by eight दिग्गजस. 'देरावतः पुष्ट-रीको वामनः कुमुदोऽञ्जनः पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. दिशां भावः दिग्भावाः (the state of the quarters). गुरुः (heavy, crushing) वज्रपातः तेन दारितम् (with गिरि); गुरौ (पितरि) वज्रपातः (मृत्युः) तेन दारितम् (with राज्य०). The wings of mountains were clipped by Indra with his thunderbolt. See p. 19 above. किङ्क... रुण्येन enslaved by sorrow. दुर्धनसः भावः दीर्घनसम्—despondency. स्विन्न...पेन all perspiring through सन्ताप (heat, sorrow). उच्यते gathered, collected. लुप्तम् robbed. C and T would prefer वृत्तं the reading of two MSS. of B for धृतं for the sake of alliteration. प्रत्या...ख्यानेन discarded by reflection. Compare 'अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा' कादम्बरी (p. 156 of P.). दूरी... भवत्वेन cast aside by firmness (lit. the quality of being invincible). अबो...बुद्धीनान् that was beyond the counsels of the aged. The instrumentals from अबोधेन qualify शोकेन below. असा ... तानान् that was not to be cured by the words of the good. अग...गिरान् that was inaccessible to the eloquence of elders. अशक्ये...शक्तीनान् not within the reach of the power of scriptures. अ...यत्नानान् that was beyond the way of the efforts of wisdom. The idea is that the efforts of wise men would not avail to lessen his sorrow. अभूमि...चयानाम् that was not a proper place for gradual healing up. उपचयः lit. increase, prosperity. आवेनेन उद्भूताः कृतल्लेहस्य उत्कलिकाः ताभिः उत्क्षिप्यमाणः कायः यस्य—whose body was lifted up on the waves of the whole love that surged up through emotion. लेह is compared to the sea; emotion caused by the sight of राज्य० to the tide of the sea. The agitation (उत्कलिका) due to the emotion is compared to waves (उत्कलिका). A man swimming in the sea is borne on the crest of waves. Harsha's body was shaken by agitation.

P. 37 l. 20—P. 38 l. 2 अथ तं...स्यात्. कलितं held in. सारितेन goes with रुण्येन. We must read संकलयन्निव (as if grasping). He stretched out his long arms to embrace हयं. The poet fancies—that he did so in order to embrace all sorrows (i. e. he would thereby become full of all sorrows). सङ्कल्पयन् hardly yields any sense. पतितं क्षौमं यसात् from which the fine garment had fallen (or slipped away). सब...हृदयानि (their) hearts were as if uprooted together with their fastenings. A and C omit the

sentence अथ लोकेन That sentence seems to mean 'the people let fall in their eyes a stream of tears resembling veins of blood'. The preceding sentence spoke of the uprooting of hearts. If that were actually done blood would flow forth from the veins of the body. The stream of tears is fancied to be the veins of blood. स्मृत नृपति (प्रभाकरवर्धन) येन When the prince wept, the king's favourite also wept. He seemed to be the echo of the prince. निवृष्ट नयनजल येन Rain ceases in autumn of its own accord no one can stop it. So राज्यवर्धन stopped weeping after a long time. तोयेन—connect this with अभ्रात्यवत् तत्कर लेसमिव (eye) that seemed to have a streak of foam produced by a big flood of water because of the pencils of the rays of his finger nails. When he washed his face, he moved his hand over it. The rays of his bright nails resembled white foam and so his eye seemed to be covered with foam. पद्माग्र सङ्गलन्त विन्दव तेषा वृन्द तेन मन्द उन्मेष तेन मुपित दशन यस्य (his eye) the vision of which was robbed by the fact that its opening (उन्मेष) was obstructed by the mass of tear drops gathering on the tips of his eyelashes. बालसा न्ममाज—he wiped his face with a white towel. The towel resembled moonlight in whiteness and in being cool. So the poet fancies that he wiped his face scorched by very hot tears with a piece of moonlight. विभूष षीढ्य having carelessly wrung his head (मौलि) that was unadorned and the locks on which were disturbed and dishevelled. विगता भूया यसात् विनस्ता व्यस्ता (scattered about) कुन्तला यस्य सावशेष अधरेण—(connect this with कुर्वाण)—by his lower lip that quivered on account of the remnants of sorrow, which (lip) therefore seemed as if desirous of living and as if desirous of kissing itself, as it was charming on account of its bath. The idea is—when राज्य० bathed he washed his lip and eyes. As his grief had not all died out, his lip quivered. One who lives makes movements. So the quivering of the lip showed that in spite of grief it wanted to live. In kissing also the lips move. So the poet imagines that the lip quivered because it wanted to kiss itself on account of its own agreeableness due to the bath. अवशेषेण सह साव० (बहुम्रीहि), सावशेष मन्थु तेन स्फुरित शारद (शरदि भव) शशी तस्य वरे विवसितानि निशदानि (shining) कुमुदवनानि तेषा दलावलि एव बलि तस्य विक्षेप (throwing). The कुमुदs bloom in moon light. The moon is at its best in शरद. His quivering lip resembled the flashes of lightning.

become rare when शरद् comes; his washed face resembled the clear moon of शरद्. When राज्यं cast glances in various directions, the poet imagines that he did worship to the दिग्देवताs with the offerings of petals of कुमुदs. चतुःशालम् a quadrangle enclosed by four buildings. चतसृणां शालानां समाहारः चतुःशालम्. वितर्दिका—platform, terrace. See p. 53. नीचापाश्रये विनिहितः एकः उपवहं यस्याम्—on which a single cushion was placed beneath a low awning. For अपाश्रय, see p. 21. 'उपधानं तूपवहं' इत्यमरः. जोषम् *adv.* silently.

P. 38 ll. 3-15 देवोऽपि...मण्डलम्. *कुथारां प्रसारिता. मूर्तिः (शरीरं) येन. कुथा a blanket or carpet. औरस...शोकस्य for the sight of a very near relative is the yonth of sorrow. औरसः—उरसा निर्मितः according to 'उरसोऽण् च' पा. 4. 4. 94. The word is primarily applied to a son and extended to any close blood relation like a brother. The idea is that at the sight of one's near relations grief increases in intensity. Compare notes p. 96. सः (1. 8) refers to दिवसः. प्रत्यग्र...तनुरिव as if his body had recently (प्रत्यग्र) been chopped by the chisel of त्वष्ट. The sun at the time of setting looked red. One whose body is recently cut would be red with blood and flesh. बह्वहलरुधिररसं (बहन् बहलः रुधिररसः यस्मिन् तत्) मांसं तस्य इव छविः (कान्तिः) यस्य that looked like flesh moistened by plentiful blood. प्रत्यग्रत्वष्ट—त्वष्ट, is the architect of the gods. He had a daughter named संज्ञा that was married to the sun. She could not bear the light of the sun. त्वष्ट, wishing to reduce the superfluous lustre of the sun, placed him on his lathe and trimmed off some of his lustre. With the portion thus taken away त्वष्ट manufactured the चक्र of विष्णु, the त्रिशूल of रुद्र and the other weapons of the gods. Vide विष्णुपु. III. 2. 9-12 and मार्कण्डेयपु. Chap. 77. 'अग्निमारोप्य सूर्यं तु तस्य तेजोविशातनात्। कृतवानष्टमं मार्गं न व्यशातयताव्ययम्॥' विष्णु. III. 2. 9. Note रघु. VI. 32 'आरोप्य चक्रमग्निमुष्णदेवास्त्वष्टेव यल्लोहितो विभाति॥'. अपरः (western) पारावारः ocean. मज्जिष्ठावत् अरुणः. मज्जिष्ठा Bengal madder. It is used as a red dye. अरुणः सारधिः यस्य. मुकुलायमानाः (closing) कमलिनीकोपाः तेन विकलम् (distressed). चक्राण perfect of कण् to cry in distress, hum. The कमल closes its petals at sunset. चञ्चरीकः = भ्रमरः. On this word क्षीरस्वामी remarks 'चञ्चरीकमसनेन्दिन्दिररोलम्बा देद्याम्'. सविधः (near, approaching) विरहव्याधिः तेन विधुरा वधूः तया बाध्यमानम् (*adj.* of चक्रवालम्). विबुद्धस्य (blooming) वन्धूकस्य इव भाः (तेजः) यस्य (*adj.* of भास्वति). वन्धूकम् is a kind of red flower.

असौ सह सास्त्रम् tearful चक्रवालम्—group For the separation of the चक्रवाल from its mate at sunset, see pp 10, 57 सञ्चरन्त्या goes with श्रिय श्री is said to be wandering because प्रभाववर्धन being dead there is yet no new king installed मधुसरवेण सह स रव कैरवाङ्गर must be taken as the object of सञ्चरन्त्या The कैरव are white lotuses that expand at nightfall The bees buzzed over them The poet fancies that this buzzing was the jingling of the small bells on the girdle of लक्ष्मी कल रमणीयम् goes with ऋक् The कलहसीस were there near the कैरव beds and lent their grace to them आज्ञ—perfect of अञ् to sound The bees were like bells, the कलहसीस like माणिस्यकाञ्ची and the white lotuses like the fair complexion of लक्ष्मी प्रफट कलङ्क यस्य (adj of मण्डलम्) उदयमानम् (pr p of अञ् 1 A with उद्) rising विशद्वट (large) विषाण (horn) तेन उत्कीर्ण (scattered) पङ्क तस्य सङ्गर (contact) यस्य स मन्दुर शङ्करस्य शङ्कर (tame) शङ्कर (bull) तस्य वकुदकू (conical hump) तत्सङ्काश तत्सदृशम् 'विशद्वट पृथु घृह्व' इत्यमर The moon was like the hump of the white bull of शिव and the horns of the moon resembled the horns of the bull and the spot on the moon was like the mud on the horn of the bull This passage is full of suggestions as C and T observe The word शङ्काङ्कमण्डलम् indicates the rise of the गौड king (शङ्काङ्क as the com says) who murdered राज्यवर्धन The red sunset symbolizes bloody wars

P 38 ll 16—P 39 l 18 अस्या धरण्याम् नास्ति अतिक्रमण यस्य तत् अनतिक्रमण वचन येषाम् whose words could not be disregarded भूमि योगानाम् you are a proper person for the injunctions of elders : e elders enjoin you to do something because they feel sure that you would not disobey Or गुरु may mean 'father, the sense being 'our father used to give you instruction as you were the fittest person to receive it' अग्राहि चित्तवृत्ति you held the heart. A person may seize a banner that has ropes The king's mind also was गुणवत्, or the king's mind was the banner of the virtuous (गुणवत्ता पताका) : e he was the foremost or preeminent among the virtuous (as a banner is) विधेयम् docile, obedient विधे विधानेन उपनत नैर्दृष्टव्य (निष्ठणस्य निदयस्य भाव) यस्य (my heart) that has become callous by the decrees of fate C and T translate 'विधि' as 'my heart softened to compliance with the decrees of fate.' This is wrong विमणिपति = मणिमुच्छिन्नि प्रेमविलोमा which runs counter to affection Read विलोमा for वामता perverseness, refractory spirit वैधेय fool, dullard

‘अशे मूढयथाजातमूर्खवैधेयवालिशाः’ इत्यमरः (विधेयः एव वैधेयः स्वार्थेऽण्). लोकवृत्तम् ways of the world. मान्धान्त—see for his story p. 23. प्रभाकरं was a pre-eminent चक्रवर्ती as मान्धाता was. ‘दीवनाशोऽथ मान्धाता चक्रवर्त्यवर्नी प्रभुः । सप्तद्वीपवतीमेकः शशासाच्युत तेजसा ॥’ भागवतपु० 9. 6. 34. पुरुकुत्स was the son of मान्धाता and killed the मौनेयगन्धर्वसं that had ousted the Nāgas and re-instated the latter. He married नर्मदा. See विष्णुपुराण IV. 3. भ्रूलतया आदिष्टानि अष्टादश द्वीपानि येन who issued commands to the eighteen worlds with his brow. दिलीपे मृते वारधुणा (किं कृतम्)—Bāṇa seems to follow the रघुवंश here in making रघु the son of दिलीप. According to the रामायण (II. 110 and I. 70) दिलीप’s son was भगीरथ, whose grandson was रघु. So according to the विष्णुपुराण (IV. 4) दिलीप’s son was दीर्घबाहु whose son was रघु. महान् असुरसमरः तन्मध्ये अध्यासितः त्रिदशानां (देवानां) रथः येन. Compare for the idea that दशरथ helped the gods in battle रघु० 9. 19 ‘स किल संयुगमूर्ध्नि सहायतां भवतः प्रतिपद्य महारथः’। It was in this battle with the demon शम्बर that कैकेयी, who had helped दशरथ, got two वरस from him. See रामायण अयोध्याकाण्ड 2. गोष्पदीकृताः चतुर्णां उदन्वता अन्ताः येन—who looked upon the confines of the four oceans as a puddle. गोष्पदम् (गो + पद)—स् is inserted according to ‘गोष्पदं सेवितासेवितप्रमाणेषु’ पा. 6. 1. 145. (गावः पयस्तेऽसिन्देशे स गोभिः सेवितो गोष्पदः । प्रमाणे, गोष्पदमार्त्रं क्षेत्रम् । सि. कौ.). The four oceans were as small to him as a puddle that is as deep as a cow’s hoof. तिष्ठन्तु...देते let alone these. तातेन—refers to प्रभाकरवर्धन. शतात् समधिकाः (more than a hundred) अध्वराः तेषां धूमः तस्य विसरेण (mass) धूसरितं वासवस्य (इन्द्रस्य) वयः येन—who rendered the youth of Indra grey by &c. It was believed that whoever performed a hundred अश्वमेध sacrifices would displace Indra. Indra is therefore always represented as anxious to put obstacles in the performance of these sacrifices. Indra grew old through anxiety and jealousy when he learnt of the hundred and more sacrifices of प्रमा०. सुगृहीतं नाम यस्य—of blessed memory. This is a term used in respectfully addressing or speaking of a person (particularly a deceased person). कुरिततः पुरुषः कापुरुषः, according to ‘विभाषा पुरुषे’ पा. 6. 3. 106 (कापुरुषः । कुपुरुषः). स्त्रीषां womanishness. आस्पदम्=स्थानम्. भू... यस्ते (1) the king being killed; (2) the mountain being shattered or laid low. If a mountain were shattered to pieces, all the torrents will be at once let loose; so the king being killed, all his tears flow in torrents. अस्त...तेजसि—refers to the setting of the sun and the death of the king. अन्धकारीभूताः दश आशाः (दिशः)

greater favour to रोहिणी than to his other wives, the नक्षत्र, the moon was cursed by their father दक्ष to be a consumptive. Compare 'दर्शयशिव चिरकाललम् दक्षशापानलदाहचिह्नं' कादम्बरी (p. 178 of P). सुमेरुकल्पस्य resembling Mern. For Mern, see p. 85. For कल्प, see notes on देशीय p. 38. कल्प...पुरुषस्य who was a noble spirit (to be found once) in a कल्प. For कल्प, see p. 78. Another meaning also may be suggested 'a noble spirit like a कल्पवृक्ष'. अतिवाहयितुम् to get through. विरक्तं (1) disgusted; (2) tinged redder. चकोरस्य—It was believed that the eyes of चकोर became red at the sight of poison. अर्थशास्त्र of कौटिल्य says 'क्रौञ्चो विषाभ्याशे माचति । ग्लायति जीवजीवकः । प्रियते मत्तकोकिलः । चकोरस्याक्षिणी विरज्येते' (pp. 40-41). काम० says 'चकोरस्य विरज्येते नयने विषदर्शनात् । सुव्यक्तं माचति क्रौञ्चो प्रियते कोकिलः किल ॥' VII. 12. बहवः मृतपत्राः अवगुण्ठनं यस्याः that covers her face with many shrouds of the dead. The चाण्डालस were in the habit of taking the clothes in which corpses were shrouded. रञ्जितः रङ्गः (समाजः) यया that pleases the audience or sight-seers. People were diverted by the sight of the various shrouds worn by Chāṇḍāla females. जनहमः=चण्डालः. राज्यवर्धन says he wants to give up राज्यलक्ष्मी, which he compares to the श्री of चण्डालस. 'चण्डालपुत्रमातङ्गदिवा-कीर्तिजनहमाः' इत्यमरः. It would be better to read जनहमाङ्गनाम् as C and T suggest. वंशवायाम्—(1) which is outside of (noble) family; (2) which is to be borne on bamboo-poles. वाय in the latter case is equal to वाह, as there is no difference between व and व, र and ल, ट and ल in यमक, श्लेष and चित्र 'यमकश्लेषचित्रेषु यवयोर्देल्योर्न भिद । नानुसारविसर्गौ च चित्रमद्वाय संमतौ ॥' वाग्भटलंकार I. 20. चण्डालस carry all their belongings on poles. अनार्याम् (1) disreputable; (2) not of Aryan lineage. The चण्डालस were outside the pale of Aryan society. दग्ध...कुलिरिव as a bird in a burnt dwelling. दग्धगृहे may also mean 'in this palace accursed' (by the king's death). स्नेहमल is to be connected with मनसि and वाससि. स्नेह (1) affection (2) oil. Affection clung to his heart and he wanted to get rid of it in a hermitage. An oily and dirty spot sticks to a garment which must be washed in water. अन्तरितानि यौवनसौख्यानि यस्याम् in which the pleasures of youth cannot be had (adj. of जरा and चिन्ताम्). The cares of the kingdom would not allow हर्ष to enjoy youth as otherwise he would have done. अनमिमनाम् not esteemed or liked (with जराम् and चिन्ताम्). जरामिव पूरुः—ययाति married देवयानी daughter of शुक्र preceptor of the देव्यः. शर्मिष्ठा, daughter of the king of

देव्य, was her servant ययाति fell in love with her and secretly married her When देवयानी complained, her father शुक्र cursed him to be prematurely old ययाति propitiated शुक्र and obtained permission to transfer his old age to any one that would accept it He had two sons ददु and तुर्वसु from देवयानी and द्रुह्य, अनु and पूरु from शर्मिष्ठा All his sons except पूरु refused to take up the decrepitude of their father पूरु, the youngest dutifully took it up and was placed on the throne by ययाति See विष्णुपु IV 10, रामायण VII 58 59 महामारुत आदिपर्व गुरो (1) of his father (with पूरु) (2) of me who am your elder (brother) त्यक्ता सकला बालक्रीडा येन (applies to हर्ष and हरि both) हरिणा = विष्णुना दीयता लक्ष्म्यै give your chest to लक्ष्मी हर्ष is asked to accept sovereignty विष्णु took लक्ष्मी as his wife बालक्रीडा—these words suggest the doings of कृष्ण (the incarnation of विष्णु) in गोकुल रुक्मिणी the wife of कृष्ण is looked upon as the incarnation of लक्ष्मी 'राघवत्वेऽभवत्सीता रुक्मिणी कृष्णजमनि' विष्णु० I 9 141 निखिल—*a sword*—(निष्कान्तखिद्यतोऽङ्गुलिभ्य इति which is longer than 30 finger breadths)

P 39 l 19—P 40 l 22 अथ तिष्ठत निशिता शिखा यस्य the point of which is very sharp मामतरेण concerning me It may also mean 'without me : & behind my back' शोकाद् मन यस्य (adj of श्लेष) चेतसः समाक्षेप Distraction or aberration of mind आहो भवति? Is it possible that he is not my brother? The idea is that he speaks so unlike my brother that I am forced to doubt whether he is the same as my brother विवक्षित = वक्तुमिष्टम् निपातनोपाय a means of decline or downfall निखिलपुण्यस्य परिक्षय तस्य उपक्षय (indication) वर्मणा is to be connected with निखिल० The idea is—do these unexpected words of my brother indicate that all the merit I gathered by my actions has now been exhausted? अथ लसित वा or is it the wanton act of the group of all unfavourable planets? तातस्य विनाशेन नि शुक्ल (fearless) बलिवाल तस्य क्रीडनम् (prank, freak) The idea is that प्रभाकर० had held बलि in check अय—refers to राज्य० य बश्चिदिव like a low person यत्किंचनवारिण माम्—connect with समादिष्टवान् यत्किंच स्मृतमिव (he has ordered) me (thinking me) capable of doing anything as if I were not born of the line of पुण्यभूति अनात्मानुजमिव as if I were not his own younger brother The reading अदृष्टदोषमपि breaks the symmetry of the clauses all of which contain an इव, but yields a good sense reading दृष्टदोषमिव of A and C means 'as if I were one de

ected in committing a *faulk*.' श्रोत्रियनिव—What Harsha says is this:—to ask me to assume sovereign power when my elder brother is quite competent to do it is as detestable as to ask a श्रोत्रिय to drink wine, to induce a faithful servant to prove treacherous to his master &c. मुरापान was one of the five महापातक, for which see above p. 84. मीचोपसर्पणम् to approach or wait upon a mean person. तदे...यत् This much (out of what राज्यं does) is indeed befitting that &c. शौर्यस्य उन्मादः एव मदिरा तथा मत्तं समस्तं सामन्त-मण्डलं एव समुद्रः तस्य मथने मन्दरः तस्मिन्. The feudatories intoxicated by the pride of valour are compared to the ocean; as the ocean was churned with मन्दर as the churning handle, so प्रमाकर्ण was the churning handle of the kings (i. e. subdued them and made them yield tribute as the ocean had to yield jewels). For मन्दर, see above, p. 42. For the technical meaning of मण्डल, see p. 42. The king प्रमा was in the midst of the मण्डल as the handle मन्दर was in the midst of the ocean. The ocean also had मदिरा (वारुणी, one of the 14 jewels). या...वृष्टिः as for this command to me to assume sovereignty, it scorches me who am already burnt and is a shower of cinders on me who am like a desert parched by drought. अवग्रहेण (वृष्टेर्विघातेन) रलपितः (past p. of the causal of रले). धन्वन् m. a barren or dry soil. 'समानौ मरुधन्वानौ' इत्यमरः. 'वृष्टिर्वैप तद्विघातेऽवग्रहावग्रही समौ' इत्यमरः. यद्यपि... मानः—supply जगति दुर्लभः after this and after every-one of the following clauses. विभु...मानः a person in power without pride. दिजातिः=ब्राह्मणः. अविचमाना एवणा (greed, covetousness) यस्य. मुनिर-रोषणः a sage without anger. The Purāṇas illustrate only too well this *dictum*. वणि...रः a trader who is not a thief (knave). प्रिया जाया यस्य सः जानिः. जाया becomes जानि when it is the last member of a बहुव्रीहि compound. 'जायाया निङ्' पा. 5. 4. 134. प्रिय...हनः (it is rare to find) a husband fond of his wife who is also not jealous. कुहन तर्ज. jealous. 'कुहना दम्भचर्यायामीप्यालौ कुहनं त्रिषु' इति भेदिनी. कीना...गतः (it is rare to find) a poor man who is not an eyesore. 'कृतान्ते पुंसि कीनाशः क्षुद्रकर्षकयोनिषु' इत्यमरः. मृगयुः a hunter. पारा...ब्राह्मण्यः (it is rare to find) a mendicant who possesses the qualities of a (good) ब्राह्मण. पाराशरिन् originally means 'one who studies the मिथुसूत्र promulgated by पाराशर्य'; hence any mendicant (whether learned in the Vedānta or not). 'पाराशर्य—शिलालिभ्यां मिथुनदसूत्रयोः' पा. 4. 3. 110 (पाराशर्येण प्रोक्तं मिथुसूत्रमधीयते पाराशरिणो मिथुवः । सि. कौ.). कितवः a gambler. The reading of A

and C is good परि भु. an ascetic who is not desirous of enjoying (life) गोप्य a servant राज नात (it is rare to find) a king's son who is not wicked (or ill educated) This last is the matter in hand हर्ष means—kings sons are generally badly educated, and so an ordinary prince would have done as राज्य० wants me to do But I am the pupil of no less a person than राज्य० himself को हि नाम—connect these words with चण्डालोऽपि राज कुञ्जरे who is a गन्धद्विप to the (elephants in the form of) kings (a c from fear of whom kings run away) For गन्धद्विप see p 4 (notes) विपली भुजे who has rendered useless his large thighs and arms resembling a stone pillar Or we may take that the thighs resembled a slab of stone and the arms a pillar सकल पवित्रम्—people would shed tears when they would hear that राज्य० had abandoned the kingdom मृदो धानम् a sphere of mud called earth वसुधा अभिधान यस्य मृदोलव—is the object of कामयेत धनमर्देन खेला (playful) निखिला खला तेषा मुखविकारलक्षणे आरवायमान नीचाचरण यस्या whose vile conduct is exposed by the indications offered by the changing features of the faces of the wicked &c The idea is—लक्ष्मी very often resorts to wicked men who become purse-proud and whose faces assume arrogant looks Thus it is लक्ष्मी that is responsible for the arrogance and conceit of the wicked कुम्भदासी a bawd, procurress 'कुम्भो राक्षन्तरे हस्तिमूर्धासि राक्षसान्तरे । कामुक्ते वारनायां च' मेदिनी लक्ष्मी goes about seeking the deeds of the valorous, and is therefore like a bawd कथमि येष bow did my brother think this which is extremely improper to be possible (in me)? अनवदातम् Impure चेतस च्युत passed from his mind सौमित्रि—लक्ष्मण . लक्ष्मण is the Hindu ideal of a younger brother and so are भीम, अर्जुन, नकुल and सहदेव It is to be noted that it is not a mere rhetorical touch that Dana puts this sentiment in the mouth of Harsha The inscriptions of हर्ष (for which see Introduction) show that हर्ष revered his brother as much as (or perhaps more than) his father अनपेक्षित मत्तजन यथा that cared not for those that loved him प्रमविष्णुता—the position of being a lord Harsha means that राज्य० was never before so heedless of the feelings of those that were devoted to him कुलिशस्य (thunderbolt) शिखरवत् सर (sharp) नसर (claw) तस्य प्रचय (mass, thickness) तस्य प्रचण्डाचपेटा तथा पाटिन मत्तमातङ्गस्य उत्तमाङ्ग (शिर) तस्य मदच्छटा (mass or streak of ichor) तथा दुरित चारुनेसरभार तेन भास्वर मुख यस्य

निवासं...पृष्ठतः who protects behind his back the mountain cave—his dwelling? प्रतापः सहायः येषाम्. कश्चप...यस्य what indeed is this considerate treatment (अनुरोधः) of my brother towards लक्ष्मी which is sickle? चीवरेण अन्तरितौ (covered) कुची यस्याः. हर्ष's idea is:—if राज्यवर्धन wants to go to तपोवन, why does he not take राज्यलक्ष्मी which is rightfully his with him to the forest and there make her follow the life of an ascetic? Why does he press me to accept her? जराजालिनी (1) that presents the appearance of old age (with लक्ष्मी); (2) that falls into a snare which resembles old age (with मृगी). A मृगी also carries कुरग and leaves it in its mouth (on which it subsists) and is often caught in a net. The word जराजालिनी farther suggests the idea that लक्ष्मी should remain in the forest with राज्य° till old age and then it will be time for हर्ष to think of becoming a king. In olden times, Indian kings transferred their kingdoms when they grow old to their sons and went to a forest to practise austerities. Compare रघु° 7. 71 'तदुपहितकुटुम्बः शान्तिमार्गोत्सुकोऽभूत्तदि सति कुलधुर्ये सूर्यवंश्या गृहाय ॥'; उत्तरराम° I. 22. किल्बिषम् sin (object of आपास्यति, the subject being तपः). 'पारं किल्बिषवत्कर्मम्' इत्यमरः. मनसा...वनम् who in thought went to the forest before (his brother.).

P. 40 ll. 23-31 अग्रान्तरे...पातयत्. The principal sentence is अग्रान्तरे...सहसैव प्रविश्य...राज्यधियः परिचारकः संवादको नाम...सदति आत्मानमपातयत्. We have a number of nouns in the locative (absolute). पूर्वादिष्टेन—who had been previously ordered (by राज्य°). वस्त्रकर्मान्तिक—keeper of the wardrobe. कर्मान्तिकः—कर्मणि अन्तिकः or कर्मान्ते नियुक्तः—a servant. Read अताडनमिवेव for अताडनमिव. निर्दय...स्त्रैरे when the women in the palace were screaming as if their heart being afraid of the rough beating with their hands had disappeared somewhere. The women in grief at the departure of राज्य° to a forest beat their bosom (हृदय) and wept. The poet imagines that they screamed because they had lost their heart. When one loses a thing, one raises a hue and cry to find it. ब्रह्मणि साधु ब्रह्मण्यम्, न ब्र° अब्रह्मण्यम्—this is an exclamation used when some calamity befalls. It originally meant 'what is not good to a Brāhmaṇa'; hence 'any calamity or misfortune.' ऊर्ध्वौ दोषौ (arms, from दोस्) यस्य. दोषन् is optionally substituted for दोस् from the accu. plural. पाद...परे—the citizens fell at the feet of राज्य° to dissuade him from his resolve. विद्राति (loc. sing. of the pr. p. of द्रा with वि) running away.

विदुः चेत यस्य whose heart was melted or agitated पयावुः वाम
यस्य whose dress was disorderly निगारणे उद्यन मन यस्य नखेन
ल्लिखित मणिकुट्टिम (jewelled pavement) ये — when a person is in
reverie, he often scratches the pavement with his nails
प्रशानतम extremely well known विमुक्त आकृत्य येन

P 40 l 32—P 41 l 8 अथ इति अस्माक व्यसन तस्मिन्
व्यवसाय तस्य वर्धनं तस्मिन् वद्धा धृति येन (*adj* of विधि) that is firm
in increasing its efforts (व्यवसाय) to bring down calamities on
us अधृतिकरन् causing loss of steadiness of mind The sentence
is विधि इति अधिकतर अधृतिकर किं अपर दुःखातिशय समुपनयति छिद्रेषु प्रहर्तुं
शील एषा इति छिद्रं that strike at a weak point अवनिपति =
प्रभाकरवर्धन ग्रहवर्मा मालवराजनेन जीवलोक त्यागित — ग्रहं was made to
leave this world (he was killed) by the king of Malva. Dr
Bubler suggested that देवगुप्त was the name of the Malava king
and that मालव is not Malva in Central India but the Malva in
Punjab near Thanesar (E I Vol. I p 70) Vide Introduc-
tion आत्मन त्याजित — (the मालव king) in killing ग्रहवर्मा made
his own (मालवराजनेन) merit to leave himself The idea is that
he by that act became bereft of all guण if he had any This is
a fine example of the figure सहोक्ति कालावसनिगमयुगलेन कुम्भितौ
चरणौ यस्या निगड chains कान्यकुब्जे—the modern Kanauj which
seems to have been the capital of the Maukharis ग्रहवर्मा दिवन्ती
rumour अ मत्वा thinking that the army is without a leader
The reference is to the army of Thanesar 'साधनं घृतसत्कारे
सैन्ये सिद्धौपमे गनी' इति मेदिनी जिहृषु desirous of seizing (this
kingdom)

P 41 ll 9 34 ततश्च दिदृक्ष अनुपेक्षणीय—not fit to be
treated with indifference. व्यतिकर occurrence, calamity 'अथ
व्यतिकरं पुति व्यसनव्यनिपद्मयो' मेदिनी अश्रुत भवस्य humiliation
not having been even heard of before (by राज्यं) The author
assigns reasons why the deep seated affliction of राज्यं at once
disappeared परिमव refers to the treatment meted out to राज्यश्री,
the sister of राज्यं वीर वमन because his birth was in a
family of heroes वृषा मृताया who now became an object for
compassion (because she was widowed and imprisoned) दृढ
मूल येन that had taken deep root रत्नाट भ्रियन on his forehead
a frightful frown of the eyebrow appeared The frowning
brow is compared to यमुना, the sister of यम, the waters of which
are dark (दयामायमाना) The brow also is dark वैशिनिपुन
(वृष्ण) तस्मात् शङ्का (fear) तथा आकुल कालियकुल तस्य मन्त्रा मू तस्या

मङ्गैः तरङ्गिणी—The river had ripples owing to the knitting of the brows of the family of the serpent कालिय that was afraid of कृष्ण. The eyebrow of राज्य० also presented a wavy appearance on account of the frowns it had. केशिन् was a दैत्य in the form of a horse sent by कंस to kill कृष्ण in वृन्दावन. कृष्ण put his hand in its mouth, when it increased. Keshin was cut in two. See विष्णु पु० V. 16. कालिय—the reference is to कालियमर्दन. The serpent was in the waters of the यमुना and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the Jumna and trod upon the hoods of the serpent. The serpent and its wives begged कृष्ण to show mercy. कृष्ण said 'नात्र स्थेयं त्वया सर्प कदाचिद्यमुनाजले । समूलपरिवारस्त्वं समुद्रसलिलं व्रज ॥ मत्पदानि च ते सर्प इद्वा मूर्धनि सागरे । गरुडः पन्नगरिपुत्रत्वयि न प्रहरिष्यति ॥'. विष्णुपु. V. 7. 75-76. यमुना was the daughter of सूर्य and संज्ञा and sister of यम. See मार्कण्डेयपु० 77. परामृशन् (*adj.* of पल्लवः) rubbing or striking. दिङ्नागस्य (दिग्गजस्य) कुम्भकूटवत् विकटः तस्य—that was as broad (or formidable) as the conical head front of a दिग्गज. For कुम्भ, see p. 109. बाहु...पल्लवः—with his left hand he stroked the upper part of his (right) arm, as wrestlers do when they get ready for a wrestling match. The word कोप is used because the upper part looked like a hud. नख...पेकमिव चकार—When he stroked his arm with his hand, the rays of the nails, which looked like water, frightened it. Hence the poet fancies that the arm was bathed in the water (rays of nails) in order to honour it preparatory to undertaking the responsibility of a fight. The com. says that कोप is an ordeal. With this sense all the words cannot be explained. But it is possible to explain some. Before the ordeal, the person charged had to bathe (अभिषेक). The कोश ordeal is described as follows in the व्यवहारमयूख 'तमाहू—याभिः शस्तं तु मण्डलाम्यन्तरे स्थितम् । आदित्याभिमुखं कृत्वा पाययेत् सति त्रयम् ॥ पूर्वोक्तेन विधानेन स्नातमाद्राम्बरं शुचिम् । अर्चयित्वा तु तं देवं प्रक्षाल्य सलिलेन तु । एतच्च आवायित्वा तु पाययेत् सति त्रयम् ॥'. सङ्कलत् स्वेदसलिलं तेन पूरितं उदरं यस्य (*adj.* of पाणिरपरः). निर्मूलं...केश इव as if he had seized the hair (of the Mālava king) in order to tear him up by the roots. His wrath made him perspire and quiver and made his right hand seize his sword. The dark sword resembles केश. So the poet fancies he seized not the sword but the hair of मालवराज. दुर्मद...गृध्रेव as if eager to seize the hair of the haughty Glory (in amorous sport). स्वेद and कम्प are two of the eight.

सात्त्विकभावः, these two and रोमाञ्च are often described when lovers meet Compare 'आसीदर कण्टकितप्रकोष्ठं स्विन्नाङ्गुलिं सववृत्ते कुमारी' रघु० 7 22 पुनरपि—We saw above (text p 39 l 18) that राज्य० laid down his sword on the earth शस्त्रप्रहणेन मुदिता राजलक्ष्मी तया कियमाणा दिष्टवृद्धि (congratulation) तस्यां विधुता सिन्दूरधूलि . Even now at marriage celebrations and other festivities, red powder is sprinkled over people For दिष्टवृद्धि see above p 11 समासत्रा सकलमहीपाला तेषां चूडामणीनां चक्र तस्य आक्रमणेन जात अहङ्कार यस्य He sat in a posture peculiar to warriors of old His upturned right foot he placed on his left thigh and the left foot was placed on the ground निष्ठुर अङ्गुष्ठेन कषण (rubbing) तेन निष्सृता (emitted) धूमलेखा येन निर्वा शिख इव as if he had let loose the knot of hair on his head for making the earth void of (rival) heroes He violently rubbed his toe against the pavement and a streak of smoke was thereby produced This is dark and hence fancied to be a knot of hair (शिखा) An irascible person may take a vow not to tie up his hair until his enemies are uprooted, as चाणक्य did Vide मुद्राराक्षस III 29 'शिखां मोक्तुमुक्तामपि पुनरप्य धावति कर', VII 17 'पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥' The word विमुक्तशिखा may suggest another meaning He violently pressed his toe against the ground whereby a dark line of smoke was produced That indicated that he was about to give out a flame (शिखा) Fire burns the earth and frees it of Arjuna trees 'नदीसर्पेण घोरतरुनिन्दुं वकुभोजुन' इत्यमरः वीर also means 'reeds दर्पेण स्फुटिता सरसा वणा तेष्व उच्छ्रित (sent up spurted) रुधिर तस्य छटा तया अवसेक राज्यवर्धन's wounds were fresh and by his agitation they again cracked and blood began to flow प्रबोधयन्निव—has two senses When one faints through poison, water is sprinkled over to rouse him The blood served to rouse his valour that had been inert owing to sorrow राज्य० also wanted to give advice to हर्ष इदं प्रजा —what he means is —I leave these as they are you must look after them, I cannot do it, I have only one task to discharge भूपति (प्रमाकर वर्धन) तस्य भुजौ परिचौ (bar, bolt) इव अत्यन्तं अविनीत (wicked all mannered) अरि तस्य निग्रह सोऽयं वशस्य च—The construction is यो मौखराणां मालवैः परिमव सोऽयं कुरङ्गकैः कचग्रह केसरिण —that the Malavas should insult the Mauhharas and the line of पुष्पभूति is like the seizure of the hair of the lion by deer कर्पात slip ping वत्सवैः अस्य the taking of the tiger is a captive by calves

अलगदः a water-serpent. गरुड is the enemy of all serpents and shows no mercy to them. 'अलगदो जलव्यालः' इत्यमरः. अयुतं ten thousand.

P. 42 ll. 1-24 तं च...मित्रम्. जामिः sister. 'जामिः स्वसकुल-क्रियोः' इत्यमरः. 'विशानेन प्रकोपः तस्य आधानं (production) तेन दूयमाने. दूरं प्रसूटा प्रणयपीडा यस्य. मनसि...पीडा इव when 'his mind had pain due to love (for राज्यं) much augmented by the plan that he (हर्ष) should return (remain behind). The reading निवर्तनादेशेन (by the order of राज्यं to stay behind) is much better. कस्मिन्...गमनेन what possible harm does my lord see in my following (my lord)? यदि...सि if you raise the objection that I am a mere boy, that is a greater reason why I should not be left behind. 'बाल आ पोटशादपार्त्'. This passage may be looked upon as indicating that हर्ष was about sixteen at this time. रक्षणीय...स्नानम्—If you assign for my staying behind the reason that I need protection (and therefore should not be taken on a campaign), then your arms are a cage for me. What greater protection can there be than your own powerful arm? सं...करोति—if you say that I am not to be taken with you because I require to be carefully brought up, then separation from you will make me thin (whatever other care may be bestowed on me in your absence). स्त्री...सि then I am placed among women i. e. I am treated just as women (who are delicate and unable to bear hardships). सत् (सुखं) प्रयाति—all my happiness, being centred in you, marches with you. विरहो...तरः separation from you is more difficult to bear (than even the toils of the journey). कलत्रं...वसति—the idea seems to be:—you may say that you leave me behind because you want me to guard your harem; but then Glory (which is really the only wife you care to have) dwells in your sword i. e. Glory, the only wife you should have, is taken by you on your sword and not placed under protection. राज्यं was to secure Glory by his sword. C and T translate 'if you would have me watch over my wife &c.'; but this does not appear to be correct. There is no connection between हर्ष's watching over his own wife and the fact of Glory residing in his brother's sword. पृष्ठ...तापः if you leave me behind (to guard your rear), that is unnecessary, as your valour remains behind (and will guard everything). राज...युगेः if you say that the circle of princes will be without super-

vision, then (I say there is no need for it as) the princes are well secured by your virtues. A person is also bound (बद्ध) with ropes (गुण). न...गणयसि if you say that a great man (like yourself) does not require an outsider as a companion, then you count me as distinct from yourself. I regard myself and yourself as identical. प्रलुः (very small) परिकरः (retinue, train). लु also means light (in weight). पाद...भारः what great weight is there in the dust of your feet? हर्ष means that he is like the dust of his brother's feet and so there is no भार (weight, responsibility) in taking him on the expedition. द्वयो ..ज्ञया If you argue that it is not proper that both of us should go, then favour me by ordering me to go (and you may remain behind). सदृशो दोषः the idea is:—if you leave me behind because you are afraid out of your affection for me (of what may befall me) then I say I am afraid of what may befall you in my absence. So this fault of कातरत्व is common to both of us and should not be urged against me alone, according to the न्यायवैशेषिक maxim 'यत्रोभयोः समो दोषः परिहारोऽपि वा समः । नैकः पर्यनुयोक्तव्यस्तादृशं विचारणे ॥' तर्कभाषा. आत्मम्भरिता selfishness, greed. 'कलेप्रदिरात्मम्भरिश्च' पा. 3. 2. 26 (अत्मानं विभर्तीति). क्षीरोदकेनपटलवत् or-पटलेन पाण्डुरम्. Fame is poetically represented as white. The foam of the milky ocean must be very white. When अमृत was churned out of the ocean, it must have been white with the foam &c. अत्र...देव I have never before been deceived (i. e. deprived) of favours i. e. you always granted whatever favours I asked. अति...हितः why should a very insignificant foe be given great importance by making too great a preparation? हरि...म्भारः a host of lions for (catching) a hare causes great shame. हेपण—from हेषयति, causal of हो 3rd conj. कवचयन्ति put on armour. आशुशुक्षणयः—fires. This is a word used more in the Vedas. अष्टादश द्वीपाः एव अष्टमङ्गलकं तस्य माला अस्ति अस्याः that is wreathed with the bracelet in the form of the eighteen द्वीपः. The com. says 'अष्टमङ्गलकं कङ्कणमिलन्ये.' A horse is called अष्टमङ्गलक. कुल...वाहिनः blowing against the group of principal mountains. For the कुलपर्वतः, see p. 39. न संनहन्ति do not gird up their loins, do not put on armour. सुमेरोः वप्रः (slope) तस्मिन् प्रणयः (liking) तेन प्रगल्भाः (hold) or सुमेरौ वप्रः (butting) तस्मिन् &c For सुमेरु, see pp. 8, 85. न परिणमन्ति do not stoop to strike with their tusks. Elephants and hells are represented as butting against the slopes of hills and mounds of earth. सकलपृथ्वीपतीना प्रलयस्य

उत्पाते धूमकेतुम् that (bow) is a comet portending the destruction of all kings. For धूमकेतु as an उत्पात, see above p. 89. मान्धाता इव—see p. 23 above. चारुः चामीकरपत्रलता एव भलङ्कारः स एव अङ्गः यस्य सः ० राङ्गः कायः यस्य—the frame of which is marked with ornamental and charming figures in gold. 'चामीकरं जातरूपं महारज-तकाञ्चने' इत्यमरः (चामीकरे आकरे भवम्). वि...तायाम् in the hunger for destroying my enemy that has been roused in me. एकाकिनः goes with मम. राज्यं says 'do not claim a share in killing मालवराजः; let me alone secure him as my victim'. अयं कोपकवलः एकः this one morsel of my wrath. The morsel is the king of Mālvā. अभ्यमित्रम्—अमित्रस्य अभिमुखम् (अव्ययीभावः).

P. 42 l. 25—P. 43 l. 13 अथ...करोत्. तथागते भ्रातरि his brother being in that condition (i. e. so occupied). There is another suggested meaning. तथागत is a name of बुद्ध. 'सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः' इत्यमरः. So the meaning is 'his brother having become a Buddha' (i. e. having died in the Buddhist faith). We learn from the Madhuban inscription (see Introduction) that राज्यदर्शन was a very devout Buddhist. दत्तः प्रजागरः यस्यैः who was kept awake. तृतीयो भागः त्रिभागः, त्रिभागः शेषः यस्याः. यामिकः watchman. द्विपैः उपनीताः गुणाः (virtues, cables) यस्य. A ship also has गुणः (cables, ropes); a ship is laden with heaps of jewels or rich merchandise of every description. रहसाक्षि may also mean 'the sea' (generally called रत्नाकरः). Ships bring the essence of the sea i. e. the best things from beyond the seas. This verse is suggestive of the fall of राज्यं. अग्नि...वनया by the thought of the evanescent nature (of things). प्रक्षीणं भूयिष्ठं यस्याः when (night) had almost come to an end. Dreams seen in the early morning were believed to come to be true. अभ्रंलिङ्गम् touching the clouds. This is another indication of the fall of the mighty राज्यं. अनुवदन्ति persistently follow. अकल्याणस्य आख्याने विचक्षणम् clever in announcing evil. 'The throbbing' of the left eye and arm in the case of men portends evil. अशु... क्षणाः declaring the downfall of no mean king. अविकलः कायबन्धः यस्य whose bodily frame is not maimed, is perfect. कवन्ध...विम्बे in the disc of the sun that has a headless trunk. 'मास्कराहस्कर-भ्रमप्रभाकरविभाकराः' इत्यमरः. राहु is a demon without trunk and is all head. In the disc of the sun a headless trunk was seen and thus राहु was as if provided with a complete body when it seized the sun. विमाय्यते is seen. See above text p. 27 l. 9. (भानु-मण्डले मयङ्करकवन्धकायव्याजेन). The इहत्संहिता says 'दण्डे नरेन्द्रमृत्युर्था-

धिमयं स्यात्कवन्धसंस्थाने ।' (III. 17.). सप्तर्षयः—the constellation of the Great Bear. The Great Bear emitted a dark smoke-like streak and thereby darkened all the planets. The poet fancies that the smoke emitted is what they had taken in while performing तपः. To inhale only smoke is a kind of तपः. The बृहत्संहिता (13. 7) says 'उल्काशनिधूमादीर्हता विवर्णा विरदमयो हस्ताः । इन्युः स्वं स्व वर्गं विपुलाः स्निग्धाश्च तद्दृष्ट्यै ॥'. दिशां दाहाः—Note बृहत्संहिता 'दाहो दिशा राजभयाय पीतो देशस्य नाशाय हुताशवर्णः ।' (31. 1.) and 'योऽतीव दीप्त्वा कुरुते प्रकाशं छायायामपि व्यजयतेऽर्कवचः । राशे महद्दयते भयं सः' &c. (31. 2.). तारागणः—the falling stars appear like the particles of ashes due to दिग्दाह. The falling of stars is looked upon as an evil omen. See बृहत्संहिता (33. 11) 'अम्बरमध्याद्बह्व्यो निपतन्त्यो राजराष्ट्रनाशाय ।' तारा...शुचैव—the moon is called तारानाथ or नभ्येश; the poet fancies that the moon, the lord of stars, was grieved at their fall and therefore lost colour. The उल्का appear like so many missiles in the battle of the planets. विलोलाः तारकाः यासां or यासु (1) the pupils of which are unsteady; (2) the stars in which fall down. The quarters are compared to ladies frightened at the sight of a battle. सञ्चारयतीव रश्मां as if carries the earth. बहत् बहलं रजःपटलं तेन कलिलः शर्कराशकलैः घृत्कारी च whistling with hits of gravel and full of flying (बहत्) and thick clouds of dust. न ... लघस्य I don't see that this hour is auspicious. For लघ, see pp. 24, 60. असिन्न...पन्थी who will obstruct fate when it seizes even a delicate scion in our family as an elephant seizes the tender shoot of a bamboo (वंशः). The scion is राज्यवर्धन. करीरः—रम् shoot of a bamboo; shoot in general. 'वंशाङ्गुरे करीरोऽस्त्री' इत्यमरः. द्रवदिव—his heart melted or was wet with स्नेह (oil or affection). Another meaning is—his heart was broken inside and was as if running away (द्रवत्); but he somehow kept it firm. यथा...करोत् he performed all his various duties, as he was in the habit of doing them.

P. 43 ll. 14-23 आस्थान...श्रीपीत्. असह्यं दुःखं तेन उष्णाः निश्वासाः तेषां धूमः तेन रक्ताः (coloured) सन्तवः यस्य. His body was dressed in dirty clothes. The author fancies that the mud was the smoke of his hot breaths, which (smoke) coloured the threads. जीवित...रुजया—he was ashamed that he should continue to live after his master's death. नासा...दृष्टिम् whose eye was fixed on the tip of his long nose. दुःखेन दूरमरूढानि रोमाणि on which there was a long growth due to sorrow. His.

face, though mute; told the tale by the long growth of beard. बृहद्भवारः a great horseman, an officer of cavalry. अभिजाततमः of very noble birth. चक्षुषि सलिलेन—supply अगृह्यत—water (tears) came to his eyes. उत्सङ्गे मुवा the earth came to his lap i. e. he lay on the bare earth (in grief). अगृह्यत लोकपालैः—वरुण (the lord of सलिल), the wind, the fire are among the eight लोकपालसु 'सोमाभ्यर्कानिलेन्द्राणां विष्णोर्वायोर्यमस्य च । अष्टानां लोकपालानां वपुर्धारयते नृपः ॥' मनु 5. 96. तस्मात्—from कुन्तल. हेतुया (-easily) निर्जितं मालवानीकं येन. मिथ्योपचारेः उपचितः विश्वासः यस्मिन् in whom trust was increased by false civilities.

P. 43 l. 24—P. 44 l. 4 श्रुत्वा...यासीत्. क्रोधः एव पावकः तस्य प्रसरेण परिचीयमानः (increased) शोकावेगः यस्य. The principal sentence is ततश्च...परां भीषणतां अयासीत्. अमर्षेण (क्रोधेन) विधुतं शिरः तस्मात् शीर्यमाणानि शिखामणीनां शकलानि तैः अङ्गारकितम्. Pieces of jewels from his crest were scattered about when he shook his head in wrath, which (pieces) looked like the live coals of the fire of wrath he sent forth. अङ्गारकित is formed from अङ्गारक on the analogy of तारकित, for which see p. 98. रोष...च्छेदित with his lip that was curved through wrath. When a man drinks anything he moves his lips and makes them curved. लोहितायमाने (becoming red) लोचने तदोः आलोकः (light) तस्य विक्षेपैः (casting). He cast glances with his blood-shot eyes in all directions, which were thereby made lurid. For दिग्दाह, see above (text l. 5). रोषानलेनापि—connect with वितन्यमान. असह्यः सहजशौर्योः अमदहनः तेन दह्यमानेन. वितन्यमानं दुर्दिनं (स्वेदसलिलशीकराणां आसारः एव दुर्दिनं) यस्मिन्. His wrath made him perspire and drops of perspiration stood out like drops of rain on his body. When one is oppressed with heat, one sprinkles drops of water over one's body. The poet imagines that the perspiration was water sprinkled by the fire of his wrath over itself, being afraid of the hotter and unbearable fire of his inborn valour. पूर्वं अदृष्टः अदृष्टपूर्वः क्रोधः तस्मात् भीतैः. His limbs shook through wrath; the poet fancies that his limbs were afraid of his wrath which they had never seen before. A terror-stricken man trembles. हरः=शिवः. कृतः भैरवः भयङ्करः आकारः येन (with राज्यं); कृतः भैरवस्य आकारः येन (with हरः) who assumed the form of भैरव. भैरव is the name of a terrible form of शिव. हरिः=विष्णुः. प्रकटितं नरसिंहरूपं येन (1) who presented the appearance of a brave man; (2) who manifested the Man-Lion form. In the latter case the reference is to the नृसिंह incarnation of Vishnu, for which see above p. 39.

Words like सिंह are employed to denote pre-eminence, bravery &c.' 'स्युत्तरपदे व्याघ्रपुद्गवर्षभकुञ्जराः । सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः ॥' इत्यमरः. नरः सिंह इव (कर्म०). अपरस्य तेजःप्रसरः तस्य दर्शनेन प्रज्वलितः that burst forth into flame at the sight of the spread of another's brilliance. राज्य० was fired by the action of his foe (the गौड king); the सूर्यकान्त emits fire at the sight of the sun (a second source of light). Compare for the idea 'न तेजस्तेजस्वी प्रसृतमपरेषा प्रसहते स तस्य स्रो भावः प्रकृतिनियत्वादकृतकः । मयूखैरग्रान्तं तपति यदि देवो दिनकरः किमाग्नेयग्रावा निकृत इव तेजासि वमति ॥' उत्तरराम० VI. 14. क्षय—दिवसः = कल्पान्तदिवसः. उदिताः द्वादश दिनकराः तैः दुर्निरीक्ष्या मूर्तिः यस्य (with दिवसः). °दिनकरवत् दुर्निरीक्ष्या मूर्तिः यस्य (with राज्य०). For कल्पान्त, see above p. 78. At the time of प्रलय, it is supposed that twelve suns simultaneously rise in the sky. Compare 'द्वयं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' वेणीसंहार III; 'वावलाणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीवस्य' &c. कादम्बरी (p. 156 of P). महो...कारी who caused trembling to all भूमत्सु (kings, mountains) like a portentous hurricane. दिवर्धमानः विग्रहस्य (शरीरस्य) उत्सेधः (sublimity, height) यस्य—(1) the grandeur of whose form increased (with राज्य०); (2) whose height increased (with विन्ध्य). The विन्ध्य wanted the sun to revolve round itself as it did round Meru. The sun refused, whereupon the विन्ध्य began to grow higher and higher in order to obstruct the sun's path. The gods in fear sent Agastya who came to the mountain and asked it to allow him to go to the south and to remain in its original state till he returned. अगस्त्य never returned and so विन्ध्य remained low in height. *Vide* महाभारत वनपर्व chap. 104. Compare रामायण 'मार्गं निरोद्धुं सततं मास्करस्याचलोत्तमः । सन्देशं पालयन्तस्य विन्ध्यशैले न वधेते ॥' अरण्य० 11. 86. दुर्नरेन्द्रेण (by a wicked king; by a bad snake-charmer) अभिभवः (insult) तेन रोषितः. आशीविषः—आशीसु आशीःषु वा (तालुगतदंष्ट्रासु) विषं अस्य—a serpent. For नरेन्द्र see p. 33. परीक्षितः = son of परीक्षित i. e. जनमेजय. सर्व... दतः who was bent upon burning all भोगिन्सु (kings, serpents). परीक्षित, the grandson of अर्जुन, died of snake-bite and जनमेजय made a resolve to extirpate the whole serpent race in revenge. He instituted a सर्पसत्र in which all serpents were burnt except तक्षक who was saved by the intercession of the sage आस्तीक, at whose request the sacrifice was closed. See महाभारत आदि० chap. 49-58. 'उरगः पद्मगो भोगी' इत्यमरः ('भोगः सपदिहः कुटिला गतिर्वासास्तीति' क्षीर०). 'भोगी मुजद्गमेऽपि स्याद्वासपात्रे नृपे पुमान्' मेदिनी. वृकोदरः = भीमः. He took now to kill दुःशासन when the latter dragged द्रौपदी by her hair

and called the पाण्डव 'गौरीः' and killed and drank his blood.
 See कर्णपर्व chap. 83 'सत्वां चिकीर्षुर्मतिमान्प्रतिज्ञां भीमोऽपिबच्छोणितमस्य
 क्लोष्णम्' 29. मुरगजः = ऐरावतः. प्रतिपक्षस्य वारणाय प्रभावितः who ran to
 repel his foe (with राज्य°); प्रतिपक्षश्चासौ वारणश्च (गजश्च) तस्मिन्
 प्रभावितः who ran i. e. attacked a rival elephant. पूर्वा...पस्य who
 was the first advent of prowess. आगमः may also be taken
 in the sense of 'tradition, revealed scriptures, Veda.' It
 is believed that the Veda is eternal and that in
 each कल्प there is only a fresh manifestation. Hence the
 word पूर्व. उन्माद इव मदस्य—he was the fullest realization
 of मद. आवेग...लेपस्य the impetuous onrush of haughtiness.
 सर्वोद्योगः the full endeavour. यु...ष्मणः the inauguration
 of an era of youthful warmth. रणरसः passion for fighting.
 For नीराजन, see above p. 78. On the day of नीराजन, a king
 marches on an expedition. The idea is that he was the
 marching day of असहिष्णुता i. e. असहिष्णुता was to become active
 in his person from that day.

P. 44 l. 5—P. 47 l. 18 अवादीच...व्यरंसीत्. गुरुं goes
 with आर्यम् (राज्यवर्धनम्). निर्व्याज...शस्त्रं who subdued all the
 kings by his valour that is free from stratagem and who had
 laid aside his weapon (this applies to both राज्य° and द्रोणान्वयं).
 कलशयोनिं = द्रोणं. As to the birth of द्रोण see भादिपर्व 63. 6
 'मरदाजस्य च स्तुतं द्रोण्यां शुक्रमवर्धत । महर्षेः पश्यतस्तस्माद्द्रोणो व्यजायत ॥'. In the
 great महाभारत war, once an elephant named अश्वत्थामा was killed
 and the report spread that अश्वत्थामा, the son of द्रोण, was killed.
 द्रोण asked धर्म, who replied 'इतः कुञ्जरः'. The last word was uttered
 in a low tone. The old man heard only the first word and in
 grief for his son laid aside his weapon when धृष्टपुत्र killed him.
 See द्रोणपर्व chap. 190. कृष्णवर्मा (अग्निः) तस्मात् प्रवृत्तिः यस्य सः ऋतिः
 धृष्टपुत्रः. About the birth of धृष्टपुत्र see द्रोणपर्व chap. 191. 2 'य इहा
 मनुजेन्द्रेण हृषदेन महामखे । सन्धो द्रोणविनाशाय समिदादव्यवाहनात् ॥'. The
 word कृष्ण° further means 'who is the source of dark paths i. e.
 dark deeds' (as applied to गौडाधिप and also धृष्टपुत्र). ईदृशेन
 मृत्युना—the reference is to the treachery practised by the गौड
 king. अनार्य...पातम्—the sentence is अनार्यं तं मुक्त्वा...केषां मनःसु
 आर्यशौर्यशुणाः पक्षपातं न कुर्युः—Excepting that vile wretch, in whose
 minds would not my lord's valour and other qualities produce
 a favourable impression? मागीरयी...पाण्डुराः—The waters of the
 Ganges are white; the foam would be whiter still. Both राजहंस
 and the qualities are white like the foam. The राजहंस cause

पक्षपात (movement with or flight on their wings) in the मानस lake (मन सु सर सु) पर कृत (1) that remind one of the valour of परशुराम (with गुणा), (2) that remember the valour of परशुराम (with हस्ता) परशुराम, while he was learning धनुर्विद्या from शिव, being jealous of the power of स्कन्द who had once by his missile called शक्ति pierced the mountain क्रौञ्च, shot an arrow through that mountain and made a passage, through which it was believed the हस्स passed from the plains to the मानस lake बाण perhaps derived his inspiration from the मेघदूत 'प्रालेयाद्रेरुप तटमतिक्रम्य तास्ताविशेषान् हसदार भृगुपतिपशोवर्त्म यत्क्रौञ्चरन्ध्रम् ॥' In the वनपर्व chap 225 33 'विभेद स शरै र्शैल क्रौञ्च हिमवत सुतम् । तेन हसाश्च गृध्राश्च मेघं गच्छन्ति पर्वतम् ॥', it is स्कन्द who makes a hole for हस्स अत्युग्रस्य— applies to गौडाधिप and निदाघरवि कम शोषणे to dry up the water of the bed of lotuses The summer sun dries up the water to which lotuses grow राज्यवर्धन is compared to कमलाकर, because he was also वमलाकर (the abode of लक्ष्मी) and सलिल to जीवित अनपेक्षिता प्रीति ये that paid no heed to his friendship (with the hands of गौडाधिप), that paid no heed to the bloom (his happiness) of the lotuses (with 'the rays of the summer sun') गतिम् fote, state (after death) कसिन्नरके—In the विष्णुपु० (II 6) a large number of hells such as रौरव is mentioned So also in the मार्कण्डेयपु० chap 10 and 12 शपाक = चण्डाल . Construe पापकारिण अस्य नामापि गृह्यतो मे जिह्वा ऽऽ किं कार्यम् his undertaking what object : & with what object to view आय — connect with तेन क्षयमुपनीत क्षुद्रेण goes with both तेन and पुणेन अनुप्रविश्य who worked himself into favour with my lord that bores inside (timber) विगता घृणा (दया) यस्य पुण —an insect that eats into timber and produces furrowed lines thereon resembling letters Note the word पुणाक्षरान्याय राज्य० is compared to a sandal pillar मधुरसास्ताद (1) taste of honey, (2) taste of wine भावी वष्ट द्रव the coming trouble of the fall of distressing शिलीमुखस्य (arrows, bees) One who takes away honey from the honeycomb is attacked by the bees 'अलिबाणौ शिलीमुखौ' इत्यमर (शिली शल्यं मुखे अस्य). निज घण (1) that is a blot on his own family (with अयश), (2) that renders dirty one's house (with कज्जल) जाल केन (1) by one who lights up a path of deceit (with गौडाधमेन), with a lamp placed in a latticed window Lampblack sticks to windows and mars the brightness of a house 'जाल समूह आनायो रावाक्षक्षारवावपि' इत्यमर जाल deceit न व आशु (quickly) अस्तम्. न वेधसादिष्ट शरी is there not

the moon ordered by the creator? ग्रह...पः—ग्रहाणां पण्डे (समूहे) विहारः तस्मिन् एकः केवलः हरिणाधिपः सिंहः—who is the sole lion in roaming among the cluster of planets. The moon wanders in the midst of planets. It is compared to a lion, that also roams about in the midst of thickets. There are further suggestions due to paronomasia. विहार may mean 'reducing'. The moon puts into the shade the group of planets. The lion is called मृगाधिप (lord of beasts). The moon is हरिणाधिप because the spot on the moon is supposed to be a deer. अज्ञादिकदम्बे पण्डमस्त्रियाम् इत्यमरः. विनयविधायिनि that lays down (i. e. teaches) discipline or obedience. ब्यालवारणः a wicked or unruly elephant. कुपैकटिकाः bad jewellers. 'मणिकारो वैकटिकः' क्षीर०. तेज...नाशकाः (1) those that destroy the best of spirited men (with तादृशाः); (2) those that destroy brilliant jewels. 'रत्नं स्वजातिश्रेष्ठेषु' इत्यमरः. इत्येतदभि (p. 44, l. 23)...विशपितवान् (p. 45, l. 14). The principal sentence is इत्येतत् अभिदधतः एव अस्य (हर्षस्य) पितुः मित्रं सेनापतिः... सन्निधावेव समुपविष्टः सिंहनादनामा विशपितवान्. सम...हरः foremost in all battles. हरितालं (yellow orpiment) तस्य शैल्यत् अवदातः (polished, bright) देहः यस्य. परिणतः (full grown) प्रगुणः (straight) सालः (a tree) तस्य प्रकाण्डं (trunk) तत्प्रकाशः तत्सदृशः. अति...गतः that had reached maturity as if on account of the warmth of his great valour. Heat makes a thing ripe; or cooking (पाकः) is effected with heat. C and T translate 'tall as if ripened by valour's exceeding heat.' This is wrong. There is no connection whatever between tallness and ripening by heat. गतं भूयिष्ठं यस्य. शयने आसी सुप्तः पश्चादुत्थितः. The सेनापति very often lay wounded with arrows but always got over his wounds. There is another sense. सेनापति (i. e. सेनानी) is a name of स्कन्द, who also lay on a bed of शर (reeds). शरजन्मा is a name of स्कन्द. See for the story, रामायण I. 36 and 37. शान्तनवः=भीष्मः, son of शन्तनु and the Ganges. भीष्म also lay wounded on a bed of arrows, waiting for the उत्तरायण, after the advent of which he wanted to die. See भीष्मपर्व chap. 119. 'शरतल्ये महेभ्रातृ शयानं पुरुषपथम् । 92...तानववीच्छान्तनवो नाहं गन्ता कथंचन । दक्षिणावर्त आदित्ये एतन्मे मनसि स्थितम् ॥' 104. भीष्म was the grand-nuncle of the पाण्डवस and yet was the most vigorous of the combatants in the महाभारत war. दु...तया as his body was such that: it could not be subdued (by old age). प्रकटितः. प्रकम्पः यया (1) that manifested shaking (in him); (2) प्रकटितः. प्रकम्पः यस्यान् (2) that had shaking. A person that is afraid trembles.

Through old age, his limbs shook The poet fancies that it was जरा (not he) that was trembling, being afraid of touching him परा.. रहेपु touched in his stiff hair The idea is that his hair was turning grey शशिन् कराः तेषां निकरः (समूहः) तद्वत् सिता सरला शिरोरुहाः तैः सटलः. (possessed of a mane) His grey hair looked like the lion's mane He had the same straightforwardness and valour that the lion has सक्रान्तो जातिम्—the poet fancies that, even while he was alive, he was transformed into the class of lions A man may become a lion *after death* (according to the theory of पुनर्जन्म), but he became a lion while living परिजिहीषां desire to avoid भ्रू दृष्टिः his eye (or sight) was covered by brows the skin of which was wrinkled, loose and hanging down (over the eye) बलिन—(from बलि + affix न, according to 'लोमादिषामादिपिच्छादिभ्यः शनेलचः' 5 2 100 लोमश. पामनः । पिच्छिल) —बलद सन्ति अस्य इति. भवत् मुखेन—in this clause we have first to take विक्रमकाल as qualifying शरदारम्भ and then take शरदारम्भ as qualifying विक्रमकालम् धवला रशूला गुञ्जा ('उत्तरोष्ठोपरि रोमराजिः' com : e moustache) विच्छन्निव (like a feather) तेन प्रच्छादितः कपोलभागः तेन भास्वर (bright) तेन (मुखेन). वि...शद् bright with blooming काश thickets The काश flowers are seen in शरदृतु and are white वमन्निव विक्रमकाले शरदारम्भ भीमेन मुखेन—The idea is—The beginning of शरद् is the time to start on an expedition, as the rains are then over In शरदृतु there are white काश flowers On his face, he had white moustache, resembling काश flowers So the poet fancies that he vomited from his mouth शरदारम्भ, the time for expedition अकालेऽपि—the force of this is—in his old age, his moustache is white at all seasons So he appears to vomit शरदृतु with its काश flowers at all seasons : e even when it is वसन्त or ग्रीष्म &c Then there is a further suggestion The विक्रमकाल (era so called) is used in the whole of northern India except Bengal and the year commences in चैत्र (except in Gujrat where it begins in कार्तिक) Hence the word अकालेऽपि is used To Bāna, a विक्रम year beginning in शरद् would be अकाल For a brief resume about the origin of the विक्रम era, see I A vol. 30 pp 3 and 4 शरदि आरम्भ यस्य स विक्रमकालः His white beard reaching his navel looked like a white chowrie, whereby he as if fanned the deceased king enshrined in his heart परिणामेऽपि even in old age विष्टन वदनं येषां (1) that were open, not yet healed (with व्रणः), (2) that open their mouth (with thirsty people) दिपन्निव (made rough

or uneven) विशालं वक्षः यस्य. There were open gashes of wounds on his chest. The bright sword blade resembles water. A man suffering from thirst opens his lips when he wants to drink water. The poet fancies that the wounds were open because they wanted to drink water (sword blade) i. e. his chest would have welcomed more sword-cuts. निशितैः शस्त्रैः टङ्कानां (axe) कोटिभिश्च कुट्टिताः (impressed, engraved) बहुव्यः वृद्धणाः एव अक्षरपङ्क्तयः ताभिः निरन्तरः (closely covered) तस्य भावः अनिरन्तरता तथा. The many wounds on his chest resembled lines of letters engraved on a slab of stone. सकल...कुर्वन् as if making a calculation of the auspicious hours of victory in all battles. In calculating we have to draw lines on a board. He is compared to पूर्वपर्वत because the latter also has lines (furrows) made by chisels that are like sharp weapons (निशितशस्त्रसदृशैः टङ्ककोटिभिः &c.). The mountain also has पर्वन् (joints, parts): पर्वन् means 'the day of new or full moon' and also 'the moment of the sun's entering a new sign.' C and T say that for calculating the ascensions of heavenly bodies the पूर्वपर्वत was used by astronomers. पादचारी (1) walking on foot (with सिंहनाद); (2) that is in the midst of the hills near it. 'पादाः प्रत्यन्तपर्वता' इत्यमरः. वीररसः—the heroic sentiment. रामणीयकम् beauty. The महाभारत is full of warlike episodes. लघयन् (denominative verb from लघु)—casting into the shade. प्रति...निर्वधेन by his extreme persistence in destroying his enemies. परशुराममपि—see p. 38 above for his exploits. परशुराम killed the क्षत्रिय only 21 times; but सिंहनाद did so for times without number. अप्सु भ्रमणं तेन (1) in roving over seas (with सिंहनाद); (2) revolving in the water of the sea. अनादरात् श्रियः समाकर्षणं तस्य विभ्रमेण (लीलया)—by his ease in winning लक्ष्मी without effort. He without effort won several kingdoms for his master. The मन्दर mountain revolved in the sea at the time of the churning and helped in drawing out श्री. See notes p. 42 for मन्दर. बाहिनी...वर्तनेन (1) in acting according to the principles laid down for the commander of an army; (2) in not going beyond the limit prescribed for the lord of rivers. The sea is poetically spoken of as the husband of rivers (बाहिनी). स्त्री...भिः in firmness, toughness, and elevation. अचलान् = पर्वतान्. ईश्वरमारस्य उद्धनेन पृष्ठं पृष्ठं यस्य सः पृष्ठः तस्य भावः पृष्ठता. He toiled very hard (lit. his back was ahraded) to carry out the important tasks of his king. The back of the bull of शिव is also ground down under the weight of

इंशर (ः e शिव) अरणि द्वे who was the rubbing stick of the fire of wrath The sacrificial fire was produced by the attrition of two pieces of Sami wood मदो मदस्य—the idea is that haughtiness found its fullest expression in him विसृप—a dry spreading itch In the choico of words here the poet is guided mainly by the assonance of sounds उच्छसितम् life अङ्कुशो दुर्मदानाम् he was the goad of the unruly ः e he subdued even the most unruly नाग . भोगिनाम् he was a subduer of elephants (ः e a goad) to wicked kings There is a pun. नागदमन means गरुड and भोगिन् means 'serpent also दि प्यताया he was the end of the best manhood ः e he was the acme, the perfection of &c कुरु गोधीनाम्—all assemblies of warriors took their lessons from him तुला शालिनाम् he assessed all warriors at their true value. ग्रामग्राम = ग्रामसमूह . A village (ग्राम) has boundaries and officers supervise them आयोष धिनाम् the proclaiming drum of those that seek battle The drum encourages the fighters न द्रवया—that does not stay (long) anywhere ः e that is very fickle or unsteady न चेतयन्ते do not know रुह्मी deceives कापुरुष रुह्मी is fickle and मलिन (ः e secured by dark deeds) The cuckoo is dark, but the crow is darker still The cuckoo has no fixed obode and manages to deceive the crow by placing its eggs in the latter's nest for rearing Compare 'प्राग्नरिक्षगमनात् स्वमपत्ययतमन्वेदिने परमृता सहु पोषयन्ति' शाकुन्तल V अथो वारा for रुह्मी possesses the faults pertaining to lotuses, १: दोषान्धता रुह्मी dwells in कमल, therefore the faults of कमल attach to her and consequently रुह्मी deceives other people दोषान्धता—दोषेषु अन्धता or दोषाया अन्धता (1) being blind to error, (2) closing the buds at night कमल close their petals at night-fall रुह्मी makes people blind to the errors they commit Again कामलाविकारा would mean 'the evil effects of jaundice and दोषान्धता means—a man suffering from jaundice (कामला) regards everything as yellow and may not detect his error, or he may become रान्यच छत्रछायया अन्तरित रवि रेपाम् छत्र is the symbol of रान्यरुह्मी सर्वातिशयी शौर्यातिशय तस्य श्वयधु (increase, swelling) तेन वपिलौ (tawny) कपोलौ तयो पुलक तेन पलवित कोपानल येषु The cheeks of warriors were tinged by their ardent passion for heroic deeds and were thrilled The shooting hair on the cheek is represented as the पलव of कोपानल A man always turns away his face from the brilliant sun (तेजस्विन्) A wretch dares not look at the

face of enraged heroes. तपस्वी miserable or helpless man. अभिचारः magical spell for securing some malevolent purpose. विप्रकृताः (1) insulted, injured (with मनस्विनः); (2) worked by Brāhmanas (with अभिचाराः). When high-souled (or spirited) persons are insulted they at once bring about the ruin of the whole family, as spells employed by Brāhmanas do. जले...तेजस्विनः—every word has double meanings here. जडेपि...स्विनः the mighty, when struck, become inflamed even against a dullard. Because it is a fool that strikes, they would not tolerate it. In ज्ञेय, ज्ञ and ज्ञ are identical. See above p. 125. जले...स्विनः the bright (flashes) of lightning blaze forth even in water. तटित् (विद्युत्) तस्याः दग्ने ताडिताः. सकल...वाह्यस्य who is outside the pale of all assemblies of heroes. He has rendered himself an outcast by this deed. Or we may also explain that he, never frequenting धीरगोष्ठी, does not know the code of chivalry. अविद्यमानः उत्तारः (crossing) यस्य स अनुत्तारः निरयः (bell) तस्मिन् पातः तत्र निपुणम्. This action will hurl him into hell from which there will be no return. प्रधाने (युद्धे) प्रधानं धनं. The how is the chief wealth in battle to the powerful. कमला (लक्ष्मीः) एव कलहंसी तस्याः केलिः (sport) तदर्थं कुवलयकाननम् (in apposition with कृपाणे). The sword being dark is compared to कुवलयकानन (as कुवलय is a blue lotus). The कलहंसी plays among lotuses. लक्ष्मी plays among swords i. e. it goes over to the stronger sword. मनस्विनां कृपणां...स्थानस्य to the strong the churning of the sea &c. are but vile expedients to raise Lakshmi up. We may also say 'कृपणानां देवामुराणां उपायाः' (means to be employed only by wretched persons). लक्ष्मी rose up (समुत्थान) from the sea after मथन. लक्ष्मी (fame) rises up. (i. e. spreads) in the case of the strong, who employ only their bow and sword for achieving it. ईदृशाः—refers to the treachery of the Gauda king. ग्रातुं नियुक्ताः गिरयः—It was believed that the mountains made the earth steady. See p. 6. ll. 8-9 (text) 'भियजो भूधरा इव भुवो धृतिं चक्रुः'. कुलिशं (वज्रं) तद्वत् कर्कशः मुनः परिधः इव तस्मिन् प्रहरणं (शस्त्रं) तस्य हेतोः तदर्थम्. स्वयम्...लोहानि the idea is:—mountains yield iron from which weapons are made. The poet fancies that mountains yield iron, because they are themselves unable to discharge the task of protecting the earth and desire that others should do their work with the weapons made of iron. येषाम्—connect with उद्गिरन्ति गिरयो लोहानि—'for whom.' हेतोः (उद्गिरन्ति)—when the word हेतु is used for denoting 'object or purpose,' it is put

in the genitive 'पट्टी हेतुप्रयोगे' पा 2 3 36 (अत्रस्य हेतुवसति । सि कौ)
 वि ष्वया friends of spotless fame कथ ध्यायेयु अकार्यम् how wil
 they even think of doing an evil deed ? सर्व स्वराणाम् (1) glorious
 by the overwhelming strength in seizing everything (सर्वस्य ग्रह
 तेन अभिमव तेन भास्वरा), (2) brilliant by overshadowing all the
 planets (सर्वेषा ग्रहाणां अभिमव तेन &c) सु त in front of (&c &c
 compared with) the hands of great warriors दि करा the करः
 (hands, rays) of the sun are crippled in grasping the quarters
 (as compared with &c) The idea is —the sun's rays take time
 in occupying all the directions but the warriors seize the world
 by a single stroke दिग्रहणे—here there is also an allusion to पणि
 ग्रहण in marriage लोक यमस्य merely in popular report is the
 south the abode of Yama, but in reality it is the frowning brow
 of a warrior (that is the abode of यम) : &c it is the wrath of the
 warrior that deals death महा ल (1) the spaces of which are
 rendered terrible and curling with the wavy lines of the horns
 of the great Buffalo (महामहिषश्चक्रस्य तरङ्गवत् भङ्गा ते भङ्गुराणि भीषणानि
 अन्तरालानि यस्या), (2) the intervening space between which
 (eyebrows) is terrible and wavy like the curling lines of the
 horns &c (with भ्रुकुटि , भङ्गवत् भङ्गुर भीषण च अन्तराल यस्या) The
 Com seems to have read तरङ्गभङ्गुरमङ्गभीषण, which is good (तरङ्गवत्
 भङ्गुर भङ्ग तेन तद्वत् वा &c) For यम and his buffalo, see pp 71,
 81 चित्रम् adv it is wonderful उमुक्त सिंहनाद ये (1) who raise
 a war cry, (2) who let loose सिंहनाद (the commander in chief of
 हयं) Separate सहसा साहसं साहसरसेन रोमाञ्चा एव कण्टका तेषां
 निकरेण The idea is —warriors raise war cries in hattle and
 their bodies are thrilled When they raise सिंहनाद, the रोमाञ्च
 comes out (निर्वाण्ति), then it is but natural to expect that
 manes should come out on their bodies by सिंहनाद along with
 रोमाञ्च But this does not happen and hence the word चित्रम्
 द्वयमेव भाजनम् only two are (the proper) receptacles for the
 mass of wealth that springs from the four oceans प्रति दाहि
 that burns its enemies (applies to both मुख and हृदय)
 वडवामुख the submarine fire See for वाडव or और्व, p 124 The sub-
 marine fire is supposed to have the face of a horse (वडवा a
 mare) See महाभारत आदिपर्व 180 'ततस्त क्रोधज तत और्वोऽग्नि
 वरुणालये । उत्तसर्ज स चैवाप उपयुक्ते महोदधौ ॥ महद्द्वयशिरो भूवा यत्तदेदविदो
 विड । तमग्निमुद्गिरद्वनात्पितृत्वापो महोदधौ ॥' 21 22 The word भूति also
 means 'ashes' Ashes are collected in a vessel (भाजनम्) तेज
 how can the inborn fire of the powerful rest

without securing all the oceans? The powerful do not rest till they have conquered the world. तेजस्विनः applies to वट्वासि also, which did not rest till it was submerged in the ocean. वृथा विततः विपुलफणानां भारः येन. शेष the lord of serpents has 1000 hoods and hence the word विपुल. विमर्ति...केवलम् that supports merely a clod of earth on its hood. The idea is that शेष merely supports the earth (without the oceans); while the warrior supports all (earth and oceans together). भोग may also mean 'ruling over, government.' भुजङ्गानां भर्ता may mean 'the master of gallants.' The idea is:—'the master of gallants is a king in name, he merely rules over the earth but cannot protect it.' अप्रतिहतं शासनं तेन आक्रान्तिः तस्याः उपभोगः तस्य सुखं तस्य रसः तं (object of जानन्ति) the taste of the happiness of enjoying a suzerainty over the earth in which the edict (issued) is unresisted. Connect रसायाः (of the earth) with आक्रान्ति in the preceding compound. दिक्कुञ्जरकरमारवत् भास्वरः प्रकोष्ठः येषाम्. There may be another idea 'the forearm of which is glorious with the tribute levied from even दिग्गजसः.' This sentence distinguishes वीर from शेष; the latter only bears the earth on its भोग (it has no उपभोग); but the warrior enjoys the earth. उन्मुखाः पद्मकराः (lotus beds) तैः गृहीताः पादपल्लवाः (rays) यस्य (with रविः); उन्मुखा (that turns her face towards them, favourable) पद्मा ('लक्ष्मीः पद्मालया पद्मा' अमरः) तस्याः करेण गृहीतः पादपल्लवः (foot) यस्य (with शूरः). अखण्डितं तेजः यस्य (with शूरः); आखण्डितं (destroyed, reduced) तेजः यस्य (with रविः). The radiance of the sun becomes less in the evening. हरिणः हृदये यस्य—the spot in the moon is supposed to be a deer. हरिणस्येव हृदयं यस्य whose heart is (timid) like that of the deer (with कातरस्य). पाण्डुरं पृष्ठं यस्य. The moon is pale in hue; as to the coward 'पाण्डुरपृष्ठस्य देशमापया निर्लेजस्यापि' Com. लक्ष्मीः wealth or sovereignty; splendour (of the moon). द्विरात्रमपि—the moon is not the same even for two nights. पुरःप्रवृत्तः प्रतापः तेन प्रहताः. पुरः ... पीरुषस्य the paths of 'prowess are beaten (i. e. prepared) by valour that goes in front. People hear the प्रताप of a warrior and then his way is clear; there is no obstacle. शब्देन विदुताः द्विपन्नः येषु. At the word of a proud warrior enemies run away. Doors creak and then the panels fly asunder. शस्त्रस्य आलोकेन (1) by the light of weapons; (2) by the sight of weapons. शून्या दिशः—the world is open to him (i. e. nothing comes between him and the world); the world is empty (of enemies). रिपु...रज्यते—the earth is pleased by a

shower (आसारः) of rain; रङ्गी becomes coloured (or loves) by the shower of blood. पतिमुकुटेषु मणिशिलाः शानाः इव (touchstones) तेषां कोणेषु (points, edges) कण्ठेन. राजता royalty Many kings bow at the feet of the overlord and thereby the latter's glory is brightened. The nails of his feet also are brightened by being rubbed against the jewels in the crowns of kings when they fall at his feet राजता suggests also silver (रजतस्य इव राजता) which when rubbed against a touchstone shows off brilliant रङ्गी भवन्ति (1) become dark (with hands), (2) become pale or terrified (with रिपुमुख). कव...पाल्यमानाः dealt against the panel—like chests of enemies covered with coat of mail Swords striking against armour produce sparks and also श्री (i. e. the successful warrior attains glory or royalty) अहितेन हतः स्वजनः यस्य. Remove the vertical line after दुःखम्, मनस्विजन. being the subject of कथयति, उच्छसिति, रोदिति and ददाति. परं सिति—whose sighs are the wind caused by the fall of the piercing sword-blade. निर्गत उच्छसित (जीवित) यस्मात् तत् सिति शत्रुशरीरं तस्मिन् अधुपारापातः तेन—the tears he sheds are those that are shed on the body of his lifeless enemy (by the latter's relatives and friends) It would be better if we could read शरीराधुपारापातेन अस्त्रम् means both 'tear' and 'blood.' विष्णु.. जलम्—Water is offered to the dead The spirited offer water to their murdered relatives by the eyes of the wives of their enemies (who shed tears when their husbands are slain in revenge) स्वप्ने आदौ दृष्टाः पश्चाज्ज्ञाः तेषु. प्रबुद्धाः (1) the wise, (2) those that are awake When awake we attach no value to things seen in dreams The wise do not regard their evanescent bodies as their own (kinsmen) Compare for the idea in this and in स्यादिति &c 'किमप्यहिंस्यस्त्व चेन्मतोऽहं यश.— शरीरे भव मे दयालुः ! एकान्तविध्वंसिषु मदिधाना विण्डेष्वास्मा किल भौतिकेषु ॥' रघु० II. 57. अनवरत प्रज्वलितः तेजःप्रसरः यस्य स चासौ मास्वरस्वभावश्च त A jewelled lamp (a jewel shedding light) is naturally brilliant and shoots forth rays Hence there is no कज्जल in its case. शोक also darkens (कलुषः) a man's face. प्रद्यो नाम् the foremost of the nobly born 'पुरोगामेसरप्रद्योतःसरपुर-सरा.' इत्यमरः. 'प्रद्योऽप्रगामिनि' पा. ४. ३. १२ (प्रतिष्ठते इति प्रद्यो गौः । अग्रतो गच्छतीत्यर्थः । सि. कौ.). एतावत्— connect with अभूमय and भित्तयः. सततसन्निहिताः धूमायमानाः (giving out smoke) कोपामयः यासाम् (adj. of अभूमयः and भित्तयः). In cool retreats also fires are lighted which give out smoke सुलभा अतिधारातोयेन वृत्ति. यासु. Thirst is quenched in cool places by The bright sword-edge resembles water and is wel-

comed by these warriors. विक्रयः (large) वाहवः एव वनच्छाया
 तथा उपगूढाः—the retreats may be surrounded by the shade of
 trees. धीर...भूमयः cool places for the abode of courage.
 स्वायत्ताः=स्वाधीनाः. सिंहनाद means:—such warriors are at your
 service. धीरता dwells in comfortable (cool) lodgings the walls
 of which are the broad (panel-like) chests of warriors. यतः...भूयः
 whence (i. e. this being the case) what of the vile Gauda
 king? So act that no one else will again behave thus (treach-
 erously). सर्वो...कामुकानाम् seeking the confidence of the whole
 earth; or the words may mean 'lovers of the whole earth be-
 lieving that it will be theirs'. Compare 3rd उच्छास 'भो विद्याधरी-
 श्रद्धाकामुक'. ०विजि...वसितैः—the idea is:—kill these pretentious
 conquerors, so that their wives will weep and heave deep sighs.
 The sighs will fan them as cowries did before. रुधिरगन्धेन अन्धं
 नृमण्डलं तेन आच्छादनं तैः. उच्छिन्धि...व्यसनानि remove their attachment
 to the shade of umbrellas (insignia of royalty) by the cover-
 ings made by the groups of vultures &c. Vultures hover over
 dead bodies and with their large wings appear like umbrellas.
 कटुणं (tepid) शोणितं उदकं इव तस्य स्वेदः. कु + उष्ण = कटुण; Vide. notes
 on कटुर् p. 101 and 'कवं चोष्णे' पा. 6. 3. 107 (कटोष्णं कोष्णं कटुष्णम् ! सि.
 कौ.). कुलक्ष्मीः एव कुलदा तस्याः कदाचैः चक्षुरागरोगाः (चक्षुरागाः एव रोगाः) तान्.
 This is a compound complicated by puns. The sinful sovereignty
 of other kings is compared to a harlot. A harlot casts glances
 by which people are enamoured. The wicked kings also are
 enamoured of कुलक्ष्मी. चक्षुराग (1) redness of the eye (due to
 some disease); (2) love as manifested by the exchange of
 glances. If a man is suffering from an eye disease, he is treat-
 ed by the process of स्वेद (fomentation with tepid water). The
 idea briefly is:—kill rival kings and their tepid blood will
 come out and will extinguish their love for sovereignty
 obtained by unfair means (कुलक्ष्मी). For चक्षुराग, see उत्तरराम० V
 —'भूयसा जीविधर्म एष यद्रसमयी कस्यचित् कचित् प्रीतिः, यत्र लौकिकानामुपचार-
 स्तारामैश्वर्यं चक्षुराग इति'. ०शरैः शिरावेधः तैः. अकार्ये शीर्षमेव श्ययुः. If a
 part is swollen, it has to be pierced with a lancet to let out
 foul matter. लोहनिगडः आपीडमाला इव तस्याः मलः (dark spot due
 to wearing iron chains) एव महौषधं तैः. पादपीडे (foot-stool) दोहदः
 (longing) तेन दुल्ललितः (wanton, fondled) पादः तस्य पटुमान्घ्रानि
 (sharp pains or stiffness). The idea is:—put iron fetters on the
 feet of kings that desire to rest their feet on foot-stools (which
 were attached to the throne of a king on which feudatories laid

their heads) If a person has feet stiffened by some disease like paralysis or epilepsy, iron rings are placed round them. वीक्षणानि आज्ञाक्षराणि (words of command) एव क्षारा तेषां पातैः कण्डूः is accn. plural Itch was cured by the application of क्षारः (caustic) मरीचय एव चन्दनचर्चा तथा ललाटेषां तैः अनमितानि स्तिमितानि (stiff) मस्तकानि तेषां सम्भ्रविकाराः (rigidity) तान् If the head became rigid, some ointment had to be applied to it Make the kings bow their unbending heads at your feet, so that the rays of your bright nails, resembling sandal paste, will be a salve to their foreheads करदानस्य (payment of tribute) सन्देशः (message, order) एव सन्दशः (forceps) द्विविधर्पेण उष्णायमाणा दुःशीललीला एव शल्यानि For taking out शल्यः (the point of a dart) forceps are required Kings did all sorts of wicked and wanton deeds owing to the warmth of wealth Send a message to them levying tribute and their pride of wealth will be gone मपीठस्य दीपितय एव प्रदीपिका (torches or lamps) शुष्कः (vain) सुमदाटोपः (pride of being a great warrior) तेन ब्रुकुटिवन्ध एव अन्धकारः Darkness is removed by torches Make the vain and frowning kings bend on your jewelled पादपीठं चरणलङ्घनं (insulting with the feet, kicking) तेन लापव तेन गलितं शिरोगौरवः (weight in the head) तस्मात् चारोग्यं तैः मिथ्याभिमानः is compared to सन्निपातः, for which see p 80 Remove the false pride of kings by kicking them, so that they will not hold their head high In सन्निपातः, there is a feeling of heaviness in the head, which is removed by लङ्घनं (fasting) ब्रदयः denominative verb from ब्रूयुः मल्लिषु मुकुलितः (closed, folded) करसम्पुटः तस्य ऊष्मभिः इष्वसनः (श्वसन्ते अनेन) धनुः तस्य गुणः (string) तेन किञ्च तस्य कर्कश्यानि (hardness) If the hands be always folded together, heat is produced in the cavity A hard callosity may become soft by fomentation देवभूय गते having reached the state of being a god : ए having gone to heaven 'स्याद् ब्रह्मभूय ब्रह्मत्वं ब्रह्मसायुज्यमित्यपि । देवभूयादिकं तद्वत्' इत्यमरः नरेन्द्रे = प्रभाकरवर्धने वृत्तः प्रलये when this great Pralaya (calamity) has taken place धरणी शेषः you alone are left to support the world शेषः also means the serpent शेषः that supports the earth on its hoods See p 19 अविद्यमानः शरणं यामासुः 'शरणं गृह्यक्षिप्रो' इत्यमरः शरत्सु विद्येव like the sun in autumn हमापतीनां (1) of kings, (2) of mountains ललाटन्तपः—burning the forehead पादः foot, ray आयादि-ताम्—become one whose feet have a variegated hue (black and white) There is another sense 'become कल्माषपादः' King मित्रसहः, राजा came to be called कल्माषपादः The king killed a tiger

out of two. When killed it became a राक्षस. The other vowed revenge. The king performed a sacrifice at the end of which the राक्षस came disguised as वसिष्ठ and asked for a meal of flesh. Then the राक्षस assumed the form of a cook and served human flesh. The real वसिष्ठ came and knowing what was served cursed the king to be a cannibal. The king, knowing that he was innocent, took water to curse वसिष्ठ, when his queen मदयन्ती dissuaded him from cursing the sage. He threw the water taken for the curse on his own feet, which became spotted. See विष्णुपुरा IV. 4; भागवत 9. 9. 20-25 and रामायण VII. 65 (where the king's name is वीर्यसह). रामायण I. 70 gives a different story. अभिनवा सेवादीक्षा तथा दुःखं तेन सन्तप्ताः श्लाघाः पद्ममण्डलानि तैः. दीक्षा means 'initiating a person into some rite or work.' The kings were to be subdued and made to attend upon हृषीकेश for the first time. Naturally they would heave hot sighs, which are compared to धूममण्डल. नक्षत्रैः scorching the nails. 'मितनखे च' पा. 3. 2. 34 (मितपचा माक्षणी । नखपचा यवागूः । सि. को.). The hot breaths of kings when they bowed at his feet would scorch his nails and the jewels in their crowns that moved when they bowed would emit rays resembling the mellow light of morn (वात्यतप). सहजं माक्षयमारब्धं तेन मुकुमारं मनः यस्य. चण्डेन चापवनानां अटनिः (the notched extremity of a bow) तस्याः टाङ्कारनादेन निर्मदीकृताः दिग्गजाः येन (adj. of राज्यन्यकम्)—(the क्षत्रिय race) that had deprived the quarter elephants of their intoxication by the terrible twanging of the extremities of the forest of (i. e. group of) bows. The idea is that the क्षत्रियसः had subdued the whole earth. गुञ्जत् ज्यानां जालं तेन जनितः जगत् ज्वरः येन (adj. of राज्यन्यकम्). उद्यतम् making an (united) effort. कृत्ताः वंशाः यस्य the families of which were cut off (by परशुराम). वंशः (bamboos) also are cut off, produce a sound and their thickets are burnt. Or कृतवंशं (कृत्ताः वंशाः यथा स्युः) may be taken as an adverb modifying उत्सातवान्. कृतवंशं (कृत्ताः संस्कृताः वंशाः यस्य) is not a good reading. राज्यन्यकम्—the race of क्षत्रियसः. 'अथ राजकम् । राज्यन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः. नैसर्गिकेन कायकाव्ययेन कुलिशायमानं मानसं यस्य whose mind acts like the thunder-bolt on account of the natural hardness of his body. मूर्धन्यः foremost (मूर्धनि भवः). ध्वस्तये for the destruction &c. जीवितानां सङ्गले आकुलः कालः यमः तस्य अकण्ठे यात्रा तस्याः विद्वध्वजं—(bow) which is the banner indicating the unexpected expedition of Yama eager to gather lives. The idea is:—your bow will

do terrific carnage among your foes. A ध्वज is carried in front of an army. Harsha has to resolve on fighting all of a sudden. अरावि शयु तस्य रक्तमेव चन्दनचर्चा तथा शिशिरोपचार (cooling treatment) तमन्तरेण (without that) दु समेव दाहज्वर. In दाहज्वर sandal paste is applied. Blood resembles रक्तचन्दनचर्चा निकारेण (insult) सन्ताप तस्य शान्ति तस्या उपायानां परिक्षये—when no other means to allay the heat of insult could be found. रिपुरुधिर एव अमृत. For the reference, see above p 139 पवनात्मजेन=भीमेन अमन्दरोपायन् (न विद्यते मन्दर उपाय यत्र)—for being able to drink अमृत, the gods required the mountain मन्दर, see p 42. But भीम obtained रुधिरामृत with out मन्दर. हिट्ठिवा was a राक्षसी, wife of भीम. भीम drank the blood of दु शासन with zest, as if it had first been touched by the lips of his wife हिट्ठिवा. Being a राक्षसी, she is appropriately mentioned in connection with blood. See आदिपर्व 155 for the union of हिट्ठिवा and भीम. As to the extirpation of the क्षत्रियस्य by परशुराम, see above p 38. 'त्रि सप्तकृत्व पृथिवीं कृत्वा नि क्षत्रिया प्रभु'. समन्त पद्मके पद्म चकार रुधिरहृद्दान् ॥ म तेपु तर्पयामास मृगून् भृगुकुलोद्बह । वनपर्व 117 9-10, see also आदिपर्व 2 3-5 जामदग्नयेन—परशुरामेण शाम्यन् ऽसज्वर (मन्यु क्रोध एव शिखी तस्य शिखानां ज्वालानां सज्वर) तस्मिन् सुखायमानेषु स्पर्शशीतलेषु च &c क्षत्रियाणां क्षतन रुधिर तस्य हृदेषु (lakes)

P 47 l 19—P 48 l 13 देवस्तु भुवनस्य मान्येन refers to सिंहनाद इतरथा—even otherwise : & even if this treachery of the Gauda king had not kindled my wrath मे goes with भुजस्य गृहीत भुजस्य दायमादत्ते द्वायाद्—one who shares in the ancestral estate. The idea is—my arm does not like the idea of sharing the burden of the earth with श्रेय. It wants the whole to itself. गच्छति qualifies ग्रहग्रणे. The idea is—When the stars go up (reach the zenith), my brow wants to check their rise (: & I am so ambitious as to crave not only the control of this earth but also of heavenly bodies). Explain the following similarly अनमस्तु कचग्रहन्—one who does not bend may be made to bend by seizing his hair दुर्विदग्ध conceited चामराणि—I wish to make the rays of the sun my chowrie bearers. Chowries are held in the hand (कर, also ray) रान रण. As I resent the title 'king (applied to the lion)'. The lion is called मृगरान. I cannot bear that anyone else should bear the title of king in this world. Compare for the idea 'नूनं तेषामभ्यसयापरोऽभूद्वीर्योदये रानशब्दे मृगेषु' रघु० 9 64 स्व गृहीतानाम् (adv of दिशाम्) that have been seized (occupied) at their sweet the self willed (uncontrolled) लोकपाल. For लोकपाल, see

above p. 137. The author seems to have used the word लोकपाल in the sense of दिक्पाल, but the two are slightly different, as will be seen from pp. 25, 137. आक्षेपादेशाय for giving the order of snatching them (quarters) away (from their hands). दुर्जातं—calamity. 'दुर्जातं व्यसने हृदयेऽसम्भज्यतेऽन्यलिङ्गकम्' मेदिनी. The construction is इतरथा हि मे...मुञ्जस्य...किं पुनरीदृशे...जाते. Put a vertical line after जाते. हृदय...शस्ये who is a painful thorn in my heart. मुसस्ये—मुसलेन बध्यः—deserving to be pounded with a pestle. The word is formed on the analogy of विष्य (विषेण बध्यः according to पा. 4. 4. 91 which is a very long सूत्र). पोटा—Hermaphrodite 'पोटा-स्त्रीपुंसलक्षणा.' प्रतिकारस्यम् (adverb) helplessly. शुष्कः अघरपुटः यस्य (with हृदये) whose lips are dry (through the fever of grief). With पोटा, the word cannot be explained for reasons of propriety. अघरं स्त्रीयोनिः. अकृतं रिपुबलस्य अवलानां (wives) विलोललोचनेषु उदकं (tears) एव दुर्दिनं येन. He says he cannot offer water to his deceased brother with ordinary water, but will do so with the tears &c. Supply कुतः before अदृष्टं. धूम causes tears. श्रयामि...रपरोक्षेन—the thing with which an oath is taken is put in the instrumental. परिगणितैः counted i. e. limited. सकलचापानां चापलेन (quickness, fickleness) दुर्लक्षिताः (naughty, spoilt) नरपतयः तेषां चरणेषु रणरणावमानाः (resounding) निगटाः यस्याम्. The kings of the earth are quick archers. Those who are fickle are spoilt. तनूनपाति=अग्नी. पीतं सर्पिः पतं येन—fed with ghee. पतङ्गः a moth flies against the flame of a lamp. महा...कृतम् the great minister for peace and war. सन्धिश्च विग्रहश्च तयोः अधिकृतः. महाश्वासी कृतश्च. This officer is often spoken of as महासन्धिविग्रहिक (see I. A. Vol. 15 p. 304; E. I. Vol. III. p. 267, 270). Compare C. I. Vol. III. p. 35 'अन्वयमाप्तिताचिव्यः व्यापृतसन्धिविग्रहः'. अन्तिके तिष्ठतीति ०स्यः. आ is a कर्मप्रवचनीय governing a noun in the ablative and means 'up to'. चारणः—a heavenly chorister, a semi-divine being. त्रिकूटकटके (capital) कुट्टाकटकेः लिखितः काकुत्स्थेन (रामेण) लङ्कालुण्ठनव्यतिकरः यसिन्—where the incident of the devastation of लङ्का by Rāma was engraven with cutting axes on the capital situated on त्रिकूट. त्रिकूट was a hill on which the capital of रावण was situated. 'स सागरमनाध्वमतिक्रम्य महाबलः । त्रिकूटस्य तटे लङ्कां स्थितः स्वस्यो ददर्श ह ॥' अरण्यकाण्ड 2. 1. कुट्टाक adj. that cuts. सुवेर is a mountain identical with त्रिकूट according to हेमचन्द्र. See also अनर्घराज्य VI. 17. . वरुण is the lord of the ocean and of the West. परिमलेः सुगन्धयः पापाणाः तैः वासितं गुहागृहं यसिन्. गुह्यकs are semi-divine beings that are the at-

tendants of कुबेर and guardians of his treasures The unguents they employ perfume the caves where they dwell गन्धमादन name of a mountain to the east of मेरु famous for its *fragrant forests* There भीम had gone to bring सीगन्धिकपुष्प for द्रौपदी See वनपर्व 152 ff सज्जी ग्रहणाय वा—In this and the following clauses he offers them a choice between submitting to him and offering battle गृह्यन्ता चामराणि वा either seize the quarters or chowries : *i e* either be my chowrie-bearers or hold fast by your kingdoms and fight गृह्यन्ता दिश may also mean 'run away, fly from your kingdoms' नमन्तु धनूषि—bows are bent in discharging arrows कर्णपूर an ear-ornament कर्ण मौर्व्य either honour my commands (by listening to them) or draw the strings (मौवा) of your bows to the ear (in discharging arrows) शेष शिरसाणि turn the dust of my feet into chaplets or don the helmet शेषर a chaplet worn on the head घटन्ता करि वन्धा arrange the arrays (घटा) of elephants समा वष्ट्य either take hold of canes or lances Canes were held by chamberlains or doorkeepers मच्चरणनखेषु &c He asks them either to bow at his feet, on the bright nails of which they will be reflected or to take bright swords परा मिति because I am come This gives the reason why the kings should make a choice निवृत्ति cessation, rest सकल मय consisting of the jewels in the crowns &c : *i e* all kings must bow at my feet A person maimed has to apply a लेप to his feet स्वसवत् like one who is at ease (as if nothing had happened) क्षुत्ता प्रतिष्ठा येन शाम्यन् ऊष्मा यस्य (adj of दिवस) The idea is—the day passed away together with its heat The poet says that it was not the heat that faded away from the day of the worlds, but it was the pride that faded (at hearing the terrible प्रतिष्ठा of हर्ष)

P. 48 l 14—P. 49 l 4 ततश्च मिच्छामीति Read अहिम मासि, for अहिम अहिमा मा यस्य निजाः—The setting of the sun is represented as due to the fear of the sun that the angered हर्ष may deprive him also of his sovereignty, just as he vowed that he would do in the case of the kings of the earth निगूढा शिलीमुखानां भ्रमराणां आलापा येषु The red lotuses closed their petals at sunset and the humming of bees was heard no more The poet fancies that they did so through fear One who is afraid remains silent and contracts himself (or hides) शिलीमुख also means 'arrow'. (निगूढ शिलीमुखानां आलाप twang)
) Further a picturesque effect is produced by the words

मुख and आलाप and by reading इषुवासात्. समुपसंहृतः निजपक्षाणां (wings) विक्षेपः (tossing, movement) वै ते ऽक्षेपाः, ऽक्षेपाश्च ते निश्चलाश्च. The birds lay in their nests and did not flap their wings. पक्ष also means 'side, partisans.' The suggested meaning is:—When the excitement of the partisans had died away and hence they were motionless. भुवनव्यापिनीम् (1) that spread over the whole world (with सन्ध्या); (2) that embraced or applied to the whole world (with प्रतिष्ठा). ऽदिक्पालैः दीयमानानि अभ्रंलिहानि लोहप्राकारबलयानि यासु. Pitchy darkness began to envelope the sky and the quarters. Darkness is fancied to be iron ramparts (प्राकारः) touching the sky erected by दिक्पालसु afraid of losing their position (as दिक्पालसु) at the hands of हर्ष. प्रदोषास्थाने in the evening assembly. नमन् नृपलोकः तस्य लोलानि अंशुकानि तेषां पवनेन कम्पिताः शिखाः (flames) येषाम्. The lamps flickered owing to the wind set in motion by the upper garments of the kings when they bowed before departing. The poet says that the flickering was as if the howing of lamps. उत्तानः stretched out, lying on the back. दीपः द्वितीयः यस्य He had no companion except the lamp. अभि...सरः जग्राह as an attendant (or servant) finding a proper opportunity wins (the mind of his master). 'अनुलुब्धः सहायश्चानुचरोऽभिसरः समा' इत्यमरः. O and T render 'finding its opportunity like a brigand.' तरसा (instru. of तरस् n.) quickly. उपर्यु...श्वासाः one after another his sighs went forth as if searching for his brother's life. धवल...पुवेन his bright tears resembled the hem of a white garment. परिणामः result, end. ऽसङ्घातवद् or ऽसङ्घातैः कर्कशः कायबन्धः यस्य (with तातात् and गच्छात् respectively). इदं सा प्रीतिः this is my love for my brother (the idea intended to be conveyed being that he had no real love for his brother). अनुवृत्तिः acting according to, obedience. बालिशो...वितम् who even if a child (or fool) would think it possible that I would continue to live even after the death of my honoured brother. ऐक्यम् Unity of hearts or thoughts. पृथक्कृतः separated. दग्धरोपेण अन्तरिता शुक् यस्य (adj. of मया) whose grief was intercepted (obscured) by accursed wrath (against the गौड king). गतपृणेन निर्दयेन. लता...छिदुराः as brittle (easy to cut) as the webs of the spider (लता). तन्तुच्छटा = तन्तुजालम्. तुच्छाः worthless. लोक...बान्धवता ties of kindred rest solely upon the conventions of the world. Ho means:—kinship is no reality, but is a mere conventional bond. लोकयात्रा पद्म ऽमात्रं निबन्धनं (support) यस्याः. परस्परप्रीतिबन्धेन निर्बलं (blessed) हृदयं यस्य. विपटिते—being separated. चन्द्र...गुणाः—the

idea is — while राज्य^o was alive his qualities delighted the world like the moon, but when he passed away, the same qualities burn the world, as if through contact with the funeral fire लग्न चितादि येषां (adj of गुणा) पर्यदवत् he bewailed अशेष कृतम् commander of the whole elephant host स्कन्दगुप्त is probably the same स्कन्दगुप्त that is mentioned as a great officer of Harsha in the Madhuban inscription (E I VII p 155). *Vide* Introduction

P 49 l 5—P 50 l 3 अथ करोत् The principal sentence is अथ ह्यमान स्वमन्दिरात् स्कन्दगुप्तो विवेश राजकुलम् अप्रति रेणु who did not wait for his own elephant करेणु an elephant in general, or a female elephant के मूर्ध्नि रेणुरस्य or अस्या प्रणमत दिशम् bowing (to him) on every side दिशि दिशि प्रति^o (अव्ययी^o) वर पृच्छन् questioning as to the night's news concerning the best elephants. पृच्छन् governs two accusatives इभमिष्यदरान् and च्वातां उच्छ्रित^o—The instrumentals in this and the following clauses are to be connected with क्रियमाणकोलाहल (119) which qualifies स्कन्दगुप्त below Various groups belonging to the camp raised noises about him उच्छ्रित शिखिपिच्छे लान्छित वशलताव नगहन तेन गृहीत दिगायाम वै that measured the expanse of the sky with tall thickets of bamboos that were decked with peacocks' feathers In the विष्य forest grow high bamboos on which sit peacocks The elephant riders had tall bamboos in their hands on which were hung peacocks' feathers वारण गते that had come to undertake the encounter for capturing elephants (or the encounter for securing elephants that had got loose) C and T translate come for the purpose of hursting the animals fastenings' This is not clear The com read अनायत्त^o and explains 'अनायत्ता हस्तिपार्श्वरक्षिण' C and T translate 'throngs of unemployed persons' We take अना^o as an adj of गणेषु अनायतानि मण्डलानि येषाम् whose groups were not restrained (119 that did not run in proper order) 'आधोरणा हस्तिपका हस्त्यारोहा निषादिन' अमर नव ग्रह येषां वे अग्रहा गजपतय elephants recently caught. आत्मीय वेदयद्भि that reported the advent of rut in the elephants entrusted to them दिग्धि यद्भि that made a request that a drum be mounted (on the elephants in their charge) प्रमादेन पतित अपराध तेन अपहृत द्विरद तस्मात् दुःख तेन भूत दीर्घश्मश्रु वै that had a long beard due to the grief caused by their being deprived of an elephant because they were guilty of an offence committed through carelessness अभि सुवै that had recently

come (for being engaged as servants). कर्पदिभिः that were clothed in rags (because they had not yet been engaged). गणिका—'गजानां प्रतिलोमनार्थं हस्तिनी' com. चिरात् लब्धं अन्तरं येः that found an opportunity (to speak to स्कन्दगुप्त) after a long time. उच्छ्रितौ (uplifted) करौ येषाम्. Remove the comma after करैः. कर्मण्य...कुलैः busy in enumerating the female elephants that were clever in that act (in decoying wild elephants). कर्मणि साधुः कर्मण्यः. उह्वासितानि (tossed) पल्लवचिह्नानि येः. Being foresters, it is but proper that their badges should be पल्लव. Remove the comma after उपकृमिभ्यः. निष्पादितः (secured) नवग्रहाणां नागानां (गजानां) निवहः &c. उत्तम्भितं (raised up) तुङ्गं तोत्रवनं येः. तोत्रम् (from तुद्) a goad. महामात्राः (महती मात्रा परिच्छदः येषाम्) प्रधानहस्त्यारोहाः (chiefs of elephant riders) तेषां पेटकैः समूहैः. प्रकटितं करिकर्मणे चर्मपुटं येः. Figures of elephants made of leather were used for training elephants to fight. अभि...वृन्दैः by crowds of messengers sent by the keepers of elephant forests for conveying the news of the movements of fresh herds of elephants. प्रति...कूटैः that examined at each moment the heaps of fodder for elephants. Remove the comma after वृन्दैः. Being men from the forest, they were naturally led to examine every mouthful that they saw elephants eating before them. कट...वेदयमानैः that reported about the gleaning of corn (for elephants) in villages, towns and marts (निगमः). कटानां सस्यानां ओषधीनामिति यावत् हस्तेन भङ्गः हेदनम्. Three things combined to give an air of command to स्कन्दगुप्त even when he was indifferent (he did not intend to issue any order). असम्भृतेन added to, increased. महा...ष्कारेण by the appearance (outward signs i. e. dress &c.) of the high position he held. अव...भोगेन by the great majesty (of his form). अवष्टम्भस्य अभोगः (expanse). असंख्य...सम्पादनाय—C and T translate 'to provide a limitless supply of shells for elephants' ears.' 'We do not know what shells had to do with elephants' ears. असंख्यकरिणां कर्णाः शृङ्गाश्च (parts between the tusks) तेषां सम्पद् (beauty) तस्याः सम्पादनाय. Conchshells are found on the sea-shore. So he as if ordered the seas to supply शृङ्ग (i. e. beautiful temples to the elephants). कर्ण also means 'the rudder of a ship'. For the meanings of शृङ्ग see p. 42. शृङ्गार...संग्रहाय for making a store of the unguents (अङ्गारः), viz. red-chalk (गैरिकपङ्कः), for making marks (on the elephant's forehead). 'शृङ्गारः सुरते नाय्यरसे च गजमण्डने' मेदिनी. दिग्ग...हरेः Depriving the elephant (परावत) of Indra of his authority as a दिग्गज over the

quarters स्कन्दगुप्त wielded power over the quarters with his elephants and so deprived even ऐरावत of his अधिकार, though ऐ० was patronised by the powerful इन्द्र अपहरन् governs two accusatives, एकार and एरावतम् C and T translate 'to deprive Indra of his Airavatas charge over the sky elephants' This is not correct It was *not* Indra that was deprived For the meanings of हरि, see p 40 हरपदमारेण नमित कैलास गिरि तद्वत् गुरुभि (heavy) गुरुभार० heavy weight गति हम्बस्य—As he walked about, his arms moved to and fro and reached his knees Arms reaching the knees indicated sovereignty or great position 'वरिकरसदृशी वृत्तावाजान्दवलम्बनी समी पीनौ । बाहू पृथिवीशानाम्' बृहत्संहिता 67 35 आलान मालाम् a row of stone pillars for tying elephants इ हम्बेन slightly raised and pendulous कवलेने लोभयन्—the idea is—a female elephant is allured by the sight of a mouthful of fresh sprays that are high up hanging from a tree His lip was red and resembled tender leaves and so allured the करेणुका, viz श्री (glory or prosperity) His lip was such as indicated the high position he had attained The whole of chap 67 of the बृहत्संहिता gives the सामुद्रिकलक्षण of men निज दधान having a straight (bamboo like) nose as long as his master's pedigree This is rather a strange simile A long nose indicated beauty and prosperity 'दीर्घया तु सौभाग्यम्' बृहत्संहिता 67 61 लिङ्ग glossy (with eyes), only, sticky (with क्षीरोद) पिव यामम् he as if drank the expanse of the quarters with the expanse of his two eyes पीत क्षीरोद (क्षीरता गर) येन विकट विपुल च अलिक (forehead) यस्य He had a forehead that was broader than the slopes of Meru There is a further suggestion As मेरु is a mountain of gold, his forehead also was gold coloured (fair) सतत वशादिव—His hair was long, dark and soft like tendrils The poet fancies that this was due to its growing under the shade of an umbrella (which was the sign of his authority) मञ्जुर curling कुन्तला (tresses) एव बालवद्वरा तस्या वेहित (tossing) तेन विलासिना बर्बरक (also written बवर or—क) means curly hair A young creeper also may be long, green, soft and curling लुन करान्—His hair deprived by its darkness the rays of the sun of their light लुप्त आलोक येषाम् अरि पञ्चस्य परिक्षयेण परित्यक्त कार्मुककम् येन स अदिगन्तेषु श्रवमाण गुरु गुणध्वनि यस्य If he had given up archery, how can the twang of his bowstring (गुण) be heard? This विरोध is removed by taking गुण in the sense of 'virtue' आत्मस्य (under his control) सकल-

भक्तमातङ्गसाधनं यस्य. मदेन (1) by ichor; (2) by pride. भूति...मयः—though full of भूति (ashes), he was yet full of oiliness. Ashes can never contain oil. So we must explain 'though full of prosperity, yet possessing a sweet manner'. पार्थिवो...मयः though made up of earthy substance, yet produced from गुण. पृथ्वी is a द्रव्य according to the न्यायवैशेषिक system. What is made of द्रव्य cannot at the same time be an effect of गुण (the 2nd पदार्थ of the above system). The विरोध is got over by translating 'though he was in rank a king, yet he was full of good qualities.' The com. says 'गुणास्तन्तवोऽपि नहि घटः पटो भवतीति विरोधः' (i. e. पार्थिव means a घट and गुणमय a पट). This is another way of putting forward the विरोध, but is not so striking as the one we give. दानव...स्थितः standing at the head of the generous. दानवश्च also means 'full of rut' and qualifies 'करिणाम्'. स्कन्दगुप्त was superintendent (उपरिस्थितः) of elephants. मूल्य...दहन—the idea is:—though he was a servant, he had never borne any humiliation, just as if he were the master (or king). भर्तुं (1) master; (2) husband. अन्त्यगम्यान् (1) not to be reached by anyone else (with प्रसादभूमि); (2) not approachable by anyone else (with कुलाङ्गना). विदग्ध learned. अभूत...भजताम् an unpaid servant of those that resorted to him (for protection). उभय...तले he rested both his hands on the earth and touched it with his head.

P. 50 l. 4—P. 51 l. 20 उपविष्टं...निर्जगाम. Read नाति०. अस...तस्य of what I desire to do. प्र...र्गतानि gone out to the pastures (प्रचारः). भर्तुमक्तेः from devotion to my master. पुष्प...जनस्य (worthy) of the race sprung from पुष्प०. अभिजात्यम् (अभिजातस्य भावः) nobility of birth. उपक्रान्तम् undertaken, begun. काकोदरः अभिधानं यस्य called a snake. 'काकोदरः फणी' इत्यमरः. (काकस्यैव उदरं यस्य). निकारम् insult, injury. उदन्तः 'वार्ताप्रवृत्तिर्वृत्तान्त उदन्तः स्यात्' इत्यमरः. विषयः a district. From the inscriptions we shall find that विषय is a portion of राष्ट्र. आकाराः features. व्याहारः speech. व्यवहारः dealings, pursuit. प्र...देवः your Majesty has heard everyday many stories about the disasters due to the fault of carelessness. 'अभिपन्नः पराभवे' इत्यमरः. श्रुताः बह्व्यः वार्ताः येन. यथा—the following passage contains numerous interesting stories of love and intrigue. They appear to have a historical basis; many of them occur in the अर्धशास्त्र of कौटिल्य; a few in the कामन्दकीयनीतिसार and in the बृहत्संहिता. नागकुले जन्म यस्य. सारिकया आवितः मन्त्रः यस्य—whose line of policy was published (to the world) by a सारिका bird. पद्मावती—What particular city is meant, we cannot say.

The scene of the मालतीमाधव is laid in पञ्चावती, which seems to have been in Malva. As to the secrecy to be observed in the case of मन्त्र, see above p. 37. The Com. says 'नागसेननामा राजा मन्त्रिणमर्धराज्यहरमपाकर्तुं शारिकासमक्षं मन्त्रमकरोत् । स चापि मन्त्री शारिकामुखादिशाय विस्रम्भपूर्वकं तं दण्डेनावधीत्'. शुकात् श्रुत रहस्यं यस्य. थावस्ती—थावस्ती was a famous city in the ancient kingdom of अयोध्या north of the Ganges, identified with the ruins at Sahet-Mahet. स्वप्नायमानस्य speaking in a dream. चूडामणी लभं लेखप्रतिविम्बं तस्मिन् चाचितानि अक्षराणि यया. What the king had written was reflected in his crest jewel, which the chowrie-bearer standing by his side read. यमतां ययौ became यम i. e. caused his death. यवनेश्वर—A Yavana king. The word यवन primarily meant the Greeks, but was subsequently applied to any non-Indian people. लोभबहुलं full of greed. बहुलनिशि on a night of कृष्णपक्ष. निधानम् a treasure उत्खा...यिनी pounding with drawn swords. माधुरम् of मधुरा (on the Jumna). माया...गताः issuing from the body of a sham elephant. वत्सपति king of the वत्स country. न्यवसिपुः—Aorist of वन् with नि—imprisoned. उदयन, king of वत्स, the capital of which was कौशाम्बी (modern Kosam about 30 miles above Allahabad) is a famous king in ancient legendary lore. चण्डमहासेन, king of उज्जयिनी, wanted to conquer him. उदयन was fond of catching elephants. So चण्डमहासेन prepared a wooden elephant, had warriors concealed in it and placed it in the विन्ध्य forest. उदयन was captured and brought to उज्जयिनी, but spared at the request of the citizens. उदयन taught music to वासवदत्ता, daughter of चण्ड०, and after several adventures escaped with her from prison and married her. See for a full account बृहत्कथामञ्जरी II. 2. कालिदास refers to it in the मेघदूत 'प्रचोतस्य प्रियदुहितर वत्सराजोऽज्ज जहे'. अतिदयितं लास्यं यस्य. For लास्य, see p. 28. शैलपः an actor, 'शैलालिनस्ते शैलपा जायाजीवाः कृशाश्विनः । भरता इत्यपि नटाः' अमरः ('शैलपस्य कपेरपत्य शैलपः' क्षीर०)'. The Com. says: 'सुमित्रो राजा...स्त्रीजनपरिवारे इव नटजने विस्रम्भो मित्रदेवेन नटत्वमाश्रित्य हतः । स च योगचूर्णावचूर्णितस्तिरोहितो बभूवेति । अतो व्यसनिभिः प्रकृतलोकविश्वसिभिर्न भाव्यमित्युक्तम्'. प्रियाणि तन्त्रीवाद्यानि (stringed instruments, lutes) यस्य. अलावूः (gourd) वीणा च तयोः अम्यन्तरे सुविर (cavity) तस्मिन् निहिताः निशिताः तत्तवारयः (swords) वैः. गान्धर्व...छद्मानः who had disguised themselves as students of music. गान्धर्वम्—the art of the गन्धर्व i. e. music. अश्मक is the name of the country about the Ajanta caves See J. B. B. R. A. S. Vol. VII p. 62. प्रशादुर्बलम् weak in intelligence, foolish. दल...सैन्यः who dis-

played his whole army on the pretext of showing his power (to his master). मौर्यम् of the famous Maurya dynasty of Magadha, to which the great चंद्रगुप्त and अशोक belonged. In this case we are on firmer ground. According to the Purāṇas, बृहद्रथ was the last of the Mauryas. पुष्यमित्र was the founder of the S'unga dynasty. The महामाव्य also refers to him as a contemporary (Kielhorn's ed. Vol. II pp. 34 and 123). See the विष्णुपु० IV. 24 and भागवतपु. XII. 1. for the S'ungas, where numerous dynasties of kings are mentioned. आश्चर्य...ली being enrious to know or see marvels. चण्डीपतिः seems to be the name of some king; or means 'king of चण्डी.' दण्डे उपनतः यवनः तेन निर्मितेन prepared by a यवन that had been imprisoned or that had approached for punishment. The idea seems to be that चण्डीपति had taken some यवन as captive who prepared an aerial car moving by some machinery. C and T translate 'by a यवन condemned to death' and connect काकवर्णः with बनीयत in this sentence. काकवर्णः शैशुनारिः—we must read शैशुनारिः with three MSS. of B. The विष्णुपु० (IV. 24) mentions a शैशुनागवंश of ten kings, the founder of which was शिशुनाग and the second of whom was काकवर्णः. शुद्धन् belonging to the शुद्ध dynasty. The name of the last शुद्ध king was देवभूति according to the विष्णुपु०. वसुदेवः—he was the founder of the कण्व dynasty. देवीव्यञ्जनया disguised as his queen. असु...सनिनं (adj. of मागधं) who was very fond of mines (of treasure). The word अमुरविवर is used very frequently by दाण. It is not easy to give the exact sense. In the 3rd उच्छ्वास we have 'यः...अमुरविवरमिति वातिकैः (अगृह्यत)'; on p. 7 (text, 4th उच्छ्वास) we have 'अमुरविवराणीवापावृतानि'; 'लम्बा-मुरविवरप्रवेशपिशाचैर्न' कादम्बरी (p. 227 of P.). One of the companions of Bāṇa's youth was 'अमुरविवरव्यसनी'. We think that अमुरविवर was a term applied to mines worked up in bygone days. They were believed to have been the work of अमुरs and to lead to the treasures of Pātāla in hopes of reaching which many people might have endangered their lives. The Com. remarks "वातिक-छन्नाभिः 'अहिविवरं साधितं तपसास्माभिः' इत्युक्त्वा मागधो गुहाद्वारप्रतिद्वारेवन्दोऽभूत्". मुरुद्धा or मुरद्धा—a subterranean passage or tunnel. In the passage many women had been placed, whose jingling anklets allured the king onwards. मागधम् king of मगध, modern Bihar. 'गोधनः - सुर्वाख्यः पर्वतः' Com. The ब्रह्मपुराण mentions a mountain गोधन (27: 22). मेकल is that mountain from which the नर्मदा springs. महाकालम्हे in the festival of महाकाल. महाकाल is a form of शिव. There is a celebrated shrine of महाकाल at उज्जयिनी. 'मह उद्भव

उत्सवः' जमरः. महा...वातूलम् whose head was turned by his belief in (the efficacy of) the sale of human flesh. For महामांस, see above p. 72. जय...द्यौतस्य the younger brother of प्रद्योत. रमायनरसे अभिनिवेशः अस्मिन् वेदिनः (*adj.* of गणपतेः). That had set his heart upon the elixir of life. It was believed that mercury if properly treated would make men immortal. वैद्यव्यवसायः persons professing to be doctors. सुवदुपुष्पान्तरैः प्रकाशिताः औषधगुणाः वैः that had advertised the virtues of their medicines through various people. विंदह was a country that comprised a part of modern Nepal, the district of Tirhut and Champaran. राजयक्ष्मन् *m.* consumption. आसिनः (*adj.* of मद्रसेनस्य). महा...माक् who secretly found access into the wall of the chief queen's apartment. कलिङ्ग king of कलिङ्ग, which was a country between the mouths of the Godāvari and the Mahānadi. तूलिका—a mattress filled with cotton. दक्षस्य—दक्ष is the name of the king. कर्णस्य—seems to be a country near Jubhulpore. It is closely connected with Chedi. For this and the preceding, see काम० VII. 51. 'देवीनृपतं ज्ञाता' मद्रसेनममारयत् । मातुः शय्यान्तरालीनः कारुणं चौरसः सुतः ॥'. उत्तारके रविः (liking) यस्य. 'दण्डी दीवारिको वेनी उत्सारकश्च' धीर०. चकोरनाथः king of चकोर. चकोर is the name of a mountain in the Purāṇas. गण्टकः a rhinoceros. उदण्टं high-stemmed. नदलं abounding in reeds. नलवन forest of reeds. चम्पा was the capital of अङ्ग or north Bengal. चम्पुं चरन्तीति चराः भटाः. चामुण्डी seems to have been the name of a city. वन्दि...परन् who was absorbed in his fondness for bards. परप्रयुक्तः employed by his enemy. 'मुखरं मुलं येषाम्. महताः bards. कानि...युतः concealing his identity by the dress of a woman. अशातयत्—from the causal of शद. 'चन्द्रयुत' आतृजायां ध्रुवदेवी प्रार्थयमानश्चन्द्रयुतेन ध्रुवदेवीवेषधारिणा स्त्रीवेषजनपरिवृतेन रहसि व्यापादितः' Com. शकपति—the S'akes are identified with the Scythian hordes that invaded India before the beginning of the Christian era. मधुमोदितम् exhilarated with wine. मधुरकं च विषम्. Compare for the story काम० VII. 52. व्याज...दर्पा who pretended to be in a passion of love. सुरपारा पर्यन्ते यस्य that had the edge of a razor. परन्तप who subdaed others. जारुध—was the name of the king. Supply जघान here and in the following clauses. विषचूर्णेन चुम्बितः मकरन्दः यस्य. सौहृद—king of सुहृद, Western Bengal, the capital of which was ताम्रलिप्त. योगपरागः magic powder. वैरन्त्यं king of वैरन्ती or विरन्ती. In the whole of this passage the names are corrupt and there is no agreement between the MSS on the one hand and the authorities we have quoted. Some MSS read वैरन्त्या. वृष्णिम्—belonging to the वृष्णिस, a यादव clan. विदूरयन्—

‘शस्त्रेण वेणीविनिगूहितेन विदूरथं स्वा महिषी जघान । विप्रदिग्धेन च नूपुरेण देवी विरक्ता किल काशिराजम् ॥’ बृहत्संहिता 78. 1; see काम० VII. 54. सौवीर— seems to have been a country west of Mount Abu. अदृश्या...वदना who smeared the inside of her mouth with an invisible antidote. स्पायनेन by making him drink &c. Note the following from the अर्धशास्त्र of कौटिल्य ‘देवीगृहे हि लीनो भ्राता भद्रसेनं जघान । मातुः दशयान्तर्गतश्च पुत्रः कारुशम् । लाजान्मधुनेति विषेण पर्यस्य देवी काशिराजम् । विप्रदिग्धेन नूपुरेण वैरन्त्यं मेखलामणिना सौवीरं जालूधमादर्शेन वेण्यागूढं शस्त्रं । कृत्वा देवी विदूरथं जघान ।’ (p. 41).

P. 51 l. 21—P. 52 l. 12 देवोऽपि...चात्येति. राज्यस्थितीः— establishment of good order in his state; or, all the usual duties of a king. प्रतिसामन्तानां rival chiefs. उदवसितेषु = गृहेषु. उपलिङ्गानि portents. अविप्रकृष्टाः not far, approaching. चटुलाः moving about, restless. कृष्ण...श्रेणयः rows of black antelopes. The spotted antelopes resembled the dark glances of यमदूतः. See about the running of deer, p. 70 above. If we read प्रविष्टो then the meaning is ‘the glances of यमदूतः that had entered (the chiefs’ palaces)’. प्रचलि...प्रतिमः resembling the jingling of the anklets of लक्ष्मी that had started away (in order to leave them). मधुसरया honey bees. जहादिरे perfect of ह्राद् 1 A to sound. चिरम् for अजिरे is not a good reading. विवृतात् विहृतात् वदनविवरात् विस्तृतः बह्विविसरः यासाम् from whose wide-open and terrible mouths spread flames of fire. The reading ‘उपशिविरं शवार्थं’ would mean ‘near the royal camp for corpses’. For howling jackals, see p. 91. शवानां पिशिते (मंसे) प्ररूढः प्रसरः येषाम् whose expansion or growth (of body) had grown out of the flesh of corpses. The idea is:—as the vultures (काशनकपोताः) fed on carrion, their wings also should have the colour of rotten flesh (dark-red). The reading of A and C ‘प्ररूढप्रणयेव’ seems to be a mistake for प्रणयाः इव, which latter C and T translate ‘full well acquainted’. कपिपोतस्य कपोलवत् कपिला पक्षतिः (पक्षमूलं) येषाम्. आमन्त्रयमाणाः as if bidding farewell (to the kings who were to be defeated by हर्षं). सभाशालभजिकाः the statues of females in the halls. आसन्नः कचग्रहः तस्मात् भयं तेन उद्भ्रान्तं उत्तमान्त्रं यस्य as if their heads had run away out of fear of the seizure of hair (in killing them) that was approaching. चक्रशङ्खकमलानि लक्ष्माणि (marks, चिह्नानि) येषाम्. According to the सामुद्रिकशास्त्र, चक्र, शङ्ख and कमल are some of the marks of an emperor’s feet. What is indicated is that some emperor will humble their husbands. For the lines on the hands of an emperor, see above p. 20. व्यघटन्तः were separated or broken. मधु...गोष्ठयः the honey-drinking bouts. ताम्यन्तः languid. सत्वकरि forming into

sheaves or clusters (i. e. grown, ripe). सम्ब करोतीति. हरयः=अथाः. चल...ललिताः caressed (or coaxed) by the music of the clapping of the girls' hands resonant with the moving bracelets. रजनिकरः चन्द्रः तस्य हरिणः (i. e. the spot) तस्मिन् निहिते नयने येषाम्—the idea is—the dogs as if wanted to hunt down the deer in the moon. तोरणस्य समीपे उप० (अव्ययीभाव) near the outer gate (of the palace). कौलेयक—see above p. 97. Compare for a similar idea 'स्योदयेऽर्काभिमुखो विरोनि ग्रामस्य मध्ये यदि मारमेयः । एको यदा वा बहवः सयेनाः शंसन्ति देशापिपमन्यमानु ॥' बृहत्संहिता 89. 2. गतायुषः—is the object of गगयन्ती—गतं आयुः येषां ते गता० तान्. तर्जन...तर्जन्या with her forefinger that was quickly moved for frightening. वाटकेषु in the gardens. कोटवी—'स्त्री नमिका कोटवी स्वात्' इत्यमरः. दिवसम् (accus. of time) the whole day. कुटिल...तरद्विष्य wavy like the curling hair on the hoofs of deer. जनितः वेणीबन्धः येषु—in which the hair was tied in a single knot (as in the case of a widow). See above p. 103. निरञ्जनानि च तानि रोचनारोचीषि च (रोचनायाः इव रोचिः कान्तिः येषाम्) that had no collyrium (in the eyes) and had the colour of yellow pigment. A widow is not to put collyrium in the eye. The reflection appeared pale (as if through grief). If we read निरञ्जनलोचन० as C and T propose, the meaning would be 'having the appearance of eyes without collyrium.' चषकमधुनि in the wine in the goblets. समासज्ञा०—the poet fancies that the earth quaked (trembled) because it was afraid of its seizure (by हर्ष from the hands of other kings) that was impending. वध्या...च्छटाः streaks of red sandal paste with which persons sentenced to be hanged were decked. विकसितं बन्धूककुसुमं तद्वत् शोणितं शोचिः (पुतिः) यासाम्. Compare मृच्छ-कटिक X. 5 'सर्वगात्रेषु विन्यस्यो रक्तचन्दनहस्तकैः । पिष्टचूर्णावकीर्णैश्च पुरुषो हं पद्म-कृतः ॥' पर्यप्तो...धियम् as if carrying a torch round sovereignty that was to pass away (into the hands of हर्ष). A torch was carried round the animal to be offered in a sacrifice. श्री was going to be offered to हर्ष and the meteors served as torches for that purpose. अविरलं सूरन्तः स्फुलिङ्गाः तेषां ज्वालाद्वातः तेन दग्धः तारागणः यैः that burnt the stars with the eruptions of fire due to the incessantly flashing sparks. गणशः in masses. उल्कादण्डाः—उल्काः दण्डाः इव. A torch has a staff. प्रतीहारीव—प्रतीहारी carries in her hands chowries, umbrellas, fans for the king. प्रतिभवनं (भवने भवने इति) at each house. वाल्या a hurricane 'स्वात् वाल्या वातमण्डली' त्रिकाण्डशेष. 'पाशादिभ्यो यः' पा. 4. 2. 49.

Uchchhvāsa VII.

Verse 1 अङ्गनवेदी वसुधा—(to the hero that has taken a vow) the whole earth is a mere raised spot in his courtyard. वेदी is a quadrangular spot in a temple or courtyard. The idea is that just as one walks easily and fearlessly in his courtyard, so a hero has an easy walk-over in the case of the earth. कुल्या a canal. Verse 2. धृतं धनुः येन. We expect धृतधन्वनि, as धनुः becomes धन्वन् when it is the last member of a बहुव्रीहि. 'धनुषश्च' पा. 5. 4. 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्). कैव गणना of what account. Compare for the use of गणना, 'का वा गणना सचेतनेषु, अपगतचेतनान्यपि सहृदयितुमर्हं (मदनः)' काद० (p. 157 of P). गिषुः संज्ञा येषां. For क see above p. 36.

P. 53 ll. 5-22 अथ...जंगम. The principal sentence is कथं व्यतीर्तेषु केषुचिद्विषयेषु...भवनाश्रित्यगम (हयः). गत...णिते well calculated a hundred times (i. e. again and again, so that no mistake may be committed). दत्ते...रुद्रे when an hour for the expedition was given (i. e. settled) that was fit for the conquest of even the four quarters (east, south &c.). For रुद्र, see above p. 24. दष्टः army. यात्रा expedition. सलिल...देः (1) that were skilled in pouring water (with कुम्भैः); (2) that were clear by the dropping of water (with अम्भोधरैः). When a cloud is full of water, it is dark; when it has poured all the water it had (as after the rains) it becomes white. कालधीतैः (1) made of silver (with कुम्भैः); (2) washed or whitened by time i. e. by the passing away of the rains (with धरैः). कलधौतं silver. कालेन धीतैः. शातकौम्भैः made of gold. 'तपनीयं शातकौम्भं' इत्यमरः (शतकुम्भे गिरी भवं शातकौम्भं सुवर्णम्). स्नात्वा—this refers to the bath of coronation. नीललोहितस्य शिवस्य अर्चा पूजाम्. 'कृशानुरेताः सर्वदी पूर्वदिनाल्लोहितः' इत्यमरः ('नीलः कण्ठे लोहितश्चक्रेऽतो नीललोहित इति पुराणम्' क्षीर०). उद्गतानि अर्चापि यस्य the flames of which went up. प्रदक्षिणावर्तः शिखाकलापः यस्य the mass of the flames of which curved towards the right. This was an auspicious sign; see p. 25. Compare २५० IV. 25 'तस्मै सम्यग्गुणो वद्विर्वाजिर्नाराजनाविधी । प्रदक्षिणाचिब्यजिन हस्तेनेव जयं ददौ ॥'. दत्त्वा—the objects are व्याघ्रानि and गजः. See for त्रिलपाग्रदान, चतुर्वर्गं (दानखण्ड) p. 600. कनकपत्रलताभिः अलङ्कृतानि शफाः शङ्खशिराणि च दासान्—the hoofs and tips of the horns of which were decked with figures of gold. अङ्गुदराः—अङ्गुदन् two crores. विततं व्याघ्रचर्मं यस्मिन्. भद्रासनम्—'गृपासनं तु चन्द्रदासनं सिंहासनं तु तत्' इत्यमरः. विलिख्य

—the object is शरीरम्. प्रथमं विलिप्तं आयुधं येन—before anointing his body with sandal, he first of all anointed his weapon (by way of doing worship to it). राज...लक्ष्मणी—मिथुनं लक्ष्म (चिह्नं) ययोः—on the silken robes was drawn a pair of राजहंस. सदृशे suited to his position (as emperor). परमे...भूताम् (1) that is the special mark of शिव (with शशिकला); (2) that became the mark of an emperor (with मालिका). शशिकला also is white like flowers and is placed on the head by शिव. नीत्वा कर्णगोचरतां दूर्वां पल्लवम् having placed in the region of the ear a Dūrvā spray. The green दूर्वा resembles the rays of emerald, that also may be worn on the ear as an ear-ornament. गोरोचनाया आच्छुरितम् (blend- ed with). For गोरोचना, see p. 36. विन्यस्य...प्रकोष्ठे having placed on his forearm an amulet-ribbon auspicious for his march together with a seal bracelet. 'भवेत्प्रतिसरो मन्त्रभेदे मातये च कङ्कणे । ...आरक्षे करसूत्रे च' मेदिनी. षूजितः प्रहृष्टः पुरोहितः तस्य करेण प्रकीर्यमाणः. अनिकरः तेन अन्युक्षितं शिरः यस्य. - For शान्तिसलिल, see p. 73. संप्रेष्य— connect with भूमजाम्. महार्हाणि वाहनानि very valuable vehicles (horses, elephants &c.). बहलः रत्नानां आलोकः तेन लिप्ताः ककुभः दिशः यैः (adj. of भूषणानि). संविमज्य having distributed. संविमज्य ...दानैश्च—this cannot be well construed as it stands, as no persons among whom the distribution took place are men- tioned. We must read, as C and T do, लोकम् उचितैः for लोकमोचितैः. द्विष्ट...लोकम् among distressed pilgrims and well- born persons. द्विष्ट may be construed with both कार्ष्णिक and कुलपुत्र. कार्ष्णिकः (from कर्षट्) one who carries water from one sacred place to another. दन्धनानि prisoners. For letting loose prisoners, see above p. 25. निबुध्य connect with मुजस्तम्भम्. तत्काल... काले that (arm) throbbed at that moment as if to remind that it was ready for the task of conquering the 18 द्वीपः. तत्काल...रणेन (1) that appears the moment it is remembered (with a person who offers his services); (2) that throbbed at the time in order to remind हृद्यं of the task undertaken by him (with मुजस्तम्भ). तत्काले सरणं तस्मिन् स्फुरणम्; तत्काले सरणार्थं स्फुरणम्. The throbbing of the right arm is a good omen in the case of men. अहमहमिकया with emulation, with eagerness. 'अहमहमिकां तु सा स्वात्परस्परं यो भवत्यहद्वारः' अमरः. Servants pressed forward to do whatever was ordered. Good omens welcomed him as he went. हिरण्य...करणाय—as हिरण्यगर्भं (emerged) from the egg of Brahmā to start an age of holiness. For हिरण्यगर्भं, see pp. 30, 37. कृत was 'the first युग' after हिरण्यं was born. For कृतयुग see pp. 3, 40.

P. 53 l. 23-P. 54 l. 9 नातिदूरे...पटीयांसः. सरस्वत्याः समीपे उप० (अव्ययीभाव). समुत्तम्भितानि तुद्धानि तोरणानि यस्मिन् in which high outer gates had been erected. 'तोरणोष्ठी बहिर्दारम्' इत्यमरः. वेद्यां विनिहितः पहवललामः (पहवः ललामं चिह्नं भूषणं वा यस्य) हेमकलशः यस्मिन्. 'ललामं पुच्छपुण्ड्राश्चभूषाप्रधान्यकेतुषु' इत्यमरः. A jar with sprays at its top is an auspicious thing. Compare 'उभयपार्श्वस्यापित्रोत्पलवमुखपूर्ण-हेमकलशं (कायमानं)' काद० (p. 281 of P). 'वनमाला पुष्पपत्रप्रतियोजिता, त्रक्ष्' com. भ्रमन्तः शुद्धवाससः परिजनाः यस्मिन्. पठन्तः दिग्जन्मानः (विप्राः) यस्मिन्. प्रस्थानम् = विजिगीषोः प्रयाणम्. ग्रामाक्षपटलिकः—the keeper of the records of the village. In the अर्थशास्त्र we have an interesting chapter headed 'अक्षपटले गाणनिव्याधिकारः'. From the description given it seems that the अक्षपटल was a record and accountant-general's office, of modern times and that the ग्रामाक्षपटल was something like the modern *chavdi* in the villages of Mahārāshtra, where the village accounts were kept. 'अक्षपटल-मध्यक्षः प्रत्यक्षमुखमुदञ्च्यं वा विभक्तोपस्थानं निवद्धपुस्तकस्थानं कारयेत्' (p. 62 of अर्थशास्त्र). In the Danskhera plate of Harsha we have a महाक्ष-पटलाधिकरणाधिकृत (E. I. IV. pp. 208, 211). सकलकरणिनः परिकरः यस्य. करणिन् or करणिक means 'a writer of documents, clerk.'. करणम् a writing, document. See मनु० VIII. 52, 154. Com. 'कर-णिर्लेख्यं कायस्य इत्यन्ये'. अवन्त्यं शासनं यस्य whose edicts are never fruitless. करोतु...शासनानाम् let your Majesty this very day begin the day of your Majesty's orders (to us). He means that Harsha had come to the throne recently and that till then 'he had issued no royal edict and requests him to issue one that very day. वृषः अङ्कः यस्याः that had a bull as its emblem. On the Sonpat copper seal of हर्ष there is a नन्दी (see C. I. I. Vol. III p. 231 ff). अग्नि...निन्ये he presented a new-made golden seal. मुद्रा may also mean 'a coin' but that is not suitable here. मृत्पिण्डे—the ball of earth was presented in order that an impression with the new-made seal might be made upon it. मन्दादयानं पद्मपटलं यस्मिन् on which there was mud that was nearly dry. अम...नि that thought it to be an evil omen (that the new-made seal should fall down from the king's hands). अ...दर्शिन्यः not able to see the truth. एकं (केवलं) शासनं तस्य मुद्रा अङ्कः यस्याः which will be marked with the seal of my single command. The only seal that will mark the earth will be mine. अन्य...ग्राम्याः the villagers understand it differently. This episode reminds one of what happened to William, the Norman Duke, when he first set foot on English soil. सीरसहस्तेन संनिता

मीमा देयाम् whose boundaries were measured (१८ comprised by a thousand ploughs Each village comprised as much land as would be ploughed by a thousand ploughs गलति यामे when the third watch (of the night) had passed away Time was measured by means of a water clock and hence the word गलति. सुप्तानि समस्तानि सत्त्वानि यस्मिन् स चासी नि शब्दश्च. दिक्कुजरस्य इव जम्भमाण. गम्भीरध्वनिः यस्य the deep sound of which swelled like the roar of the quarter elephant प्र पक्वाः that made (the people) count the kloas of that day's march The eight strokes indicated that that day eight kros as were to be covered

P. 54 l 10—P. 56 l 2 ततो.. राजद्वारम्. The principal sentence is ततः.. प्रयाणसमये (p 55 l 14) ..राजमि आपुपूरे राजद्वारम्. रदन्तः पदहाः यस्मिन्. This and the following locatives qualify प्रयाणसमये. नन्दन्ती (joyous) नान्दी यस्मिन् For नान्दी see p 17 'नान्दी मङ्गलपदह' com गुञ्जन्त. बुजाः यस्मिन् in which the arbours resounded बुज्ज is out of place here We must read गुञ्जद्गुञ्जे as some MSS of B do गुञ्जन्त्य गुजा यस्मिन्. गुजा a trumpet, according to the com "गुजासङ्गः शङ्खभेदो यत्पृष्ठे जतु परिकल्पितं भवति । 'मन्त्रा' इति यस्य प्रतिदि" or 'a drum' according to मेदिनी 'गुजा तु दारुविद्याया पदहे च कलध्वनी ।' मेदिनी. See भट्टिकाव्य XIV. 2 'वेणुन् उपपूरे गुजा जुगुजु. कथयतिताः ॥'. कृजन्ती काहला (a large drum) यस्मिन्. 'बाहला वाद्यमाण्डस्य भेदे चाप्सरसा भिदि' मे०. क्रमेण उपचीयमानः कटक्कलः यस्मिन् परिजनोत्थापने व्यापृताः व्यवहारिणः (officers) यत्र. व्यवहारिन् ordinarily means 'a trader' हुतं हुयनपातः तेन पट्यमानः (being joined or added) कोणिकाकीलकोलाहलः तेन कटिता वकुम यस्मिन् हुयनः a wooden mallet for striking a thick plate of iron or bell metal (for indicating time &c) कोणिका drum कीलः stick. दले अधिकृतैः (commanders) वध्यमानः (collected) पादोपतीना पेटकः (समूहः) यस्मिन् पादोपति —superintendent of barracks 'पादी बहुपरिवारपुरवृत्त हीतो निवासभूभाग' कुलपुनकममूह इत्यन्ये । ..'पादोपति' इति पाटे प्रतिनियतस्य स्थानपरिरक्षिणः १. पादोपति would mean 'those that guard the place assigned to them' जने ज्वलित उल्कामहस्य तस्य आलोकेन लुप्यमानं त्रियामातमः यस्मिन्. यामचेट्या चरणचलनेन उत्थाप्यमानं वासिमिथुनं यस्मिन् यामचेटी a servant of the watch, a female watchman, compare यामकिनी above p 16 We must read कटुककटुनिर्देश० with some MSS of B कटुकाना कटुनिर्देशेन नश्यन्ती निद्रा तस्याः उन्मिषन्तः निषादिनः यस्मिन् when the elephant riders woke up from 'sleep that was dispelled by the sharp commands of their superior officers', प्रबुद्धेन हालिकेन (हलिसमूहेन) शून्याक्रियमाण (vacated) शय्यागृह यस्मिन् 'हालिक गजना गृहे' इत्यमरः, 'अचित्हालिकेनोद्ध' या 4. 2 47. आदी

सुप्तं पश्चात् उत्थितं, अश्वीयं तेन विधूयमानाः सद्यः यसिन्. For अश्वीय, see p. 69. रट् कटकं (camp) तेन मुखरैः खनित्रैः (spades) रण्यमानाः क्षोणी-पाशाः यसिन्. The tents had been fastened by ropes twisted round pegs driven into the earth. These were dug up. समुत्कील्यमानाः कीलाः तैः शिञ्जानाः हिज्जीराः यसिन् where the fetters (for tying elephants' feet to posts) were rattling because their pins were being taken away. As the army was to march, the fetters were to be removed. We must read अपनीयः for उपनीयः. The reading पनीयमान is equal to अपनीयमान, as the अवग्रह (here after हिज्जीरे in the last clause) is very often omitted in MSS. As the fetters of elephants were removed, so also the chains with which horses' hoofs were tied for the night were removed when the army was about to march. अपनीयमानं निगडतालकं तस्य कलरवेण उत्तालाः (wild, shying) दुरक्षाः तैः तरङ्ग्यमानाः (curved) सुरपुटाः यसिन्. 'निगडार्थं तालकं तालपत्रं निगडतालकम् । लौह एवाश्वबन्धनविशेष इत्यन्ये' com. C and T take उपनीयमान. तालकं bolt, latch. लेशिकैः (हस्त्यारोहैः) मुच्यमानाः मदस्यन्दिनः दन्तिनः तेषां सन्धानशृङ्खलानां (chains for tying) खनयननिनादेन निर्भरं भरिताः दश दिशः यसिन्. घासपूलकप्रहारेण प्रमृष्टं पांसुलं (dusty) करिपृष्ठं तसिन् प्रसार्यमाणं प्रस्फोटितं (bursting) प्रमृष्टं (wiped i. e. clean) चर्म यसिन्. The dust from the backs of elephants was rubbed off with bundles of hay and then leather bags that burst because they were more than full were placed on the backs. संवेष्ट्यमानानि (being rolled up) पटकुटीनां मण्डपानां च परिवस्त्रा वितानकानि च यसिन्. गृहचिन्तकचेटकः a servant whose business was to look after the tents and lodgings of the soldiers. पटकुटी a small tent. काण्ड...मण्डपः a large tent subdivided into rooms by screens. परिवस्त्रा the screens that form the body of the tent. वितानकं the awning. कीलककलापेन आपूर्यमाणं चिपिट (flat) चर्मपुटं (leathern bag) यसिन्. सं... रिणि where the superintendent of the store-room was collecting the utensils (platters &c.). भाण्डागारवदने बाह्यमानाः बहवः नालीवाहीकाः यसिन् when many elephant attendants were made to work in carrying the stores. 'नालीवाहिकः करिणां घासप्रहणनियुक्तो हस्तिपको मेण्ठाख्यः' com. निपादिभिः निश्चलाः अनेकानीकपाः तेषु आरोप्यमानाः कोशकलश-पीडानां आपोटाः (समूहाः) तैः सङ्गद्यमानानि सामन्तीकांसि यसिन् When the dwellings of chieftains were full of rows of boxes containing cups and jars that were being placed on numerous elephants that were held motionless by their riders. It is better to read अनेकानेकप. अनेकप means 'an elephant', as it drinks water by the trunk and mouth. अनीकप 'one that saves the army;' so by

लक्षणा an elephant 'षिन्क पेटक पीडा' इत्यमर दूरगतै (that stood at a distance from the bad animals) दक्षै दासेरकै क्षिप्र प्रक्षिप्यमाण उपकरणसम्भार तेन त्रियमाणा (filled, covered) दुष्टा (restive, bad) दन्तिन यस्मिन् For दासेरक, see p 28 तिर्यक् (side ways) आनमन्त (bending) जायनिककरा तै कृच्छ्रण आकृष्ट (अत एव) लम्बमान (lagging behind) परतत्र चुन्दीचन तेन जनित जनहास यस्मिन् चुन्दी—a procuress क्षीर० remarks that it is a देश्य word The idea is—the procuresses were very fat Hence their legs (जायनिक from जघन) were bent outwards (they were handy legged) and they could draw their bodies forward with difficulty पीड्यमान (tightened) शरशारिवरत्रायुण तेन आहित (held fast, restrained) गान्धर्विहार (free movement of limbs) तेन बृहन्त बहव बृहन्त मदकरिण यस्मिन् The root बृह् is used for the cry of the elephant शर of various colours शारि elephant's housings वरत्रायुण girth or strap 'शारिनां शोषकरणे स्त्रिया शकुनिकान्तरे । युद्धार्थगजपर्याणे, मे० करिषदासु (arrays of elephants) घटमान &c ० कण्ठालवै (bags) कदर्थिता (अत एव) कृजन्त करभा. (camels) यस्मिन् The camels disliked the placing of bags and so bellowed अभिनातरानपुत्रै प्रेथ्यमाणा कुप्रयुक्ता (bad confidants) तै आकुटानि (troubled, full of) कुलीनकुलपुनकलत्रबाहानानि यस्मिन् गमनवेलाविप्रलम्भा वारणाधोरणै अन्विष्यमाणा नवसेवका यस्मिन् where servants recently engaged, being in error as to the time of starting, were being sought out by elephant riders C and T think that it was the elephant riders that were deceived as to the time of starting But that is wrong प्रसादवित्तै पत्तिभि (footmen) नीयमाना नरपतिवहभा वारवाचिन यस्मिन् प्रसादेन विक्ता (प्रसिद्धा) well known as being high in the king's favour 'प्रतीते प्रथितव्यातवित्तविशतविश्रुता' इत्यमर पाणिनि uses the word in this sense in 'तेन वित्तश्चुष्वचणपौ' पा V 2 26 वारवाजिन् let a horse for an (grand) occasion &c a show horse There is another reading वरवाजिनि ० सैवै न्यस्यमाना नासीरेण (अपूरेण) मण्डलाडम्बरार्था स्थूला स्यात्सका यस्मिन् where gay warriors applied thick unguents of camphor to their persons for showing circular lines upon it चारमट warrior मण्डल a circle आटम्बर show For स्यात्सक see p 55 The usual meaning of नासीर is 'the van of an army or the soldiers in the van' नासीर सेनामुख नासीरा अग्रेसरा The meaning then will be 'where gay warriors applied thick unguent paste to their body in order to show off that they formed the vanguard' न्यस्यमाना नासीरमण्डलाडम्बराय &c, स्थानपालाना (अश्वपालाना) पर्याणि (on the saddle) लम्बमानानि ० सनाथानि सङ्गृहीतानि (fastened) तलसारवाणि (martingales) यस्मिन् The com reads

लवणकालायी and explains 'मृगाकृतिः अश्वानां दाहमयी क्रियते' i. e. a wooden figure of a deer. नालीसनाथ together with hollow stalks (of reeds &c.). 'तलसारिको अश्वमुखपट्टिका कर्णादिसूत्रमयी । उरःपट्टिकेत्यम्बे' com. It is not clear for what purpose the wooden figure was required. कुण्टलीकृतैः (coiled) अवरक्षणीजालैः जटिलाः (confounded with, entangled in) बह्मपालाः यासां ता० पालाः अश्वघटाः (rows of horses) तासु निवेद्यमानाः शाराशृगाः (कषयः) यसिन्. अवरक्षणी reins. बह्मः 'a horse with auspicious marks' + पालः a groom. 'बह्मपालोऽश्वपालः । अन्ये तु यो बलवान् महाकारो हयोपकरणं यवमृत्तण्डुलादि वहति स बह्मपालोऽश्वपाल इत्याहुः' com. According to the com. the monkeys were carried as auspicious. We think it not unlikely that they were carried by way of amusement, when the soldiers had nothing to do. परिवर्धकैः (grooms) आकृष्यमाणाः अर्धजम्भाः प्रारोहकाः यसिन्. प्रभाते भवा प्रामातिका योग्या (martial exercise) तस्यां अशनार्थं प्रारोहकाः. The grooms had thrown shoots in front of the horses before they were to be taken through some morning exercises. As the order to march was given early, the grooms took up the half-eaten shoots and started. The com. seems to have read प्रौढिके for प्रारोहके 'प्रौढिको योग्याशनार्थं प्रसेवको यो दुक्कण इति प्रसिद्धः'. प्रौढिक means 'bag'. व्याक्रोदया (परस्परहानेन) विजृम्भमाणः (growing) घासिकानां आधोषः (noise) यसिन्. घासिकः one who is in charge of the food of the horses. गमनसंभ्रमेण भ्रष्टाः (running away) भ्रमन्तः उत्तुण्डाः तरुणतुरङ्गमाः तैः सन्वमानः अनेकमन्दुराणां विमर्दः (breaking, devastation) यसिन्. उत्तुण्डाः (with their nostrils raised up, rearing). सञ्जीकृता करेणुका तस्यां आरोहः तदर्थं आह्वानं तसिन् सत्वरं सुन्दरीभिः दीयमानं मुखालेपनं यसिन्. The unguents were to be applied to the face of the करेणुका. चलितेषु मातङ्गतुरङ्गेषु प्रपावितः प्राकृतः (low) प्रातिवेश्यकलोकः तेन लुण्ठ्यमानः (plundered) निर्घाससखसन्नयः यसिन्. प्रातिवेश्यकः neighbour. The low people in the neighbourhood took away the loads of grass that were left when the army started. But no food had been left (निर्घास). The com. explains otherwise 'निर्घासो भुक्तशेषो घासः'. सधरन्तः चेलचक्रेण आक्रान्ताः चक्रीवन्तः (गर्दभाः) यमिन्. The donkeys were laden with bundles of clothes. The com. says that चेल also means 'a boy,' the meaning being 'boys followed

were driven by servants that tarried 'अनुत्तान् सौरभयो गी' इत्यमर
 (सुरभेरपत्न्य सौरभेय) प्रमुखे (in front) प्रवर्त्यमान etc महानम kitchen
 पुर प्रभाव त ध्वनवाहिन यस्मिन् ०३ने उपलभ्यमान आसङ्गत रात्रेभ्यो निःसरण
 यस्मिन् where the exit (of the soldiers) from the rather
 crowded inside of the huts was seen by hundreds of friends
 मङ्गट crowded full हरिःरणे चलिता (shaken) मठिका (cell cottage)
 तस्या उत्थितेन लोकेन लोष्टे हन्यमाना मेष्ठा (elephant keepers) ते
 नियमाणा आसन्ता माक्षिण यस्मिन् where the bystanders were
 made witnesses by &c The reading दलित is much better
 सङ्घटन (collision) विपट्टमाना (crushed) व्याघ्रपत्नी तस्या पलाय
 मानानि धुद्रकुटुम्बवानि यस्मिन् 'व्याघ्रपत्नी वृणकुटीभेद' com (a hut
 thatched with grass) वत् वणिजि when the traders ran
 after their oxen laden with wealth that ran away owing
 to the fear of the tumult For विद्राण see p 75 The com
 takes विद्राण in the sense of मशोव (i.e. that despaired) पुर सर
 वदम्ब यस्मिन् when the group of female elephants carrying the
 harom started when the crowd of people grew less owing to the
 light of torches that were carried in front We may also
 translate 'owing to the light of torches carried by servants
 walking in front ०३आहूयमाना लम्बिता (that tarried) भान यस्मिन्
 C and T 'dogs tied behind them' But this is not proper If
 they were tied there was no necessity to call them up सरभस
 गणे when the groups of tall सङ्गण horses were being praised by
 men inured to a hard life who felt comfortable by the steady
 motion of the tramp of their quick feet. We must read सङ्गण
 and not तुङ्गण सङ्गण is the name of a country, see बृह० \ 12
 and \ VI 6 The com says 'सस्रस्ता वृद्धा' but the meaning as
 signed to the word in lexicons is hard स्रस्ता वेसरविसबादिन
 सीदन्त दाक्षिणात्यसादिन यस्मिन् where Deccan riders sitting on
 mules fell down not being able to keep their bodies moving
 with the motion of the mules There are no mules in the
 Deccan and the Deccan people not being accustomed to their
 ways and pace fell down from their backs सीदन्त may also
 mean 'dejected or sinking on the ground (because they fell)
 विसबादिन् not agreeing with. 'सादी सुरङ्गमातङ्गरयारोहेषु दृश्यते'
 मे० C and T translate 'Deccan riders disconsolately con
 tended with fallen mules Our interpretation seems to be
 preferable प्रति च्छद्भि coming from every direction This
 and the following instrumentals qualify रात्रि (p 56 l 1)
 below आधो शङ्खि whose bows spotted (शार) with golden

figures (पद्मभङ्गः) were held up by elephant riders. शार्ङ्गः—शङ्खः (शङ्खस्य विकारः) 'शार्ङ्गः कार्मुकमापेक्ष्य' मे०. अन्तरासने आसीनैः अन्तरङ्गैः (confidential persons) गृहीताः अस्रवः येषाम्. पश्चिमासनिकेभ्यः अपिप्ताः भस्त्राभरणैः (भस्त्रा आभरणं यासां) भिन्दिपालपूलिकाः] वि०: that had consigned to those occupying the back seats (on their elephants) bundles of javelins encased in quivers. 'भस्त्राभरणं तूष्णभेदः' com. आमनिक from आमन. भिन्दतः पालयति इति भिन्दि० हस्तक्षेप्यो लघुः. पद्मलतावत् or पद्मलताभिः कुटिलाः कल्पीतनलकाः तैः पल्लविर्न पयांणं येषाम् whose saddles bristled with silver arrows curved like (or with) paintings of figures. What नलक means is not clear. To us it seems the meaning is 'a cylinder, a case or quiver.' कल्पीतं silver or gold. पयांणपद्मयोः परिक्षेपार्थं पट्टिका तया बन्धः तेन निश्चलं पट्टोपधानं तेन स्थिरं अवधानं येषाम् whose attention was fixed because the silk cushion (on which they sat) was motionless, being secured by a girth that confined both ends of the saddle. We must rather read स्थानैः for धानैः, the meaning being 'whose seat was firm &c.' प्रचला पादफलिका तस्याः आरफालनेन (striking) स्फायमानः (increased) पदबन्धस्य (anklet) मणिशिलाशुभ्रः येषाम्. पादफलिका is the foot-rest on each side of the saddle. The com. reads पादबन्धः and C and T prefer it. उद्रकाणि चित्राणि येषु तानि उचित्राणि नेत्राणि (अंशुकानि) तैः मुकुमाराणि (fine) स्वस्थाने (at the proper place) समित्तानि (covered) जङ्घाकाण्डानि (shanks) येषाम्. उचित्र on which the pictures appeared prominently. For नेत्र, see pp. 37, 55. The com. says 'स्वस्थानं स्वस्थानिति यस्याः प्रतिदिः'. This is not clear. The other reading स्वयमनन्धगिन conveys a good sense. The garments were so fine that they were not noticed on the body (स्व—स्वगन्) and yet they covered the shanks &c. कर्दमिकपटेन कम्पापिता (variegated) पिशङ्गा (reddish brown) पिङ्गा (leg) येषाम्. कर्दमेन रक्त का०—mud-stained. The com. says 'पिङ्गा जङ्घिका । अन्ये जङ्घालेत्वाहुः' i. e. पिङ्गा means either 'leg' or 'trousers.' अलिखत् नीला मसृणा सतुला तया ससृत्वादितः सितसमायोगस्य परमाणुः येषाम् whose white accoutrements were heightened by the breeches blue and glossy like bees. 'सतुला अर्धजङ्घिका, अन्ये अर्धजङ्घालेत्वाहुः' com. i. e. सतुला either means 'the upper part of the leg' or 'breeches.' 'समायोगो व्यापृतकेषु प्रसिद्धः' com. For परमाणु, see p. 54. 'परमाणो वर्णस्य वर्णान्तरेण शोभातिशयः'. We must read 'मेचककञ्चुके'. मेचकं विराजमानाः राजावर्ताः तैः मेचकाः कञ्चुकाः येषां whose jackets looked dark-blue with black diamonds shining on their bright bodies. 'राजावर्ताः कृष्णपापाणाः' com. राजावर्तः a kind of diamond or other gem of inferior quality regarded as a lucky possession, though not esteemed as an ornament.

It comes from the country of विराट The वृह० (chap. 80 4) speaks of १ रात्रमणि अपविता चीनचोलका ये that wore China made shawls 'संन्यासमुत्तरीय च चोल कृपासकोऽस्त्रियान्' इत्यमर Another meaning would be 'whose China made shawls were very fine or 'who highly thought of their shawls तारमुक्ताभि स्तवकिता स्तवरक्वार—वाणा येषां whose coats made of स्तवरक्व cloth showed clusters of bright (तार) pearls 'मुक्ताशुद्धौ च तार स्यात्' For स्तवरक्व, see p 56 'कञ्जको वारवाणोऽस्त्री' इत्यमर स्तवकित—स्तवका (bunches of flowers) सभाता अस्य, compare तारकिन् p 98 नानाकपायै कर्तुरा कृपासका येषां whose bodices were variegated with various decorations 'निर्यासेऽपि कपायोऽस्त्री' इत्यमर कर्तुर white grey, variegated 'चोल कृपासकोऽस्त्रियान्' इत्यमर शुक्लिच्छत्येव छाया येषां तानि च्छायाणि आच्छादनानि (upper garments, shawls) येषाम् व्यायामेन उल्लस (made thin) पार्श्वप्रदेश (sides) तस्मिन् प्रविष्टानि (fastened) चारुशस्त्राणि येषाम् If we read शस्त्रे the meaning is 'fine waist bands were twisted round their flanks &c' 'शस्त्र पट्टिकाठोर वदितुमिच्छति' com गति वशेन वेहिता (moving) हारलता तामु गलत् (lit dropping : & touching) लोल (dangling) कुण्डल तस्य उन्मोचनाय प्रधाविता परिन्ना येषाम् चामीवरपत्राङ्कुरै रणपूरक तेन विघट्टमान वाचाल बालपाश येषाम् Whose ear ornaments resounded as they were struck by the ear ring made up of golden wires बालपाश (or बाल०) seems to be the same ornament as बालपाश्या 'बालपाश्या पारितथ्या पत्रपाश्या ललाटिका' इत्यमर उष्णीषपट्टेषु विष्टब्ध वर्णोत्पलस्य नाल येषां the stalk of whose ear lotus was fixed in their turban cloth कुङ्कुमरागेण कोमल उत्तरीय तेन अत्तरित (wrapped) उत्तमाद्ग (शिर) येषाम् सूडामणिखण्डेन सञ्चित (inlaid) क्षौम (linen) खोल (helmet, turban) येषाम् खोल or खोलक 'खोलक पाववस्त्रीकपूगकोशशिरस्त्रवे' इति विश्वकोश Compare 'क्षणमप्यमुक्तकालकम्बलखण्डखोलेन' काद० (p 328 of P) The reading चोलैश्च is not good. we have already had a description of चोलक above उपत्रायमाणानि शेखरपट्टपदपट्टलानि येषां the swarms of bees on whose chaplets looked like an umbrella of peacock feathers मायूर आतपत्र तद्वत् आचरतीति मायूरातपत्रायते The shining bees looked like peacock's tails and formed an umbrella over their heads The reading मायूरपत्रायमाण is not so good, it simply means 'that resemble peacocks' feathers' मार्गागता (that covered a long distance) शारिक्शारिवाहा वेगदण्डा येषाम् 'वेगदण्डस्तरुणो हस्ती' com शा हा that carried housings rendered variegated (by a long march) For शारि, see above p 170 पुरश्चञ्चन्ति चामराणि येषां ते चामरा किमरि कार्दरङ्गचर्ममण्डल मण्डन येषां ते मण्डना, उड्डीयमाना चटुला (restless) डामरा (dreadful, riotous) चारमया ते भरितु भुवनान्तरं ये 'चित्रकिमरि—

कल्पापशबलेताश्च कर्तुरे' इत्यमरः. चर्ममण्डलं round shield. On कार्दरङ्गक (the reading of the com.), it says 'कार्दरङ्गकानि कार्दरङ्गदेशोद्भवानि बहुमुवर्णय्यरचितानि चर्माणि रफोटकाः खिग्धवर्णमांसस्कारणि कार्दरङ्गचर्माणि'. आरकन्दन्तः (careerings) काम्बोजवाजिनः तेषां शतं तस्य शिञ्जानं जातरूपायानं (golden ornament) तस्य रवेण मुखरितानि दिङ्मुक्तानि यैः. As to the breed of काम्बोज horses, see above p. 30. 'आयानमश्वभूषणम्' com. 'लम्बापटहाः पटहभेदाः तमिलाः इति प्रसिद्धाः' com. उन्मुत्तैः पादातैः प्रतिपाल्यमानः आज्ञापातः येषाम् whose commands were awaited by footmen with upturned (i. e. expectant) faces.

P. 56 ll. 2-27 उदिते...नरपतिः. समा...शंसी declaring the time of the king's arranging his army. 'समायोगस्तु संयोगे समवाये प्रयोजने' मे०. The principal sentence is अथ नचिरादिषु प्रथमप्रयागे एव दिग्विजय...निर्जगाम नरपतिः. प्रथमं—the idea is:—many kings start on दिग्विजय after several less ambitious expeditions; but in the case of हर्ष his very first march was for दिग्विजयं. दिग्गज...कुर्वाणया that as if brought the king into the company of the *diggnajas* by the graceful play of the movements of its ears waving to and fro as it went on. The flapping of ears produced a sound which caused echoes in the sky and reached the दिग्गजः who thus came in contact with हर्ष. Or समागम may mean 'assemblage' (of दिग्गजः). सिद्धयाया (सिद्धा यात्रा यस्याः) auspicious for expedition. वैदू...कटेन that looked formidable with its rod of lapis lazuli. विदूरात् प्रभवति वैदूर्यम् according to 'विदूराञ्जयः' पा. 4. 8. 84. उपरि goes with त्रियमाणेन. प्रत्युक्ताः (inlaid) पद्मरागखण्डाः तैः संचितं तस्य भावः संचितता तया. सूर्योदयः—The idea is:—the umbrella was inlaid with rubies; hence it looked dark-red. The poet fancies that it was angry at the sight of the red rising sun. It could not brook another round object like itself. A person's face, when angry, becomes red. Supply उपलक्षितः after मङ्गलातपत्रेण, according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21. कदलीगर्भात् अभ्यधिकः मदिमा यस्य (adj. of कज्जुकेन). See p. 14 (text) 'अकठोररम्भागर्भकोमलैः'. भोगिनां अधिपतिः = शेषः. भोगिनान् also means 'of kings'. कज्जुकेन—हर्ष wore a tunic, which resembled the slough (कज्जु) of a serpent, which also is अङ्गलघ्न. क्षीरोद...वाही—हर्ष wore clothes (अम्बरं) as white as the foam of the Milky Ocean. The day of churning had a sky (अम्बरं) white with the clouds of foam. So the king is compared to मधनदिवस. His white umbrella was like the sky white with foam and his fine robes were like the fine slough of Vāsuki, who served as the rope in the churning. 'शेषोऽनन्तो

वासुकिस्तु सर्पराजोऽथ गोमते इत्यमर For वासुकि and अमृतमयन, see p 46 वाल रुद्र who attained to the position of Indra, while still young (with हृष), which grew in the land of Indra (heaven) while still young (with पारिजात tree) The पारिजात tree, the moment it was churned out, was taken by Indra विधूयमानेन चामरेण य मरत् तेन विधूता वर्णपूर—कुसुममञ्जरीतस्या रनसा (with the pollen) दिश छुरयन् overspreading the quarters The pollen spread on the earth, the poet fancies that it was the magic powder for subduing the world अभिमुखे (turned to wards the sun, or worn in front) चूडामणौ घटमान (formed) पाटल (reddish) प्रतिबिम्ब यस्य As the morning sun was red, its reflection also was red The poet fancies that हृष as if drank with his own lustre the sun (in the form of the reflection in his crest jewel) बहल ताम्बूल सिन्दूरमिव तेन छुरितया (मुद्रया) that was overspread with thick vermilion like betel ओष्ठमुद्रया by his closed lips विलम्ब रागस्य as if making a gift of the various continents to अनुराग (redness, devotion or loyalty) His lips red with betel made the world red (It gave up the world to redness) A devoted servant receives gifts which are confirmed with the stamp of the royal seal (मुद्रा) in vermilion Vide above p 32 स्फुरन्नि महाहारमरीचीना चक्रवालानि स्फुरन् ब्राह्मन् the idea is —the rays of the large necklace worn by Harsha spread in all directions The rays were white like chowries So the poet fancies that he made the quarters hold chowries for him राजस्य ईक्षणे उत्क्षिप्त त्रिभाग (तृतीयो भाग) यस्या (ady) of भ्रतृतया) A command may be given by the movement of the brow बाहुप्राकारेण by the rampart of his arms परि खातान् as if surrounding even the seven ocean ponds with the desire of protecting them There is a picturesque effect Ordinarily it is a chain ('सात') that protects a wall ('प्राकार') against an attack Here the seven oceans are so many ponds in the eye of Harsha who protects them with his arms, the walls लक्ष्म्या गूढ he was embraced by लक्ष्मी (sovereignty, लक्ष्मी that sprang out of the ocean) The eyes of the people of the camp were fixed on him (drank him) The poet says they did so because he had become अमृतमय as लक्ष्मी embraced him taking with her all the sweetness of the ocean हृदयेषु मज्जन्निव he plunged into the hearts (of the kings) by the greatness of his qualities Every thing that has गौरव (heaviness) also goes deep in a fluid) स्नेहाद् affectionate, fluid with oil मज्जामपि even the marrow (of

the bones). अमरपतिः = इन्द्रः. अग्र...कुलः intent upon wiping off the stain of the slaughter of his elder brother. This applies to हर्ष as well as to इन्द्र, who wanted to get rid of the sin of killing a ब्राह्मण (अग्रज). इन्द्र killed वृत्र son of त्वष्ट्र who was a ब्राह्मण. He became free from the sin of ब्रह्महत्या by performing an अश्वमेध sacrifice. See रामायण उत्तरकाण्ड 84 and 85. 'तमिन्द्रं ब्रह्महत्याशु गच्छन्तमनुगच्छति' 84. 16. पृथिव्याः परिशोधनस्य अवधानेन सङ्कलितान् सकल-नदीभृतः समुत्सारयतीति (1) who urged forward all the assembled kings with the fixed purpose of cleansing the earth (of a कण्टक like गोट); who cast away all the gathered mountains with &c. See notes p. 1 for पृथु who levelled the earth. पुरः...कारकैः—Harsha was preceded by ushers (दण्डिभिः) that went in front and that uttered complimentary words like जय, जीव, आलोकय &c. 'आलोको जयशब्दः स्यात्' इति हलायुधः (quoted by महिनाथ on रघु 17. 27). The com. explains it differently 'लोक इत्येवं ये वदन्ति ते आलोककारकाः' those who cry 'Ho! people'. This does not seem to be quite correct. The rays of the sun also go before him (before he is seen) and cause light (आलोकः). सहस्र...किरणैः—The sun is called सहस्ररश्मिः; हर्ष also had thousands of servants. अधिकारचातुर्येण (cleverness in discharging their duties) चञ्चलाः चरणाः येषाम्. All the instrumentals qualify दण्डिभिः below. व्य...निष्ठुरैः rigorous in maintaining order. भय...ग्राह्यद्भिः who as if made the people take to the ten quarters, that were screened (from Harsha's view) by the mass of people running through fear. They cleared the way for Harsha so well that people in fear ran far away from him. चलितानां कदलिकानां (banners) सम्पातेन (mass) पीतः प्रचारः (movement) यस्य. The wind was hemmed in by a number of waving banners and so could not blow fiercely. The poet represents this as teaching the wind discipline or humility. कदलिका also means the plantain tree, the long leaves of which might retard the motion of the wind and the leaves of which become yellow when dry. द्रुतचरणैः उद्धतं (raised up) धूलिपटलं तेन अवधूतान् (despised, i. e. obscured). अलतानां आलोकैः विक्षिप्यमाणं (dispersed). The light of the golden canes in the hands of the ushers cast daylight into the shade as it were and hence daylight is fancied to be removed by the ushers.

P. 56 l. 28—P. 57 l. 4 अवनमति...राजकम्. अवनमति- connect with राजचक्रे (loc. absolute). चलनेन शिथिलाः मणयः येषां तानि मणीनि कनकमुकुटानि तेषां किरणनिकरेण रुचिरं शिरः यस्य. वि ~ ~

चोसरन यस्य the pollen in the chaplets on the head of which was shaken (or tossed about) It should be noticed that from अवनमति to शुभुम every letter is short अवाह downwards उदह upwards चाप चेलु the rays moved like flocks of blue jays for effecting good omens The flight of the चाप bird to the right of a person or the sight of the चाप when a man starts on a journey was an omen indicating prosperity Compare बृहत्संहिता 'पूर्णान्नं कृमिपतङ्गपिपीलिकावैश्चापं प्रदिक्ष्यणमुपैति नरस्य यस्य । तस्याथलयममचिरात्सुमहत्त्वरोति ॥ 88 23 and 'मन्दर्शनं शुभदमस्य सदैव यातु' 88 25 मेघायमानं रेणु तेन मेदुर (thick with, full off)—*adj* of सम् The dust raised by the marching army was like a cloud उद्दीयमाना applies both to शिखण्डिन and मरीचय (from the preceding clause) The rays of the crest jewels shooting up into the sky looked like honso peacocks The peacocks fly up towards the cloud and dance when it appears The feathers present numerous tints The rays were of different hues The cloud of dust represents दिग्दार. The shooting rays of jewels appear like the delicate पल्लव of कल्पवृक्ष वन्दनमाला—is an auspicious garland fixed on the outer gate of a mansion 'मङ्गलस्त्वनोरणोर्ध्वे भवेद्वन्दनमालिका' क्षीर० नेत्रनिभागे—glances in which only a third part of the eye is open समग्रेशिते full glances 'अवशिते अचलिते' com छेकालाप insinuation, double entendre 'छको विदग्धे' क्षीर०, 'छको गृहाश्रितमृगपक्षिणोर्नागरे त्रिषु' मे० छेक means 'clever or polished' आ वीराणां who as if bought the souls of the heroes consisting in honour by gifts (tokens) of his favour The glances, smiles and jests &c were the price he paid for what they gave, i.e. the honour they did him यथा राजकम् he distributed among the kings according to their worth (his favours)

P. 57 l 5—P 59 l 16 अथ . जगाम तस्तार spread नारतार very loud दिग्गवेभ्य is dative, according to 'रुषद्रुहेभ्यो मृदार्थानां च प्रति कोप' पा 1 4 37 The elephants of Harsha were wroth with the दिग्गवः for the latter's pre eminence and so wanted to establish their own superiority by the flow of their rut त्रिप्रसृतानां that emitted a flow (of rut) from three places the trunk, the eyes and the temples मदं स्यदिरे with the tracks of the streams of ichor dark with swarms of bees, thousands of the windings of the Jmna as if began to flow The waters of the Jmna are dark and so resembled the ichor with bees on it The word त्रि in त्रिप्रसृतानां is suggestive Ordinarily the braid of a woman whose husband is living is

triple. Further there is a striking effect produced by laying emphasis on त्रि and सहस्र. सिन्दूर—wo saw above that red powder was sprinkled over people on festive or auspicious occasions. So much red powder was used that the sun appeared red and birds (like the चक्रवाक) feared that sunset was near (though really it was not). करिणः—connect with निखनैः. मांसलैः augmented by. कर्णतालः flapping of elephant's ears. दोष्यमान (frequentative of धू pass.) being again and again waved. अश्वीय—See p. 69. शिथिले—perfect of शिन् I A. to become white. पिण्डीभूतानि तगराणि तेषां स्तदकवत् पाण्डुराणि (white). परस्परसङ्घट्टेन नद्याः अष्ट दिशः यसिन् (adj. of दिवसम्) where the eight quarters were not to be recognised on account of the close contact (of the umbrellas). The umbrellas were so many that no space was left uncovered by them. The sunlight paled before the golden handles and white sheen of the umbrellas. उद्यः चामीकरदण्डः येषाम्. रजः (dust) एव रजनी तदा निमीलितः (closed, blinded). The day was dark with clouds of dust; but had the mellow light of morning with the jewels of the coronets. मण्डनक...कृताः rendered green (or tawney) by the clanging ornaments of horses (made of gold and silver). 'साम्राण्डमश्वामरणे' इत्यमरः. हाट् I A. to sound. परिहादाः resounding. हरितः = दिशः. शिशिकरे perfect of शीष् I A. to sprinkle. चक्षुषामुन्नेषं गुमुषुः robbed the eye of the power to open. The lightning also robs the eye of this power. विसिन्धिये perfect of सिन्ध् with वि. It will be noticed that from तत्तार (at the beginning of the paragraph) to विसिन्धिये the author uses the perfect tense only. वदन्तं stands for वदतः—(the king wondered at his own vast army). आवासस्थान camping ground. अधोक्षजः (विष्णुः) तस्य कुक्षेः (उदरात्). युगादौ = वत्पादौ. The army starting from its encampment looked like the world rising from the belly of Vishnu at the beginning of a वत्स. Compare (text) p. 10 ll. 1-2 'यज्ञोमवी गमेपाधत्त नारायणमूर्तिरिव वसुधां देवीं राज्ञश्चियम्.' कुम्भमुवः = अगस्त्यस्य. श्लाघितं (flooded) भुवनं येन. अगस्त्य was born from a कुम्भ in which the seed of मित्र and वरुण was placed. See for the story रामायण VII 56 and 57. He drank the ocean to help the gods against the Kāleyas who bid themselves in the sea. Compare 'भूतपात्री कलशयोनिपानपरिकल्पितकलसलिलं नागरमवतीर्णा' काद० (p. 124 of P.). सहरणेन आदौ सम्पिण्डितं पश्चात् उन्मुक्तम् at first stemmed and then let loose. अर्जुन is सहराजुन कापरीय. 'योऽसौ भगवद्गमयितुल्यमृतं दत्तात्रेयाख्यमाराध्य घातुसहस्रमभर्म-सेवानिवारणं धर्मेन धृतिवीर्यं धर्मतक्षानुशासनमराविभ्योऽपराजयमखिलजगद्व्याप-

पुरुषाच्च मृत्युमित्येतान्वरान् लेभे' विष्णुपु० IV. 11. See मार्कण्डेयपु. 18. While once bathing in the Narmadā, he wanted to see the power of his thousand arms and stemmed the waters and then let them off in a flood. See रामायण VII. 32. सहस्रधा प्रवर्तमानं applies also to the army. प्रसर ततः—In these and the following words (up to p. 58 l. 6) the author gives us what the soldiers and camp-followers talked among themselves. माव—this is a word showing respect in addressing a person. 'मान्ये भावोऽपि वक्तव्यः' भरतः (quoted by क्षीर०). त्वद्वति तुरद्वमः—a horse is galloping. This gives the reason why the man tarried. He waited till the galloping horse passed. भग्न.. पतन्ति you walk as if you were lame, while these men of the van come in furious speed upon you. बाह...द्म why do you drive the camel? निःशृङ्ग= निर्दय, 'शृङ्गोऽस्त्री शृङ्गदययोः' मे०. Separate निःशृङ्ग शिशुम्. रजसि...भव be near me so that you may not be missed in the dust. गलति...वकः the sack of barley-meal leaks. प्रसेवः or—कः a sack or bag. इत्वर a traveller, one who walks. सौ...वरि leaving the track of oxen, you run in the midst of horses, O fish-woman! The track of oxen would be safer for pedestrians than that of horses. We may also translate 'Oh ox! why do you leave the proper track' and run in the midst of horses? Oh fishwoman, do you wish to come along? On this latter interpretation, we must take सौरमेव as a vocative and connect भीवरि with विशति. गन्तु...मार्गम् Oh female elephant! do you wish to enter the way of the male elephants? अद्भु is a term of address applied to a friend &c. गलति...रन्तम् the bag of peas is crosswise and leaks; you don't mind my bawling. We must read अतटेन for अवटेन. अव...तरसि you are descending into a pit from a precipice. 'गर्तावटौ मुवि शब्दे' इत्यमरः. 'प्रपातस्त्ववटो शृणुः' इत्यमरः. The com. says 'अवटेन अमार्गेण'. सुख...भग्नः 'you uncontrolled female, be quiet. The jar of sour barley-gruel is broken.' This is addressed to some woman who carried a jar and, stumbling in hurry, had it broken. Or, it may have been addressed to a female elephant on the back of which the jar was placed. Or we may take 'सुख...णि' by itself and regard सौवीरक as a vocative (meaning 'a man from the सौवीर country' or 'a person carrying the sour gruel'). 'आरनालकसौवीरकुलमापामिपुतानि तु । अवन्तिसोमधान्याम्बकुलानि च काञ्जिके ।' इत्यमरः (सुवीरेषु प्रायो भवं सौवीरकम्). मन्व...धुम्—this is addressed to some one who lagged behind while sucking

sūgārtāne. 'You will suck it when you have finished your journey.' उक्षाणे प्रसार्य drive on your bull. This should be taken with the preceding. If we read प्रसादय, we must regard it as an independent sentence. प्रसादय make quiet. दूरं गन्तव्यम् we have to go a long way. किं...यात्रा Dropaka! why do you run even to-day (the first day of the march)? The expedition is going to be for a very long time (so you will have plenty of time to run). वि...साकम् excepting that one cruel man, this is the belief (निष्ठा) of all of us (that the expedition is going to be very long). We must read निष्ठेयं for निष्ठेयम्. C and T translate the words किमद्य...साकम् as 'why do you linger, Dropaka, now? this long expedition is at a standstill for one rascal.' One fails to see how दण्डयात्रा is connected with निष्ठेयम्. अग्रतः...स्थालीम् the road in front is uneven; स्थावरक, see you don't break the jar of raw-sugar. स्थावरक may mean 'you mountain (of flesh).' सपुटं तु न तोत्रतम् क्षीरं. 'मत्स्यं पीपाणि खण्डविकारे शर्करा सिता' इत्यमरः. Separate गण्डकं तण्डुलं. न... दम्यः the bullock cannot carry it (to the end of the journey). मापीणम् a field of माप (beans), according to 'धान्यानां भवने क्षेत्रे खव' पा. 5. 2. 1 and 'विभाषा तिलमापोमाभद्वाणुभ्यः' पा. 5. 2. 4. (मापाणां भवनं क्षेत्रं माप्यं मापीणं वा). अमुतः from yonder. द्राक्...कुनीहि quickly cut with a knife a bundle of a monthful of fodder. को...गतानाम् when we are gone, who will know what happened to his crop? Or better still 'who will detect the bundle lying in the midst of the fodder, when we are gone.' The idea is that they would keep the raw beans concealed in the fodder. धव...मिदम् O man, keep away your oxen, this field is guarded by barbarians. He calls the watchmen barbarians. The com. says 'बाहीकः काष्ठकः परिपालक इत्यन्वयं गोरक्षक इति चान्वये'. लब्धिता...युद्धं एते वारं दारुण्येन behind; harness to the yoke an excellent (धवल) ox (शाकर) capable of bearing the burden (धुन्धर). धुरं धायतीति धरः or धूर्धरः. यक्षपालित may be a proper name or it may mean 'one protected by यक्षs, a man possessed by a ghost.' दीव्य...दण्डे you are playing on the trunk of the elephant (instead of minding your business as a rider). समद is addressed to an elephant. सं... स्थलसि you lose your footing in the mud due to the crowd (समदः). माणवक is a name very frequently cited in the phrase 'अग्निर्माणवकः'. यनेम...सरणिः in the thickness of the meeting of the array of elephants, there is no way to come out (if you once get entangled therein). If we read निस्तरणम् it would

mean 'there is no getting out &c' अवतमाना अनेकसलापा 'यस्मिन्' (adv of स्वन्धावारम् above) All the following accusatives also qualify स्कन्धावारम् In the following long passage Bana uses many obscure words, the meanings of which are doubtful and which are rarely found in classical works The commentary is our only authority in some cases स्वेच्छया (at their will) मृदितानि उद्गमानि (plentiful) सस्यमासविषसात् सुखेन सम्पन्नानि (easily obtained) अन्नानि ते पुष्टा ते सस्य घसात् from the leavings of the grain (for horses &c) 'अमृत विषसो यश्चेपभोजनशोषयो' इत्यमर केलिकेले that were noisy with jests मेण्ठ मण्टलै by groups of elephant-keepers, bachelors (वण्ठ), dullards (वठर), donkey boys (लम्बन), elephant riders (लेडिक), thieves, servants, rogues (चाट) and grooms 'वण्ठा अकृतविवाहा तरुणा ये दण्टमादाय हस्तिना दर्पमाकर्षयन्ति । पत्नय इत्यन्ये लम्बना गर्दभदासा । शादा धूर्ता चण्डाला अश्वपाला' Com Tho com seems to have read शाट for चाट For लेडिक see above चाट 'चाटा प्रतारका विश्वास्य ये परधनमपहरन्ति' मितक्षरा on वाङ्म I 336 आण्डीर bold, according to the com It also suggests that the word may be राण्डीर (from रण्डा) 'harlot's sons' असहाये (helpless) goes with एगुनकै (L 12) कुशेन अर्जिता कुग्रामकुडुम्बिसम्पादिता सीदन्त (sinking, weak) सौरभया ते शम्बलस्य सवाहने आयास तेन आवेग सेन आगत सयोग येषाम् who gathered together on account of the excitement caused by the worry &c The com says 'आयासो योगस्तेन गतसयोगैस्त्यत्रचित्तक्षोभैरिति समास' So it read आयासगतसयोगै स्वगृहीतानि गृहोपस्करणानि ये As the oxen could not carry, they had to put their own shoulders to the work We must change the punctuation Read अतलम् । तुष्णा भवतु । शिव सेवा करोतु । तुष्णा भवतु let there be an end of this height of greed ! न भवन अमवनि 'आक्रोशे नव्यनि' पा 3 3 112 (ननि उपपदे अनि स्यादाक्रोशे । अजीवनिरते शठ भूयात् । ति कौ) 'अकरणिरित्यादयः शाप' अम० शिव०—May (this) service do us good if भूति prosperity : & excess दुःखकृत्वाय = दुःखराशये 'नि स्वस्तु दुर्विधो दीनो दरिद्रो दुर्गतोऽपि स' इत्यमर अति द्रवद्भि by people that ran (द्रवद्) quickly in lines, as if they were tied together and as if they were on board a boat carried along by a very sharp current जनै goes with सवमेव कारयद्भि कृष्ण कठिनस्कन्धयो गुरव लघुडा येषाम् गृहीता हा ये सौवर्णपादपीठा golden footstool. करङ्ग—betel box. Compare ताम्बूलकरङ्गवाहिनी, which occurs very frequently in the रादम्बरी (c p 148 of P) पतद्ब्रह्म a spittoon 'प्रतिग्राह पतद्ब्रह्म' इत्यमर अवग्राह (=खानदोणी) com It seems that the correct reading is अवग्राह and not अवग्राह

प्रत्यास...दुर्वारैः that were hard to check in their pride, for being in charge of the appurtenances (उपकरणं) of their king who was near by. सर्व...द्विः that pushed aside everybody. मूपति...वाहि-
मिश्र and by the porters (मारिक) engaged by the king, that carried the kitchen utensils. 'भारवाहस्तु मारिकः' इत्यमरः. बद्धः बराहवध्रेण
वाघ्रीणसः वैः that had tied a rhinoceros by straps (वध्रे) of pig-
skin. 'खड्गं शृङ्गमस्यास्तीति खड्गी वाघ्रीणसोऽपि' क्षीर. But the com. says
'वाघ्रीणसा यश्चियाश्छागविशेषाः' लम्बमानाः हरिणानां चटुकाः ('पूर्वभागाः' com.)
चटकानां (sparrows) जूटाश्च (mass) तैः जटिलाः तैः. चटु means उदर
according to the मेदिनीकोश. शिशु...ग्राहिभिः that had a collection
of young rabbits, vegetables (शाकः), leaves and shoots of bam-
boo. वेद्याग्राणि='वंशांकुराः' com. मुहुकपटेन प्रावृतं मुखं यस्य तत् ०मुखं;
एकदेशे दत्ता आर्द्रा मुद्रा (seal) तथा युक्तः गोरसः यस्मिन् तत् ०गोरसं; 'मुखानि
०गोरसानि' भाण्डानि येषाम्. गोरसः may mean 'cow's milk or butter-
milk.' 'दण्डाहतं कालदोयमरिष्टमपि गोरसः' अम०. तलक...मारिकैः carrying
loads of baskets 'full of तलक &c. 'तलकोऽग्निशाटिका। तापकोऽपूपा-
दिकरणस्थानम्। तापिका काकपालिका यत्र तैलादिना भक्ष्याः पच्यन्ते। हस्तकोऽश्लन्'
com. तापकः oven. तापिका pan. हस्तकः spit. ताव्रचरुकः a copper vessel
(in which rice or barley may be boiled). कटाहः a frying pan
(Marathi कढी). फलकाले at the time of reward or payment.
अन्य...स्यास्यन्ते other rogues will approach or be near. पदे...पततां
falling at each step. The com. says 'स्खलने प्रेरणे.' This is a
sense hardly ever met with. We would translate 'who were
appointed to look after the tripping of the oxen.' The read-
ing खेटचेतकैः will mean 'servants from the hamlets.' खेद्यमानः
असंविमक्तः (not separated i. e. whole) कुलपुत्रलोकः यस्मिन् (adj. of
स्कन्धावारम्). The noble youths were pestered by the servants
with the words 'हेतो—स्यास्यन्ते'. प्रजविताः प्रभाविताः ग्रामेयकजनपदाः
यस्मिन्. ग्रामेयक = ग्रामीण. आग्रहरिकजाल्यैः—connect this with ०ग्रहिरुल्लन्
below—the rogues that had appropriated to themselves the
अग्रहारः (endowments of lands conferred on Brāhmanas). The
lands had been granted by former kings to Brāhmanas and
some rogues enjoyed the lands free from tax when the families
of the original grantees became extinct. Or आग्र...जाल्यैः
may mean 'wretches from the अग्रहार villages.' पुरःसराः जरन्तः (old)
महत्तराः (headmen of villages) तैः उत्तमिताः (raised up) अम्भःकुम्भाः
येषु (adj. of ०जाल्यैः). The water jars are a good omen. महत्तर as
the name of an officer occurs in numerous grants (Compare
I. A. VIII, p. 20 and I. A. vol. XII p. 25). सण्डः candied sugar.
धनेन घटिताः घटकाः येषाम् that had boxes full of money (as

Nazaraṇa). प्र...द्रुतैः that fled being frightened by the angered and fierce staff-bearers. असतो...यद्रिः that laid bare the imaginary (असतः) faults of former provincial officers. असतः that did not exist. There is a touch of humour here and in many other places in this passage. भोग or भुक्ति frequently occurs as a sub-division of a country (see I. A. vol. 19 p. 303, 304). अति...शंसद्रिः praising hundreds of former (subordinate) officers (युक्तक). The reading आयुक्तक also is good. Both these occur in numerous grants. For आयुक्तक see I. A. vol. 16 p. 24; I. A. vol. 15 p. 187. As'oka's edicts mention certain officers called युता, who correspond to the युक्तक (see the third edict in E. I. vol. II. p. 448 ff). चिरन्त...धानैः—the word चार seems to have some technical sense. In grants of villages the word 'अचारभट्टप्रवेद्यः' occurs very frequently. Dr Fleet renders it 'irregular troops' (C. I. I. III p. 98 n. 2). एकान्त...रक्षणन् in which protection of crops was sought against the coming Gauda king who was repeatedly thought of by a group of horsemen riding in a part (of the army). आदिष्ट...तुष्टैः who were pleased with the protecting officers to whom orders had been issued. लयमान निपन्नं (ripe) सस्यं तेन प्रकटितः विषादः यैः. Their crops had been taken for the army. क्षेत्रशुचा out of grief for (the state of) their fields. प्ररुष्टः प्राणच्छेदः येषाम् the destruction of whose lives had taken deep root i. e. whose lives were in imminent danger. Those who reviled the king were severely dealt with 'द्वैविचनूपदेवानां क्षेप उत्तमसाहसः' याज्ञ० II. 2 11.; राहोऽनिष्टप्रवक्तारं तस्यैवाक्रोशकारिणम् । तन्मन्त्रस्य च भेत्तारं छित्वा जिह्वां प्रवासयेत् ॥' याज्ञ० II. 302. परितापेन (grief) त्याजितं भयं येषाम्. प्रारब्धा नरनाथस्य (हर्षस्य) निन्दा यसिन् (adj. of स्कन्धावारं). शशकैः—this is to be connected with कृतकलकलम् (p. 59 l. 4). प्रजः...वदैः (hares) pursued by swift crowds with formidable sticks in their hands. गिरिः...हन्यमानैः that were struck as if they were clods of earth (that also are struck with thick clubs in preparing the soil for crops). C and T translate 'struck like polo balls.' सञ्चरद्भिः goes with शशकैः. अपरैः—take with शशकैः. युग...तिव that came upon them all at once अनेक...कुशलभिः (hares) clever in escaping between the legs of many animals. कुटिलिकया (वक्रगमनेन) व्यसिताः सादिनां बहवः श्वानः यैः that gave the slip to many dogs of riders by dodges. व्यस्य 10th conj to foil. पतन्त्यः...यष्टयः येषु. कुक्षालः spade. खनित्र hoe. निःस...बलात् that escaped because they were to live longer (though on them fell clods &c.) सङ्घातः in groups. घासिकैः—connect with

धूलिपटलम्. धासे नियुक्तः *one in charge of fodder*. दुसधूत्या धूसरितानि धासजालेन जालकितानि (*covered*) जघनानि येषाम्. दुसं *chaff*. पुराणपर्याणस्य पृक्देशात् दोलायमानानि दात्राणि (*knives*) येषाम्. शीर्णोर्णाशकलैः (*with bits of torn wool*) शिथिलाः मलिनाः मलकुयाः (*dirty blankets*) येषाम्. 'मलकुये-रिति पाठः । मलकुया मलपट्टी छविरित्यर्थः । अंतोपरि वास इत्यन्ये' *com.* प्रमुणा प्रसादीकृतः पाटितः पटचरे चलन् चोल्कः तं धारयन्ति इति—that wore a jacket dangling on a tattered garment, that was (once) presented by their master, (*hnt now*) all torn. 'पटचरं जीर्णवस्त्रम्' इत्यमरः. एकान्त...विग्रहम्—A portion of this compound occurs above (*text p. 58 l. 28*). The copyist was probably misled by the occurrence of the word उद्द्यमानधूलिपटलम् which in both places precedes the sentence. The proper text in the former place seems to be 'धूलिपटलम्, विगृह्यमाणसस्यसंरक्षणम्'. चक्रेण चर्च्यमाणः आगामी गौडविग्रहः यस्मिन् where the coming fight with the Gauda king was reflected upon by &c. If we read चर्च्यमाण, then the meaning is 'being discussed.' This is better. पङ्क्तिरस्य (*muddy*) प्रदेशस्य पूरणाय आदेशः तेन आकुलैः सकललोकैः लूयमानाः घृणपूल्काः यस्मिन्. तलवर्तिनः (*standing at the root of the trees*) वेत्रिणः तेषां वेत्रैः विधास्यमानाः (*being frightened*) शाखिशिखरगताः विवादिनः माह्वणाः यस्मिन्. कुलुण्ठकपाशे विवेष्टयमानाः (*enveloped*) ग्रामीणकानां (*villagers*) ग्रामेण समूहेन आकृष्टाः कौलेयकाः (*dogs*) यस्मिन्. For कौलेयक, see p. 97. 'कुलुण्ठकाः शुनां बन्धनलगुहा' *com.* C and T prefer to read ग्रासाकृष्ट and translate 'village dogs, entrapped by bits of food, were being tied in leashes'. It is better to hold that powerful dogs (not village curs) were being led by villagers pressed into the service of the army. अन्योन्यविभवस्पर्धया उदुरैः राजपुत्रैः बाह्यमानाः वाजिनः तेषां संघट्टेन (*collision, race*) मण्डितम्. 'उन्नतमुदुरम्' क्षीर०. उदुर unchecked, bold. अनेक...जननम् that caused interest by its numerous incidents. जगतः ग्रासेन ग्रहणम्. The sea at the time of Pralaya engulfs (*ग्रास*) the world and makes it its own. The army wanted to seize the world and to hold it in its grasp. महा...गुप्तये (1) for the protection of the great serpents; (2) for the protection of great kings or rather headmen of villages. 'भोगी भुजङ्गमेऽपि स्वाद् ग्रामपात्रे नृपे पुमान्' मे०. Pātāla is the abode of the Nāgas. कैलासम्—On कैलास, परमेश्वर (*शिव*) resides. See above p. 79. हर्षे was परमेश्वर (*an emperor*). दृश्यमानः सकलप्राणिनां पर्यायः यस्मिन् where all the animals were seen in succession (*with कोशम्*); in which all beings were seen to walk about (*in military order*). पर्यायः succession, rotation; regular order. प्रजापतीनाम्—see p. 55 for them. त्रया produced the ten प्रजाप्रति, who

in their turn produced the seven Manus, the Devas, demons, men, birds and beasts &c See मनु I 36 ff For the four Yugas see p 3 For the creation of various beings see विष्णु I 5 चतु बोधमिव like the collection (or store) of the creation of the four Yugas There is another meaning In a दोश (lexicon) there are seen synonyms (प्राय) for all beings. Perhaps Bana alludes to some lexicon divided into four sargas (sections) चतुर्युग may itself mean कृतयुग (as कृत means four in the language of astronomers) When the world was first created, the कृतयुग began ऐश्वर्यदुर्लभ् though abounding in troubles (applies to both 'army' and 'austerity') क्रम कल्याणानाम् The army would in the end achieve victory, तप करण (performance of austerities) leads gradually to happiness

P 59 l 17—P 60 l 2 आसन्न सिष्ट आसन्नवर्तिनाम् and तत्रभवताम् qualify पार्थिवकुमाराणा (1 32) 'पूज्ये तत्रभवानममवाश्च मगवानपि' It would be better to read तत्रभवता as the com does तत्रभवता goes with मान्धाता For माधातु, see pp 23, 123 अप्रतिहत रथरह (रथवेग) यस्य प्रसादनम् purifying making clear (of enemies), calming down The reading प्रसाधनम् of some mss would be much better, being quite in keeping with Bana's style प्रसाधनम् accomplishing (conquering) ornamenting करद one who pays tribute For the conquest of the world by रघु, see रघुवंश IV करदीचकार made them pay tribute चक्रम् goes with भुञ्जान् क्रमागताना मुत्तम अभिनत (noble ancestry) धन च तेषा मदेन अवलिप्तानाम् (haughty) सव्यसाची applies to अर्जुन only out of the five पाण्डवस 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदुः' विराटपर्व 44 19 चीनविषय=चीनदेशम् रात्रि दे for completing the राजसूय रात्रिमुद्य was a sacrifice performed by a universal monarch at the time of his coronation to mark his undisputed sovereignty See समापर्व 32 ff for the incidents of the राजसूय performed by युधिष्ठिर क्रुध्यन्त गन्धवा तेषा धनुष्कोटीनां दाहारेण कृजितः कुजा यस्य हेमकूट was the abode of the गन्धर्वस अर्जुन is said to have conquered the गन्धर्वस (समापर्व 2 58) पुराजैष्ट Dorist of जि with परा जि necessarily takes the Âtmanepada when preceded by वि and परा 'विपराभ्या जे' पा 1 3 19 सङ्कल्पेन अन्तरित separated or screened by resolve तरसिन् strong The idea is —In the case of the strong, what comes between the conquest of the world and them is the wish or resolve As long as they do not desire, conquest is far off The moment they desire it, it is theirs सहिम हिमवान् तेन व्यवहित —though screened by the हिमालय with

its snows. बाहु...कातरः afraid of the clash of his prowess (against that of his enemy). अकृती not happy, wretched. द्रुमः—was a king of किंपुरुष. 'द्रुमो किंपुरुषेश्च उपारते धनदेश्वरम्' ॥ सभापर्व 10. 29. भगदत्त...प्रभृतयः—these are the names of various kings that were present in the great Mahābhārata war. भगदत्त was king of प्राग्जोतिष and a partisan of दुर्योधन. He was killed by अर्जुन. दन्तवक्र was defeated by सहदेव in his दक्षिणदिग्विजय (संभापर्व 31. 3). काय was a son of धृतराष्ट्र killed by भीम. शिशुपाल, कर्ण and जरासन्ध are well-known. शाल्व was a partisan of दुर्योधन and king of म्लेच्छ tribes. He was killed by सात्यकि (शल्यपर्व 20). सिन्धुराज is जयद्रथ. धनञ्जयजयेन जनितः जगत्कन्यः येन. समीप एव—The किंपुरुष or किन्नर are a race of semidivine beings with the face of a horse. Their country called किंपुरुषवर्ष was next to भारतवर्ष. The विष्णुपुराण (II. 2.) tells us that किंपुरुषवर्ष was next to भारतवर्ष between हिमवत् and हेमकूट. Compare 'इतश्च नातिदूरे तस्यास्माद्भारतवर्षादुत्तरेणान्तरे किंपुरुष-नाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः' काद० (p. 136 of P). अलसः dull, lazy. There is a picturesque contrast between अलस and the literal meaning of the name चण्डकोश. चण्ड means 'fierce, powerful.' स्त्रीराज्यम्—see above p. 27. There is an untranslatable pun on the word चण्डकोश in relation to women. Put a vertical line after मादनयोः. इसी...मादनयोः very short is the distance between the Himalaya and the गन्धमादन. The idea is:—When even the distant countries of the Turks and the Persians are a mere span to the persevering hero, then surely the distance between the हिमालय and the गन्धमादन is small indeed. उत्सा...विषयः to the persevering the land of the Turushkas (Turks) is but a cubit. 'किंकुर्हस्ते वितस्ती च' इत्यमरः. Understand उत्साहिनः in each of the following clauses. It will be noticed that in the choice of words the poet is guided only by similarity of sounds. पारसीकदेशः Persia. प्रादेशः span. 'प्रादेशताल्लोकानांस्तर्ज-न्यादियुते नूते ॥ अङ्गुष्ठे सकनिष्ठे स्याद्वितस्तिर्दादशानुलः ॥' इत्यमरः ('तर्जन्या युते तत्ते प्रसारितेऽङ्गुष्ठे मध्यं, प्रादिश्यते प्रादेशः' क्षीर०). शकस्थानम् the country of the Śakas. The Śakas are identified with the Scythians, who migrated to India and established themselves at Taxila in Punjab, at Mathurā and in Kathiāwad. अदृश्यमानः प्रतिप्रहारः यसिन् in which there is none to give a counter-stroke. पारियात्र is one of the seven principal mountains of India. From the बृहत्संहिता (69. 11-12) it seems that it was in Malva and corresponded to the western portion of the Vindhya and the Aravali Hills. यत्रैव शिथिलः an expedition (against पारियात्र) is very easy. शीघ्रं शुल्कं

यस्य—the price of which is valour i. e. by showing valour it can be won. शुल्क originally meant the price of a bride taken by her parents. 'शुल्कं यद् गृहीत्वा कन्या दीयते' निताश्वरा on याज्ञ० II. 144. दक्षिणापथ—the whole of the country south of the Narmadā up to Cape Comorin; sometimes, the country between the नर्मदा and the कृष्णा. 'सितुनर्मदामध्यं सार्धसप्तलक्षं दक्षिणापथं पालयामास' E. I. Vol. IV. p. 305 Bāna seems to have used it in the latter sense, as the next sentence shows. दक्षिणार्णवस्य कडोलः (waves) तेषां अनिलैः चलिनाः चन्दनलताः तासां सौरभेण सुन्दरीकृतानि दरीमन्दिराणि यस्य. दर्दु...मलयः—मलय is very near to the mountain दर्दुर. नेदीयसि loc. sing. of the comparative of अन्तिक. For मलय, see above p. 39. दर्दुर is a mountain in the extreme south of India and closely associated with मलय. Compare रघु. IV. 51 'स निर्विदय यथाकामं तटेध्यालीनचन्दनौ । स्तनाविव दिशस्तस्याः शैलौ मलयदर्दुरौ ॥' महेन्द्र is one of the seven कुलाचल and corresponds to the eastern Ghats on the Coromandel coast. उद्योगोत्तकानाम् that manifested or encouraged energetic efforts प्राप्तः समायोगः येन who dismissed the people round him.

P. 60 ll. 3—27 अथ तत्र ... देवस्येति. प्राग्ज्योतिष—corresponds with modern Assam. It was also called कामरूप. कुमार is the name of the king of Assam. C and T think that he was only the heir-apparent. But the word *श्वरेण militates against that view. Besides see text p 63 ll. 25—26. अन्तरङ्ग confidential. दक्षतया through cleverness, promptness. क्षिति...राज्य and on account of the regard shown by the king Harsha (for the messenger) नयनान्द-सम्पादनाय सुभगः आमोगः तेन भद्रवा (form) that was agreeable on account of its charming fulness (आमोगः, proportions) that caused delight to the eye. आकृत्येव समु...गरिमा whose very personal charms exceeded the greatness of his qualities. It is the convention of Sanskrit poets to say that a noble exterior is an indication of noble qualities of the head and the heart; compare 'आकारसदृशप्रज्ञः' रघु I. 15. The exterior of हंसवेग was in comparison grander than his qualities. प्रामृतं present, *Nazarana*. भारादेव = दूरादेव. पञ्चाङ्गैः अलिङ्गितं अङ्गनं येन who fell prostrate on the courtyard with five limbs (i. e. hands, feet and head). Read प्रभावितोपसृतः who approached the king running. पादपीठं कुठिता ललाटलेखा येन. न्यस्त...पार्श्वेन on whose back the king laid his hand. पार्श्वेन is to be connected with न्यस्त in the compound *हस्तः. अविप्रकृष्टं not far (from the king). तिरश्ची...दधानः slightly bend-
"उ" his body on one side. संमुखीनः having turned his face

towards him (हंसवेग). संप्रश्रयम् *adv.* respectfully, politely. हंसवेग continues his speech from the words 'चतुरम्भोधिः'. चतु...भूतस्य who is the (worthy) abode of the prosperity (or grandeur) due to enjoying the four oceans. Construe देवस्य अन्यत् अनुरूपं प्राधृतमेव दुर्लभं लोके another present worthy of your Majesty is difficult to find in this world. सद्भावः गर्भे यस्य सद्भाव...मेकम् excepting one thing, viz. a heart full of goodness. He means:—an affectionate heart is the only present that can be worthy of your Majesty. सन्दे...नयता who wanted to make his message solid. अशून्य not empty, solid. वारुणातपत्रम् an umbrella derived from Varuṇa. See text, p. 63 below. आभोगः आख्या यस्य. The umbrella is appropriately named आभोगः (expanse). अनु...तत् this has been made blessed by being deposited in a proper place. He means that Harsha is a proper person to whom the umbrella (emblem of sovereignty) may be entrusted. कुतूहलं कुर्वन्ति इति कृन्ति. शैत्य...छायायाः for the purpose of giving coolness to its shade. प्रधानानन्तरम् after reflection i. e. after the person possessing it desires. दन्तवीणा chattering of the teeth due to cold. चन्द्रमासान् चन्द्रस्यैव माः येषां (waters) that are as bright as the moon. मणिशलाकाभ्यः from the jewelled ribs. इच्छामनतिक्रम्य यावद्विच्छं as long or as much as desired. प्रचेताः 'प्रचेता वरुणः पाश्री' इत्यमरः. सप्ताक्षिः—fire. पृषदश्वः wind 'पृषदश्वो गन्धर्वः' इत्यमरः ('पृषन्मृगविशेषोऽथोऽस्य पृषदश्वः, पृषन्त्यम्बुकाणाः सन्त्यश्वा अश्वेत्येके' क्षीर०). विसृज्य confidentially. We must supply देवः as the subject of श्रोष्यति or read, श्रोष्यसि as C and T suggest. विवृत्य having turned round (from वृत् with वि).

P. 60 l. 28—P. 61 l. 21 स...महच्छत्रम्. तत् = आतपत्रम्. धौ...धीत् he took it out of its case made of white silk. 'निचोलः प्रच्छदपटः' इत्यमरः. अतिसितं, महः (तेजः) यस्य. महसि goes with यस्मिन्. In the following clauses the author makes a very imaginative effort to convey the extreme whiteness and brilliance of the umbrella. सरस...हरेण S'iva as if laughed wildly. S'iva's laugh is called अट्टहास. Smiles and laughs are spoken of as white. अहासि Aorist passive of हस. There are many such Aorist forms in the following clauses. रसा...मण्डलेन—शेष, the king of Nāgas, dwells in पाताल and its 1000 hoods are pale in colour. चक्रीभूय having assumed the form of a circle. The umbrella was round. The poet says it looked like the milky ocean transformed into a circle. गगनमेव अङ्गनं तस्मिन्. The clouds (बलाहकः) in S'arad are white. A गोष्ठीबन्ध (an assembly of learned men) is in one's अङ्गन. विश्रान्त that had taken rest. वितता पण्डितः

यस्य. पिता...यूयम् the swarm of swans that are the conveyance of Brahmā. हंसस have white wings 'हंसास्तु श्वेतगस्तः' इत्यमरः. अत्रिनेत्र-निर्गतस्त—The moon is said to have sprung from the lustre of Atri's eye. See हरिवंश 25 'नेत्राभ्यां वारि मुस्ताव दशधा द्योतयद्दिशः । तं गर्भं विधिना दृष्टा दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ताः समश्चक्रुवन् । स ताभ्यः सहसैवाय दिग्भ्यो गर्भः प्रभान्वितः । पपात भासयंहोकाञ्शीतांशुः सर्वभावनः ।' verses 6-8. Comparo 'अथ नयनसमुत्पन्नं ज्योतिरिवैव योः' रघु. II. 76. कुमुदस bloom in moonlight. उद्गमनक्षणः the moment of the emergence. पुण्डरीक has a long stalk like the handle of an umbrella and is white. आहिते...क्षणम् as if the eyes (of people) had been satiated with the delight of seeing a moonlit evening. उद्गमाक्षीत्—Aorist of मरज् with उद्—emerged. मन्दाकिनी is the celestial Ganges and hence the word अम्बरोदरे (in the sky). महत् goes with अण्डरम्. The umbrella also was covered with an अम्बर (cloth). परि...निशया as if the day had been exchanged for a full moon night. The umbrella was raised up in space. But its mellow white light made the day look like night lit up by the full moon. The full moon also is white and round. इन्द्रयस्तन्द्रेहेन द्यमानं मानसं येषाम् (adj. of मिथुनेः). As the umbrella looked like the moon, the चक्रवाकः thought that the time for separation had come. See p. 57 for चक्रवाक. विपरितं connect with मिथुनेः. विपटमानाभ्यः (that separated or opened) चक्रुः च्युताः मृणालकोटयः येषाम्. The चक्रवाकः opened their beaks from grief and let fall from them the ends of fibres. आसन्नकमलिनी neighbouring lotus lake. व्यटलाशङ्कया सङ्कोचितं कैकायमूर्तं मुखपुटं येषाम्. The peacock is in its glory before the advent of the rains and its feathers begin to drop after the rains. The white umbrella they took to be an autumnal cloud. प्रबुद्धं कुमुदपण्डैः the beds of 'कुमुद' awoke (opened). आवद्धः चन्द्रात् (चन्द्रदर्शनात्) आनन्दः तेन उद्गमं उद्भूत (opening) दलपुटं तस्य अट्टहासः तेन विशदं यथा स्वात् तथा. चित्रीयमाणं (विसयमानं) चेतः यस्य. चित्रीयते is a denominative verb from चित्र according to 'नमोवतिवश्चित्रः क्यच्' पा. 3. 1. 19. The principal sentence is चेता...राजा दृष्ट्या सादरं पेशिष्ट तत्...महच्छत्रम्. दण्डस्य अनुसारेण अपिरोदतीति—(eye) that mounted up following the track of the handle (of the umbrella). शैश...क्षीपस्य as if it were the babyhood of the white continent. A person, when a baby, is much fairer than when grown up. श्वेतद्वीप—In श्वेतद्वीप everything was supposed to be white; compare, श्वेतद्वीपनिवासमिव...अनुभवति जने' काद० (p. 162). For a description श्वेतद्वीप see शान्तिपर्व chap. 336. 'आलोकयुत्रंत्तरपश्चिमेन ददर्श चाप्यहृत'

सुक्तरूपम् । क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥ ८ ॥ श्वेताः पुमांसो गतसर्वपापाः ॥ १० ॥ अंशावतारः—partial incarnation. When a portion of a deity appears in flesh and blood, that is अंशावतार, as opposed to पूर्णावतार. धर्म must be white (pure); its heart will be whiter. दन्ताः मण्डलकमिव तस्य द्युतिः तेन धवलं. A face (मुख) is illuminated by the lustre of white teeth. The commencement (मुखं) of the regime of an emperor (चक्रवर्तिन्) is marked by a मण्डल. For मण्डल (with reference to चक्रवर्तिन्) see p. 42. Further the umbrella was white and round and resembled ivory (दन्त) in its whiteness; or perhaps its ribs were made of ivory. मोक्तिक... दिवः—परिकरेण or परिकरवत् वा सितम्. The idea is:—The umbrella was white, being surrounded by a band of bunches of pearls. It resembled the parting line of the hair of the damsel (Heaven). In the सीमन्त of a woman there may be a pearl ornament. The heaven has the ring (चक्र) of the Milky Way, which is white and is like a सीमन्त and the stars therein resemble pearls. बहलज्योत्स्नया द्रुहं उदर यस्य. The fully expanded umbrella was like the halo of the moon and its centre was like the orb of the moon. शीकृत्वेन अपहसिता शङ्खग्रीः यस्य येन वा. The umbrella was whiter than a conch. It was also whiter than the head front (शङ्खः) of ऐरावत. ऐरावत is white; compare 'ऐरावतदेहच्छविमिव (महा-श्वेताम्)' काद० p. 129. An elephant's ear is always flapping and hence the umbrella is compared to the motionless ear of ऐ०. आवतं=whirlpool. त्रिविक्रमस्य=विष्णोः. The Ganges is said to have sprung from the foot of Vishnu. Compare 'वामपादाम्बुजानुष्ठे नखस्रोतोविनर्गता । विष्णोर्विभर्ति यां भक्त्या शिरसाददिशं ध्रुवः ॥' विष्णुपु० II. 8. 110. See also मार्कण्डेय 56. प्रचेतसः=वरुणस्य. मानस...वेशम् which (umbrella) was surrounded by rows of chowries made of lotus fibres from the मानस lake. The white fibres resemble the bright rays of the crest jewel of वरुण. क्लृप्त closely stuck. उपरि लक्ष्मणा... शिखरम्—on the top of the umbrella there was the emblem (लक्ष्मणम्) of a हंस with wings spread out. वितते पत्रे (पक्षौ) यस्य. चक्र...निश्चलेनेव—the figure of the हंस on the umbrella was naturally motionless. The poet fancies that it was a living हंस motionless because it was intent upon listening to the jingle of the anklets of the Glory of an emperor. For हंस listening to anklets, see p. 95. स्पर्शवता=मुखस्पर्शेन or मृदुस्पर्शेन. प्रभाव...गृणात्वेन नीतेन दण्डताम्—its handle was made of a lotus stalk from the मन्दाकिनी, which (stalk) was made stiff by the power (of वरुण). मुकुलिता (contracted) कणा यस्य. वासुकि the lord of serpents is pale and

long and resembles the long lotus stalk प्रथमम् in breadth समुच्छाय height स्तवक सम्मस्य it was like a bunch of flowers on the trunk (tree) of Brahma : & it was the pick, the cream of the world नाभिः—As the spokes start from the round nave (नाभि) of a wheel, so from it radiated light दीर्घा is white

P 61 l 22—P 62 l 18 दृष्टे च छायाम् कामा = 'स कर्म कम शीलो य' इत्यमर 'वामंस्ताच्छीत्ये' पा 6 4 172 परार्थरत्नाना अगुभि शोनी कृता दिग्भागा ये (adj of अलङ्कारान्) Remove the comma after दिग्भागान् For भगदत्त, see above p 187 and text p 63 परागत come, handed down आहतलक्षणां = प्रसिद्धान्, 'गुणे प्रतीते तु वृत्तलक्षणाहतलक्षणौ' इत्यमर (आहतानि उद्धोषितानि लक्षणाणि यस्य) प्रभा त्वर्णान् the best of crest jewels that covered (everything) with their sheen अनेक धौमाणि—silken cloth rolled up in charming variously coloured cane boxes and bright like the rays of the autumn moon and that were capable of purifying a person उद्विखिन carved out For गत्वक, see p 77 निचोदके (causes) रक्षिता रुद्र (कात्ति) येषाम् अभङ्गेन भङ्गराणां wavy with charming figures in gold अतिवधुर परिवेश (fringe, hem) येषाम् वार्दरङ्गचर्मणाम् of वार्दरङ्ग shields कादरङ्ग seems to be the name of a country जातीपट्टिका loin-cloths 'जातीपट्टिका श्रेष्ठानि जघनप्रन्थनानि com चित्रपट cloth with paintings or figures समूहक is a kind of deer उपधानम् pillow 'समूहश्चेति हरिणा अभी अनिनयोनय' इत्यमर प्रियङ्गुप्रसववत् पिङ्गला त्वक् येषाम् प्रियङ्गु millet प्रसव fruit अगुरुवल्कलेन कल्पित सद्य येषाम् the leaves of which were made of अगुरु bark परिणत (अत एव) पाटल पटोल तरयेव त्विह (कान्ति) येषाम् पटोल is called in Marathi पडवळ तरण हरिन्ति as green as a young pigeon Some of the betel nuts were green and some red क्षीरक्षारीणि from which milky juice was oozing (being recently cut from the trees) कपोलवत् कपिलानि कापोतिकापलाशानि तेषा बोधया क्वचित् अङ्ग यासान् that were covered with cases of the leaves of the कापोतिका plant as tawny as the cheeks &c स्ववीयसी / comparative of स्थूल वेणवीनाडी (object of प्रकाशयाम्) tubes of bamboo पट्ट पितान् (connect with राशीन्) placed in bags made of woven silk For प्रसेवक, see p 180 भिन्ना गुरण of black aloe (कृष्णागुरु) as dark as pounded collyrium This and the following genitives are to be connected with राशीन् गोशीषम् is a kind of very fragrant sandal. 'तैलपर्णिकगोशीषे हरिचन्दनमल्लियाम्' इत्यमर ('तैलपर्णिकगोशीषे गिरी आकरो अस्य' क्षीर) कस्तू काना of bags of musk. ककोल a fragrant berry (Marathi ककोळ) जग्दीफल nutmeg अतिमधुर मधुरस

तस्य आमोदेन निर्हारिणीः redolent of the perfume of very sweet wine. The com. takes the word to be मधुरसा. 'मृद्रीका गोस्तनी द्राक्षा स्वादी मधुरसेति च' इत्यमरः. उलककलशीः pitchers of उलक. 'उलकः सुगन्धिफलविशेषः' इत्यमरः. 'आसवभेद इत्यन्ये' com. अवलम्बमानानि तूलिकाः (brushes) अलावुकानि च येभ्यः—अलावुकम् vessel made of a gourd (to hold paints). आ...टान् boxes of boards for drawing pictures. कनकशृङ्खलाया नियमिताः ग्रीवाः येषां or वासाम्. For किर, see above p. 187. C and T suggest that some species of ape may be meant here. वनमानुषी 'ourang—outang' C and T. जीवजीवक is a bird, the चकोर according to अमरकोश. Compare 'पाणितलसंवाधितं मे जीवजीवमिधुनं क्रीडापर्वते यथा न विपद्यते तथा कर्द्व्यम्' काद० p. 316. परिमलेन आमोदिताः ककुभः (deer) यैः. गेह... चमरीः chamari deer accustomed to move about the house. चामीकर...गतान् placed in cages of cane painted with gold. बहुमुभापितैः जल्पाका जिह्वा येषाम्. जल्पाक garrulous. 'साज्जल्पाकस्तु वाचालः' इत्यमरः. 'जल्पभिक्षुकुण्डलुण्डवृडः पाकन्' पा. 3. 2. 155. प्रवालः—रत्नम्—coral. जल...कुण्डलानि rings of the long tusks of hippopotamuses, bristling (दन्तुर) with rows of large (उदय) pearls from their headfronts. It was believed that pearls were found in the temples of elephants. 'द्विपमुजयशुक्तिशङ्खाभवेणुतिमिव्वारप्रसृतानि । मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति ॥' बृह० 81. 1. Compare 'शशिकेशरिविदार्यमाणतमः करिकुम्भसम्भवेन मुक्ताफलक्षोदेनेव धवत्तामुपनीयमान्' काद० p. 160 of P. सकल...धातुः that is the abode of all precious things (applies both to महार्णव and कुमार). परमे...ईस्य which is fit to be held on the head of a परमेश्वर (emperor); which is to be held on the head by परमेश्वर (शिव). शिव placed the moon on his head to lessen the fever of his body due to हाहाहल. कुमुदबान्धवस्य = चन्द्रस्य. न विस्मयाय does not cause wonder i. e. does not make me wonder. बाल...कृतयः favours (bestowed on others) are the first lessons of the great. मङ्गलाकाङ्क्षी desiring an auspicious (conclusion to his expedition). प्राकृतः with his face to the east. आमोदस्य—the umbrella was so called.

P. 62 l. 19—P. 63 l. 9 अथ विज्ञात...धनानाम्. अस्य = हर्षस्य. छायायाः जन्म यस्य (adj. of जटिणा). जटिणा...विश्वम् by the coolness it seemed as if the disc of the moon had become his crest jewel i. e. under the shade of the umbrella he felt as much coolness as he would have if the moon had been placed on his crest. Explain the following similarly. Everyone of his limbs and his whole body felt the coolness. अम्बुदिन्दुन् मुचन्तीति मुचः (adj. of मलयः). It should be noted that all the objects mentioned are white and cool. चन्द्रकान्त—moonstone,

that was believed to ooze when the rays of the moon fell upon it कपू युगले his eyes felt the coolness of camphor applied to them गलन्नु तुहिक्का तेषा निक्केण कुन नीहार (frost dew) येषान् हरि मुरनि—हरि-रदनम् is a kind of yellowish sandal अन्न दहानि a concealed melting slab of ice as if smeared his limbs अन्न-सङ्गमन् undying or everlasting friendship 'अनर्थ सङ्गतम्' पा 3 1 10 (नञ्पूर्वात् नीयते वनरि यद् सङ्गतं चन्द्रिण्यम् । सि कौ) प्रति वीणाणि a present in return (from कुशल) हस्तवेगाय—connect with प्राहिणोत् धवलकपट्ठन् प्रावृत्त धौन (bright polished) नालिक (cocoanut shell used as a box) तस्मिन् परिगृहीतम् contained विलिप्त नेप रन्दनम् (object of प्राहिणोत्) sandal paste that remained after he (हर्ष) had anointed himself This was deemed a mark of great favour and friendship अङ्गसृष्टे—touched by his own person शरदि तारका तेषा इव आकारा यासा ता व्कारा तारा (pure and bright) मुक्ता तै स्वस्तिन पद यम् The stars shine very brightly in the clear autumnal sky कस्मिन्नम् belt कक् तरत्—the setting of the sun is represented as due to his desire to wash his body rendered dusky by dust 'मलीमत्तं तु मलिनम्' इत्यमर वाष्णी दिशम्—वरुण presides over the West अयासीत्—the subject is अनुमाली कमल close their petals at sunset प्रमुखे एव at the very beginning (of his expedition) The closing petals of the lotuses are represented as the folded hands of the earth The earth as if submitted to him at the very start of his march नृपा मय इव (the glow of twilight) was as if made up of the अनुराग (love redness) for the ling The idea is—the twilight made the whole world aglow the poet fancies it was rather the अनुराग of the world that spread over it निखिल बहु which is a kinsman (i.e. closely connected) with the folding of the hands of the people People perform संध्यावन्दन in the evening people also fold their hands before a king वंशङ्किना afraid of प्रचित्ति तिमिरस्य निवह (समूह) यस्यान् निवाण (extinguished) अयन्नृपप्रतापानलकलाप यस्यान् When we quench fire black charcoal is left अवचनरु perfect Srd 1 1 of व with अव to spread मेदिना वकुम—clusters of stars resembling expanded Tagara flowers twinkled in the sky and seemed as if they were the bunches of flowers spread in the evening audience hall of the lord of the earth मार्गो वतस्य the track of एरावत grey with dust shone in the sky ऐरावत is the vehicle of इन्द्र the lord of the east The dust is represented to be raised by ऐरावत that fled from the पादगण of Harsha रुन पाण्डु also means 'pale like

or with the pollen of flowers'. The east became lit up with the rays of the moon that was about to rise. कुपितः नृपः (हर्षः) व्याघ्र-
 इव तेन आघ्राताम् (smelt, touched). उपसृष्टामिव as if it were possess-
 ed by an evil spirit. पौरुषीम् = ऐन्द्रीम्. रोहिणीरमणः = चन्द्रः. For
 रोहिणी being the favourite wife of the moon, see pp. 9, 47, 62.
 The simple idea is that the moon rose up high in the "sky".
 रोहिणीरमण also means 'a bull', that leaves a place where he smells
 the tiger. रोहिणी a tawny cow. 'अर्जुन्यया रोहिणी स्यादुत्तमा गोपु-
 नैचिकी' इत्यमरः. C and T see here a reference to the growing
 power of शशाङ्क the Gauda king. मानिनी...भेदिन्यः the rays of the
 moon melt the heart of proud women i. e. they become favour-
 able to their husbands with whom they were displeased. प्रयाण
 ...भेदिन्यः as the news of the march (of Harsha's army)
 breaks the heart of proud women (because they are afraid of
 the death of their husbands when they oppose him). नवनृपस्य
 (हर्षस्य) दण्डयात्रा &c. चक्षुमु...हिनीनाम् the lords of rivers (oceans)
 became agitated i. e. after the rise of the moon the ocean has
 a full tide. This tidal agitation is fancied to be due to the fear
 of the expedition of हर्ष. दाहिनीनां पतयः also means 'commanders'.
 तरलिताः सत्त्वानां प्राणिनां वृत्तयः येषु the movements of the animals in
 which were made unsteady (with oceans). By the tide the
 aquatic animals were carried here and there. तरलिता सत्त्वस्य
 धैर्यस्य वृत्तिः येषाम् whose steadiness of mind was shaken. चिन्ता—
 anxiety entered the hearts of kings (भूभृत्). Darkness enter-
 ed the caves of mountains (भूभृत्) i. e. only the caves were
 dark; the rest was lighted up by the moon. विमुक्ताः सर्वाः आशाः
 दिशः यया (adj. of सन्ततिः); विमुक्ता सर्वा आशा (hope) यस्यां (adj. of
 चिन्ता). निद्रा...वनानाम्—The कुमुद lotuses open in moon-light.
 प्रति...निद्रा sleep left the eyes of the rivals of हर्ष.

P. 63 l. 10—P. 64 l. 13 अस्यां...स्वामिन इति. महावराह-
 सम्पर्केण प्रमृष्टः गर्भः यस्याः. महावराह refers to the Boar incarnation
 of विष्णु. Compare 'यदाहमुद्धता नाथ त्वया सूकरमूर्तिना । त्वत्पर्शसम्भवः
 पुत्रस्तदायं मय्यजायत ॥' विष्णुपु० 5. 29. 23. नरक was king of प्राग्ज्योतिष.
 कृष्ण killed him at the request of Indra. He deprived वरुण of
 his umbrella, took away मणिपर्वत from मन्दर, the ear-rings of
 अदिति &c. 'छत्रं यत्तलिलस्त्रावि तज्जहार प्रचेतसः ।' विष्णु० 5. 29. 10. त्रिभुवनं मुह्यं
 इति ऋग्वृत्तस्य. भुजयोः शीण्टः प्रवीणः. The construction is यस्य...
 आश्रया विना रविरस्तं न अग्राजीव. वाकीभिः कोपकुटिलैः कटाक्षैः ईक्षिनः.
 The चक्रवाकी is separated from her lord at sunset and so fearing
 it looks angrily at the sun. भयचकितेन अरुणेन परिवर्तितः (turned)

२४ यस्य अश्व is the charioteer of the sun वहि यन्निव as if it (छत्र) were his heart dwelling outside The छत्र was as dear to धर्म as his own heart Only the छत्र was outside his body अन्वये in the line or family भगदत्त was a contemporary of the Pandavas and took part in the great war See above p 187 वज्रदत्त was son of भगदत्त and was defeated by the Pandavas in their अश्वमेध See आश्वमेधिकपर्व chap 76 वैलासस इव सिरा स्थिति यस्य whose sense of duty was as firm as Nailas अग्नेन वारेण who was horn together with pride as if the latter was the older of the two The idea is —he and अहङ्कार were twin brothers, but अहङ्कार was the elder of the two : e he paid more regard to, subordinated everything to अहङ्कार From his very birth he was proud The reading अग्नेनेव does not yield a good sense प्रतिग्रहान् (1) presents (with द्विजातीन्), (2) the rear of an army जरातीन् प्रतिग्रहान् अग्राहयत् he made his enemies take to the rear of their armies : e to run from the battlefield 'सैयशुष्ठे प्रतिग्रह' इत्यमर यत्र पर छद्म्या in whom लक्ष्मी (royal glory) attained her greatest sweetness There is a picturesque contradiction in saying that लक्ष्मी sprung from the salt ocean became *sweet* Efforts generally possess the properties of their causes वादिनीनाथानां (1) of commanders of armies (2) of oceans शङ्ख was an emblem of command The great warriors in the महाभारत war had each a शङ्ख which they blew before beginning the fight Both शङ्खs and jewels are found in the sea as well as with commanders ह्येवं वरम् he took the steadiness of the earth, but did not levy tribute from it He was as steady as the earth अवनिभृता = राज्ञा पवताना च गौरव नैर्घुर्यम् — mountains have गौरव and नैर्घुर्यं both He took the one (: e he was majestic) and not the other (: e he was not harsh) There is a suggested sense He deprived the kings of their high position C and T take मास्करपुति as the name of the king This does not seem to be correct मास्करस्य इव पुतिर्यस्य The king's name was कुमार alias मास्करवर्मन् See above text p 60 l 4 मास्करपुति is the name of a king will probably be found nowhere (with the last word पुति in the feminine gender) The word कुमार suggests another idea भीष्म remained कुमार (prince) all his life, he never became a king सङ्कल्प resolve ह्येयान् *nom sing m* of the comparative of सिर प्रचण्डेन प्रतापज्वलनेन जनित दिशा दाह येन जगत्प्रेक्षकीरेण who is the only (unequalled) warrior in the world मैत्री भूताम् the friendship of kings generally is dependent upon

some purpose i. e. it is never disinterested. य...देवम् which when mentioned would make your Majesty a friend (of the king साकरवर्मा). सञ्चिचीयतः desiring to collect. He now mentions several purposes which induce kings to form friendships and dismisses them all by saying that Harsha is in need of none of them. First he takes up wealth. वहिरङ्ग external i. e. not of the essence. बाह्य...काशः As he relies solely upon his arm, the desire of even his other limbs to help him has no scope i. e. even his other limbs cannot offer him any help; what can a stranger do? चतुःसागराणां ग्रामः समूहः तस्य ग्रहणे घसरस्य (greedy). उपन्यासः proposal. The word ग्राम suggests that even the four oceans are but a small village to हृष्ये. अभि...मनमपि अकिञ्चित्करम् even the allurements of the gift of a beautiful maiden is of no value. लक्ष्मीसुखारविन्ददर्शनेन दुर्ललिता (fondled) दृष्टिः यस्य. No maiden can be more alluring than लक्ष्मी. अपटं...पदार्थेऽसिन् this being an object that is attainable by means which are all incapable of attaining it. प्रार्थनामात्रकमेव—connect with शृणोतु. अनुबध्यमानः being favourably disposed. देवेन—connect with अजयं सङ्गतमिच्छति. एक...द्विषा like that of Kubera with the enemy of Cupid. He cast a glance at उमा and lost his left eye and the right became yellow. See रामायण VII. 13. 22-24. एकं पिङ्गं (नेत्रं) यस्य. The author instances five memorable friendships. For दशरथ and Indra, see p. 123. पुष्कराक्षः = पुण्डरीकाक्षः (कृष्णः). वैकर्तनः—son of विकर्तन (the sun) i. e. कर्ण. कर्ण was made king of अङ्ग by दुर्योधन. 'अस्य राज्यप्रदानस्य सदृशं किं ददानी ते!...अत्यन्तं सख्यमिच्छामीत्याह तं स सुयोधनः।' आदिपर्व 136. 39-40. मलयानिल and मापव (वसन्त) are both excitants of love. मैत्रीयति—feels friendship. अवगच्छति...इति (and if your Majesty's) heart understands that friends discharge a slavery under another name. The iden is that friendship entails so many obligations that one has to work day and night for the other. 'तत...स्यते then why sit (silent)? अनुभवतु—the object is गालोपगूढानि (close embraces). विष्णो...रिरिव as the mountain Mandara had the close embrace of विष्णु. मन्दर was the churning handle and विष्णु churned the ocean and the mountain rubbed against his body. विकट...मणीनां विधट्टनेन (striking against) कणितानि (jingling) कटकमणिशिलाशकलानि येषु. केयूरक is an ornament of the arm and कटक is a bracelet. In a close embrace these two ornaments will strike against each other. कटकः—कम् also means 'the slope of a hill'. 'कटकोऽस्ती नितम्बोद्रे' इत्यमरः. The केयूरक of विष्णु clashed against the slopes of मन्दर in churning. कामरूप is

the same as प्राग्योतिष असिन् goes with अशशिनि आ तृप्ते till she (श्री) is satisfied अन ईरिणि that pours forth a constant spring of nectar in the form of spotless beauty and grandeur लल्यतु let her please or indulge The simple idea is —let the king of प्राग्योतिष see your Majesty's face But the words चिरार शशिनि and श्री suggest another sense लक्ष्मी sprang from the ocean as the moon did and therefore लक्ष्मी is the sister of the moon Let the sister separated from her brother see him after a long time नाभि प्रणयम् If your Majesty does not welcome his love or if your Majesty does not approve of his request

P 64 ll 13-24 विरत त्कण्ठा इति पूर्वोपलब्धौ which he had heard of (by hearsay) आरोपित बहुमान यस्मिन् in whom great reud (for कुमार) had been produced व्यतिकरेण by the incident of &c महान् अभिजन (family) यस्य प्राग्रहर foremost (प्रहृष्ट अग्र हरति) परोक्षमुद्दि who is a friend without seeing me शिशिरायन्ते become cool कमलाकरे on a bed of lotuses तिग्म तीक्ष्ण तेज यस्य—रते The idea is that the कम्पस do not feel that the rays of the sun are hot सु सख्यस्य being bought by his numerous qualities, who am I to (form) friendship? The idea is —his qualities have already made me his It is not in my hands to form a friendship which did not exist before सज्जन दिश the ten quarters are the unhired slaves of the sweetness of the good The good make the world theirs by their sweetness एकातावदात् उत्तान स्वभाव तेन सम्भृत मादृश्य येन The कुमुद is extremely white so is the moon The कुमुद is उत्तान (has its petals turned up towards the moon), the moon also is उत्तान (open straightforward) Thus the two resemble each other and form friendship without anybody's intercession Compare 'ममानशीलव्यसनेषु सख्यम्' समालम्बित शरासन येन अब हृदयस्य the heart feels great regard for the proud lion, though a beast

P 64 l 20—P 66 l 16 हसवेगस्तु निर्जगाम किमप देवेन 'What else will now give pain (to both of you)? Your Majesty has spoken noble words He says that nothing else but the eagerness to see one another will hereafter pain the two kings. अहङ्कार धन यस्य वैष्णवो वश —the family of भास्करवर्मा descended from नरक, the son of the earth and महाबराह पुरुषस्य हि—the principal sentence is पुरुषस्य हि सेवा प्रति अभिमुखीक्रियमाणस्य राजकुल-सम्प्रवेष्ट कृतचित्तस्य (p 64 l 33) किं प्रायश्चित्तम् कीदृश जीवितम् &c (p 66 l 1-3) सेवा क्रियमाणस्य who is induced to (enter) service by

his extremely wretched state, like a bad old mother. अतिवृद्धया very old; very much aggravated. 'निरयो दुर्गतिः स्त्रियाम्' अम०. वा— It will be noticed that in each clause up to अनुवर्त्यमानस्य there is वा. These are put forward as the various reasons which led a man to accept the service of a king. कुटु...भ्रैर्यमाणस्य who is urged (towards service) by greed like a discontented wife. A discontented wife always urges her husband to earn more. वृणा also can never be gratified to the full. All genitives in this long passage are to be connected with पुरुषस्य. असत्सङ्कल्पैः by evil thoughts. यौव...पिभिः (apply both to bad children and स्तङ्कल्प) that are born of youth and that desire many things. जरत्कु...पश्यतः who sees (i. e. expects) a great position like an old maid (a daughter rather advanced in age for marriage). पर...योग्याम् that is commensurate with the solicitations he addresses to others (with अवस्थाम्); that is fit to be sought by others (with स्कुमारीम्). परेषां मार्गं (वाचनं) तस्य योग्याम्; परेः मार्गं तस्य &c. स्वगृहे...योगम् who is compelled to make efforts by all badly placed planets in their houses like bad kinsmen. स्वगृहे—in his own house; in their 'houses' or 'mansions' (with ग्रहेः). The planets are believed to be very powerful when they are in 'mansions' (स्वगृह) e. g. सिंह is the स्वगृह of रवि, कर्क of the Moon, मेष and वृश्चिक of Mars and so on. दुःस्थितैः in distressed circumstances; in evil aspects with other planets. 'आभिमुख्येन उद्यमः अभियोगः' क्षीर०. पुरातनैः of long standing; done in former lives (with कर्मभिः). अतिदुस्त्वजैः—old servants cannot be easily got rid of; the fruits of evil deeds done in past lives cannot be avoided. मलिनैः dirty (servants); sinful. It is the sinful deeds in past lives that follow a man and make him take service. सकल...करम् goes with both कारोपाधिम् and राजकुलम्. कुरीपस्य अग्निः fire of dried cowdung. Its heat is more intense than that of fire fed with wood. करीपं शुष्कगोमयं तस्य समूहः कारीपम्. कुत...कुलम् who has made up his mind to enter the palace (i. e. the service of a king). दुष्कृतिनः one who is guilty of some deadly sin. He may be condemned to be burnt alive. उपहता सक...शक्तिः यस्य. मिथ्यैव...लाभस्य who has vain hopes of seizing the whole gamut of the sensual pleasures his heart desires. The servant vainly thinks that he would by entering service enjoy all विषयः; the old voluptuary also thinks the same. प्रथममेव शुच्यतो...रुदस्य first of all (before a man actually gets into royal service) he is obstructed by the doorkeeper and has to

wither away at the portal for days The वन्दनमाला also is tied to the portals and becomes dried by time For वन्दनमाला see p 178 करि पुटस्य—see (text p 49 l 17) for *गुप्त* प्रति मानस—he is driven out by doorkeepers who beat him with their hands. The leather figure also is beaten by the कर (trunk of elephants) encased in a covering 'प्रनिहारेण वेष्टनेन मण्डल यस्य करस्य तद्वहारैश्च' com अधो भवत who bends down his face (i e bows low) through greed of money निधि रोहस्य—it was believed that a tree with treasure beneath it had boughs bending in a peculiar way See above text p 4 'निधिलहविकारेण' समार्गणस्यापि (1) though he is not a suppliant, (2) though not an *arrow* अति विप्रष्टे आदौ विवृत्त पश्चात् विसर्जित he is made to turn back by very mean (servants at the court) and then dismissed दूर उद्वेग व्रजत he becomes extremely dejected An arrow also is अति व्रजत It is drawn (विवृत्त) very far (up to the ear) and then discharged दूर उद्वेग व्रजत (an arrow) reaches a long distance very swiftly (उत्कृष्ट वेग यथा स्यात्तथा) विवृत्त also will yield a good meaning He is first thoroughly examined by low people The arrow (i e the bow) is opened very wide अकण्टक माणस्य he does the feet of persons about the court, who draw him and throw him out quickly, though he is not a thorn कण्टक has also a technical meaning 'a troublesome person' The अर्धशास्त्र has a section on कण्टकशोधन क्षेपीय used as an *adv* (comparative of क्षिप्र) A thorn also pierces the sole of one's feet, is taken out and thrown away अ केतो (1) though he is not Cupid, though he is innocent of love affairs (being engrossed in thoughts of service) अकालोपमर्पणेन कुपित ईश्वर (राजा, शिवश्च) तस्य दृष्ट्या दग्धस्य मदन tried to influence शिव when the latter was engaged in meditation and was burnt, see p 38 The candidate for service approaches the king at an improper moment and angers him प्रलय त (1) who is destroyed (with Cupid) (2) who disappears (with पुण्यस्य) अभिन्न मुखराग यस्य (applies both to कपि and गुरुर्य)—The redness of the ape's face remains as before The servant shows no sign on his face though soundly rated ब्रह्मज्ञ — the murderer of a ब्राह्मण ब्रह्महत्या was a महापातक, see p 84 प्रतिदिवसवन्दनेन उद्दष्ट शिर कपाल यस्य येन वा—the aspirant after service has to bow down every day and his head is thereby rubbed off One that murders a ब्राह्मण has to bow by way of प्रायश्चित्त before a skull Remove the comma after पालस्य स्पर्श बहत the servant is devoid of the pleasures of

senses and has to carry out degrading duties. स्पर्शः means 'pleasant feelings, pleasure'. The slayer of a Brāhmaṇa had to avoid society and had to live by unworthy means. Note 'शिरःकपाली ध्वजवान् भिक्षाशी कर्म वेदयन् । ब्रह्महा द्वादशाब्दानि मितमुक् शुद्धिमाप्नुयात् ॥' याज्ञ० III. 243 ('तच्च कपालं स्वव्यापादितमाक्षणाशिरःसम्बन्धिं ग्राह्यम् । ... तदलोभे अन्यस्य माक्षणास्यैव ग्राह्यम्' मिताक्षरा). See मनु 11. 78, which prescribes for him a forest dwelling. अर्वाक्षिरसः—with head downwards (i. e. bent). The servant has day and night to bow to his master. त्रिशङ्कुः—He was a king of the solar race and father of हरिश्चन्द्र. He wished to go to heaven with his mortal body by performing a यज्ञ. His family priest वसिष्ठ declared it impossible. He went to the sons of वसिष्ठ who rejected his proposal. त्रिशङ्कु told them that he would go to another preceptor, whereupon they cursed him to be a चण्डाल. विश्वामित्र, whose family त्रिशङ्कु had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven, when Indra refused to admit him and made him fall down headlong. Thereupon विश्वामित्र called upon him to stay where he was and began to create new worlds, नक्षत्रस्य &c. The gods intervened and made his creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation, but with head downwards. See रामायण I. 57-60. Compare 'सुरलोकमारोहत्स्त्रिगङ्गोरिव कुपितशतमखङ्गकारनिपतिता राजलक्ष्मीः' काद० p. 8. सुखवाह्यम् easily driven (with वाजिनः); who is bereft of happiness (with पुरुषस्य). In the latter case वाह्य is equal to वाह्य; compare वंशनाह्यम् (text p. 39 l. 12, notes p. 125). अन्नशनश्चायिनः—One who has resolved upon dying by starvation. हृदये स्थापिता जीवनस्य (of livelihood) आशा येन the man has hopes in his heart of making a livelihood by service. हृदये स्थापितः जीवनाशः येन. निज...खस्य—being engrossed in his duties, the servant has no time to bestow on his wife. The application of निज...खस्य to a dog cannot be explained for the sake of decency. जघन्ये अथमे कर्मणि लग्नं सक्तम्. जघन्यं (जघने भवं) कर्म सुरतं तस्मिन् लग्नम्. अनु...पिण्डस्य—the servant has to take his food in some dirty place. अन्नपिण्ड is offered to the dead (प्रेत) in places (viz. river &c.) where the deceased was never accustomed to take food. बलिभुजः=काकस्य. जिह्वायाः लौल्येन उपयुक्तं पुरुषवर्चः येन who wasted his manly spirit for satisfying his fastidious tongue. जिह्वालौल्येन उपयुक्तं (युक्तं) पुरुषस्य वर्चः (excrement) येन (with crow). 'तेजःपुत्रीपयोर्वर्चः' अम. वृथा...जीवतः who lives a life applied to no purpose (applies to both). The crow is supposed to live long. 'काकोऽपि जीवति चिरं च बलिं च मुदते'. वृथा विहितं

आयु यस्य The com separates 'विन्ध्य पक्षिन्ध्य हितमायु यस्य' who has a life useful to birds (with crow) दग्ध कृतान् rendered rugged by the ashes of persons burnt (with इमं), rendered harsh by their accursed prosperity (with अवहमान्) दग्धाना भूला दग्धा चासौ भूति तथा पिशाचः were supposed to resort to the trees of the cemetery विपरीतजिह्वया जनित माधुर्यं येषाम् (1) who talk sweet words by a false tongue (with kings) who talk sweetly with a tongue that is turned backwards (with parrots) ओष्ठमात्र (ओष्ठे एव) प्रकटित राग (प्रीतिः, रक्तत्व च) येषाम् The hearts of the kings know no affection, it is only their words that are full of affection The beak of the parrot is red राजान शुका इव राजशुका—a variety of parrots मुग्ध मानसः who is fooled and allured नरेन्द्र विद्वस्य that takes possession of a person by the power of a wizard (with वेताल), who is overcome by the power of his king (with servant) For नरेन्द्र in the sense of wizard see p 33 न किं तु there is nothing that he will not do (with both) वेताल and servant चित्रधनुष इव like a painted bow अलीक गुणाधारोपण एव एका क्रिया तस्या नित्यनम्रस्य—the painted bow is always bent and has a false (i.e. unreal, painted) string placed upon it The servant is also humble and solely engaged in ascribing false virtues to his master निर्वाण (extinguished) तेन यस्य (with धनुष and पुरुषस्य) The pictured bow has not the force of the real one समान्या (broom stick) समुपाजित रत्न (dust) येन—the servant has to scour the dust off the floor by a broom stick, dust is accumulated by a broom stick and thrown on अवकरकूट अवकरकूट heap of sweepings 'समाजनी शोधनी स्वात् सद्गुरोर्भवस्तथा । क्षिते अमं निर्माल्यम्' flowers used and cast off These may be thrown on the heap of sweepings, the servant is often given what his master has worn Besides the word may suggest that he wears no माल्य (flowers, which produce beauty and are a sign of happiness) C and T suggest that निर्माल्य may mean purity We fail to see how, and even if it does, it cannot be made to fit in here कटुकैः मानसः—the servant is worried by the sharp words of his master, or कटुक has the same sense as on p 54 l 14 (text) A man suffering from वयः is treated with कटुक (bitters) See अष्टाङ्गहृदय I 13 10 'श्लेष्मणो विधिना युक्त तीक्ष्ण वमनरेचनम् । अत्र रुक्षात्पटीक्ष्णोष्ण कटुतिक्तवपायकम् ॥' कटुकं also means 'Ginger, long and black pepper' सौगतस्य—बौद्धस्य. सुगत is a name of बुद्ध and सौगत means a follower of बुद्ध. अथर्थात् (धनविरहिता, बाह्यवस्तुन्या) विवर्ति (प्राथना, विज्ञान च)

तया जनितं वैराग्यं यस्य. The servant becomes despondent because his requests are not followed by the bestowal of wealth and wants to be a *śiṣṭu*. It is the doctrine of one of the Buddhist schools, called *विज्ञानवादिन्*, that there is no positively existing entity in the world. All that exists is a train of momentary cognitions. Compare 'बौद्धबुद्धिमिव निरालम्बनाम्' काद० p. 131; 'न जिनस्यैवार्थवादशून्यानि दर्शनानि' इत्युच्यते 2nd उच्छ्वास. निशा...माणस्य—the servant is hurried off on various errands even at night. बलि is offered to the *Mātrīs* at the advent of night; compare मृच्छकटिक I 'मातृभ्यो बलिमुपहर.' For the *मातृ*; see p. 26. कुशयनेन जनिता...दुःखवृत्तिः यस्य—the servant's worry is aggravated by having to lie down on bad beds or on the bare ground. कु=पृथ्वी. A person in mourning has very slight bedding. See above p. 116. तुलायन्त्रम् seems to mean 'the water-wheel.' पश्चात्कृतं गौरवं येन who leaves aside all ideas of self-respect (with servant). पश्चात्कृतं गौरवं (weight) यस्य. The wheel is turned by a man with his hands. In front of him are the empty pots; those that are filled are farther away from him. The servant has to bow; the wheel goes down to bring up water. अतिकृपण very wretched. शिरसा...स्पृश्यतः—the idea is:—the servant is not content with bowing his head at the feet of his superiors; with his words also he worships them (sings paegeyrics of them). The words suggest another sense. A very miserly person may not be satisfied even with the head of his debtor. दैन्येन सङ्कोचितं (contracted, mean) हृदयं तेन हतः अवकाशः यस्याः. आहोपुरुषिका—'आहोपुरुषिका दर्पाया स्वात्मभावनात्मनि' अम० ('आहो पुरुषोऽहमित्यस्य भावः आहो' क्षीर०)—confident self-respect. He is bereft of self-respect because in his heart contracted through meanness there is no room for it. उन्नति elevation (of thought or mind). धन...जयतः thinking of amassing riches, he secures trouble. स्व...वर्धयतः thinking that he is making himself prosper, he merely increases his humiliation. स्व means 'wealth' also. सत्यपि...रचयतः who folds his hands in greed though there are forests scented with the perfume of various flowers. The idea is that the servant at a court should rather take to a life in the forest. There is a striking effect produced by taking वन in the sense of water, 'though there is water, yet he folds his hands in thirst.' The com. suggests another idea. तृष्णा stands for नृगतृष्णा; 'the servant is after a mirage, though there is water fragrant with flowers.' कृतं जागः (अपराधः) येन.

दर्श जन्मन—the painted flower is charming to behold, but useless, so is the court attendant For वैधेय see p 122 अपशब्द (अपगतशब्द मूक) मुक्त यस्य, अपशब्द मुखे यस्य The fool has in his mouth ungrammatical (or, vulgar) words The courtier, though he knows, cannot speak out his mind and so is silent There is a contradiction in विदुष and वैधेयस्य (if he is a पण्डित, he cannot be a fool) क्षिप्रिन् a leper, a person suffering from white leprosy सङ्कोचित करयुगल यस्य समाना तुल्याना समुत्कर्षेण सम पच्यमानस्य when his equals are raised to a higher position (than his own), he is boiled without fire He suffers the same torments as boiling would inflict नीच त्रियमाणस्य when his inferiors are brought up to his level, he is dying without actually perishing दुःखा ईते on account of the wind of pain he has no rest (he gets no happiness in service) The wind allows no rest (tranquility निर्वृत्ति) to a lamp ज्वलतो भक्तस्य he is worried in attending court, he is devoted and yet not endowed (by his master with gifts) There is a suggestion of boiled rice (भक्त) also in which case अभक्त means 'without boiled rice निरुष्मण ० he has no heat (pride) and yet he causes heat (pain) to his relatives (who feel for his low position) वि कस्य though he is disrespected, yet he has no alternative (and remains where he is) There is another sense 'though a विमान (aerial car or chariot), yet he has no motion च्युत गौरव (respect, weight) यस्य What has weight goes down Though he is given no respect, yet he bends (in homage) निःसर spiritless that has no being with him महा कुवत he sells human flesh i.e. his own body (to his master) For महामांस, see p 72 Without an animal no मांस can be had and sold नि वृत्ते though free from intoxication, yet not master of himself म also means pride' The court servant is under the control of another One intoxicated totters ध्यानेन वशीकृत आत्मा यस्य येन वा The courtier's mind is absorbed in contemplating (ध्यान) how to acquire wealth ध्यान is one of the eight *Angas* of योग 'यमनियमामनप्राणायामप्रत्याहारधारणाध्यानममाधयोऽष्टवङ्गानि (योगस्य)' योगसूत्र II 29 A *Yogi* controls his mind (आत्मा) 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 अयोगिन् also means 'one that has no luck or armour' योग = वैवयोग 'योग सनहनोपायध्यानसङ्गतियुक्ति' अम० दग्धं मुष्टं यस्य—the servant's head is burnt by the heat of the sun, when going on errands दग्धमुष्ट was the name of a sect of ascetics according to the *Com* दृश्याया उपाया श्रुत्याय—gerund in अर् (गनुव)

from स्वा with उद्. This gerund here conveys the idea of haste. अपादाने परीप्तायाम् पा. 3. 4. 52. (परीप्ता त्वरा! शय्योत्थायं धावति ॥ सि. कौ.). The courtier is in a hurry to bow to his master, the moment he leaves his bed. The ascetic also performs obeisance. The courtier degrades his family (गोत्रं). The विदूषक (the huffoon of the Indian stage) remains in the family of the hero, makes grimaces and makes his master laugh. The courtier dances (attendance) on his master. The servant is a blot on the fair name of his family (कुलं). वंसं दहतः bamboos also are burnt by अद्धार (live coal). नृपशोः...नमयतः a beast such as a bull hends its neck when grass is seen by it. The courtier hows even when a trifle is given by his master. The courtier is a mere mass of flesh (with no spirit or brains) who is born solely for the purpose of filling his belly. मांस also fills one's belly when eaten. गर्भरो-
 तस्य मातुः—he is a diseased growth in the womb of his mother. There are certain diseases of the womb (e. g. mole) characterized by fleshy growths or knots. अयु...भृतस्य who becomes a servant because he committed sinful deeds (in past lives). प्रतिपत्तये क्रिया what action should bring exaltation (or honour) to him? क...शान्तिः whither shall he go to secure rest. कः...मानः what man-ly pride can he entertain? किं...अदा what sort of pleasures can he have? What means his belief that he will enjoy (life)? अथ...यति if once a man's feet stick in deep mud, the more he struggles to extricate himself, the deeper does he go. अम...तस्याः may that advancement (of the courtier) come to an end! For अमवनिः see above p. 182. तस्या...यस्य here do I fold my hands — to such grandeur (i. e. I bid farewell to it). परिच्छदः paraphernalia, pomp. यदर्ध...यति for the sake of which the head must prostrate itself on the earth. He says that if for securing wealth, rank and pomp, one has to bow his head, then it is not worth the trouble. Put a vertical line after गमिष्यति. मुख...कलमः—the constriction is (यदि) मुख...रतः ह्रीदः...सेवकोऽपि मर्त्यमध्ये (गण्यते) (तदा) राजिलोऽपि वा भोगी पुत्रकोऽपि वा कलमः (भवेत्). The reading of B 'अज्ञापां' gives a good sense. तपस्वी ascetic; wretched. तपस्वी was capable of cursing or bestowing a boon. ह्रीदः coward, mean; impotent. मुखप्रियं रतं यस्य—whose affection is pleasing only in his mouth i. e. who expresses only lip loyalty (and his heart feels no affection for his master). With ह्रीव (impotent) the meaning cannot be explained in English. मुखे प्रियं रतं (सुरतं) यस्य. See मुद्रित शारिरस्नान chap. 2. १8. 'पित्रोरत्नत्व-

वीनत्वादासेन्य पुरुषो भवेत् । स शुक्र प्रादय लभते च नोच्छ्रायमसंशयम् ॥'. पृति
 मय springing from (or consisting of) rotten flesh पृति Putrid
 foul smelling Worms are found in rotten flesh The courtier is
 a despicable creature (कुम्भि) emitting foul smell from his body
 (because he has no time to bathe) अगण्यमान — of no account,
 of vast dimensions (अगण्य मान यस्य) नरक an insignificant man
 a hell कुम्भित नर नरक, कुत्सार्थे वन् 'कुत्सिते' पा 5 3 74 पादरत्ना
 धुसर उत्तमाङ्ग यस्य. A courtier's head is rendered dusty by bow
 ing at the feet of his master A foot stool has its top dusty
 because the feet rest upon it पुस्कोविल a male cuckoo, a man
 like a cuckoo (पुमान् कोविल इव) काकु / is the change of voice
 due to different feelings such a joy, sorrow &c 'काकु खिदा
 विदारो य शोकमीत्यादिभिर्ध्वने' अम० The courtier can change his
 voice to suit the occasion The cuckoo cries sweetly express
 ing its feeling of joy (in spring) C and T read सलकूर्म
 which is preferable क्लोडकपणेषु in rubbing the chest 'न ना क्लो
 मुनान्तरम्' अम०. The courtier has to toil hard, the tortoise has
 its chest rubbed against the earth when moving नीच करणेषु
 in mean flattery, 'अस्त्री चाटु चट्टाया प्रेम्णा मिथ्या विकल्पनम्' क्षीर०
 मूर्च्छना—a duly regulated rise and fall of sounds due to the
 letting out of the air in a particular way, modulation of voice
 'नमास्वराणां सप्तानामारोहश्चावरोहणम् । सा मूर्च्छंत्युच्यते' सङ्गीतरत्नाकर 1
 4 9 मूर्च्छना also means fainting or delusion' करण त्रेषु in the
 trouble of tying the limbs of the body The servant has his
 various limbs tied to work of various kinds करण also means
 'a posture of the body, a kind of dance' 'करणं हेतुकर्मणो । वणिजादी
 हस्तलेपे नृत्यगीतप्रभेदयो । क्रियाभेदेन्द्रियशेनकायसचेदानेषु च' मे० 'कामशा
 खोदितकरणानि' com पलालम् husk or straw (as worthless)
 सत्त्वशालिपु among those that are possessed of manliness शालि
 suggests rice कृकलास lizard, chameleon 'सुरद कृकलास स्यात्' अम०
 (कृक शिरोऽग्रीव लसत्यति) The lizard now and again raises its head
 The courtier has to nod his head to whatever his master speaks
 जाहक a polecat आत्म नेषु in contracting the body (with जाहक),
 in making his mind have a narrow vision (with servant)
 'जाहको गात्रसङ्कोची' क्षीर० 'आसुर्जाहक प्राणिभेद, कूर्म इत्यन्ये' प्रतिपादक
 'footstool' C and T पाद सु in shampooing the feet (of his
 master), in bearing the feet Compare verse 20 in the introduc
 tion to हपचरित 'शब्देराख्यायिका भाति शब्देव प्रतिपादक'
 seems to mean a block on which the leg of a couch rests
 कर ताडनेषु—the servant is slapped by his master 'कोणो वीणा

दिवादनम्' अम०. कोणः fiddlestick; stick. वराक...भोगी if a wretched servant (is to be counted) among men, then even a राजिल will be a cobra. 'सर्पे राजिलदुण्डुभौ' अम० ('निर्विषो द्विमुखोऽहिः' क्षीर०). पुलाकः shrivelled grain 'सात्पुलाकस्तुच्छधान्ये' अम०. 'शालयः कलमाद्याश्च' अम०. Put a vertical line after कलमः. वरं...मानवता It is better that manliness (मानवता) be shown even for a moment by the man that respects himself. मानवता *instru.* of मानवत्. The student will notice how the same letters are repeated with different senses, as in यमक. न मत्त...मनस्विनः. The highminded do not approve of even the enjoyment of the sovereignty of three worlds by one who bows down (for it). नमतः goes with भोगः and मत्तः with मनस्विनः. अभिनन्दितः (welcomed) अलदीयः प्रणयः (friendship or request). परागतः come, arrived.

P. 66 l. 17—P. 67 l. 4 राजापि...पादयोः. कुमारदर्शनीत्युन्येन स्वीकृतं (seized, engrossed) हृदयं यस्य. आत्मा...करणम् to offer oneself heart and soul captivates the great without roots and spoils. For वशीकरण (magic power over the minds of others), roots and spoils were required. But the fact that Kumāra devoted himself heart and soul to Harsha captivated the mind of the latter. प्रतिप्राप्तृन् gifts in return (for those received). ऋतैः अधिष्ठितं (supervised by). आत्मनापि by himself, so far as he was concerned. अमित्रमभिलक्ष्य = अभ्य० (अव्ययीभाव) —towards his enemy (the गौड king). For सपथन, see above p. 130. आवासितम् encamped. मूर्च्छा...विवेश he entered the darkness of a swoon. प्रतीहारस्य निवारणेन निभृतः निःशब्दः परिजनः यस्मिन् where attendants were motionless and speechless by the prohibition of the doorkeeper. The principal sentence is अथ भण्डिः एकेनैव बाजिना...राजद्वारमाजगाम. निखाताः बहवः लोहकीलकाः तेषां परिकरः (समूहः) तेन रक्षितं स्फुटनं यस्य the breaking of which was prevented by an array of numerous iron nails implanted in it. Nails prevent a tottering structure from giving way. The poet fancies that the numerous points of arrows on his chest were nails implanted to prevent his heart from breaking through grief (for राज्यवर्धन). Understand

ous bracelet (on the left hand) that moved up and down owing to his arm being languid. For the wearing of bracelets by men see pp 15, 46. अन्यादरेण (without particular care) उपयुक्त (मुक्त) ताम्बूल तेन विरलः राग (रक्तत्व) यस्य. Supply उपलक्षितः after अधरेण. He was careless in taking betel, therefore his lip was faint in colour. The poet fancies that the lip was a coal from his heart burning with grief, which (coal) was pressed out by the force of his deep sighs. ० विरहे विधृत जीवितं एव अपराधः तेन वैलक्ष्य (विलक्ष्य भावः) तस्मात्—as if through embarrassment (or shame) at the fault of continuing to live though his master was dead. One abashed covers his face with his garment. His face was covered with tears. Tears (being bright) resemble the hem of a white garment. विशन्निव अपत्रयया स्वाङ्ग अङ्गैः Through shame his limbs appeared to be entering his own body (i.e. his body was shrunk). वमन्निव—he heaved deep and hot sighs, which, the poet fancies, were the warmth of his valour emitted by him because it was useless (as he could not save राज्यवर्धन). मुषितः robbed छलितः cheated वेग जः a young elephant. For वेगदण्ड, see p 174. सूर्या...कर.—there is a suggested sense सूर्य stands for राज्यवर्धन and कमला means लक्ष्मी. दुर्योधननिधनेन दुर्मना (sid) द्रोणि. son of द्रोण i.e. अश्वत्थामा. See शल्यपर्व 65 'वार्तिकणा सकाशात्तु श्रुत्वा दुर्योधनं हतम् । हतशिशस्ततो राजन् कौरवाणा महारथाः । ... ततो द्रौणिर्महाराज वात्सपूर्णक्षणः श्वसन् ।' 12. दुर्योधन मेनाः also means 'who (Bhandin) was sid on account of the death of (राज्यवर्धन) who was hard to fight with' अपहृत रत्न (राज्यवर्धनरूप) यस्य. अपहृतानि रत्नानि यस्य (with सागर.).

P. 67 ll 5-34 अचनि कैन्ताम्. उत्थाय.. द्रव्य he got up and went out a few steps to receive him. For व्यतिवर, see pp 72, 130. देवभूय गते—see above p 150. युष्मः इति नाम यस्य तेन. See Introduction for the significance of this कुशवृत्तम्—seems to be the same as वान्यकुञ्ज. In the रामायण (I 32) we are told that कुश, son of मरुता, had four sons, one of whom वुशनाम founded the city of महोदय, which is identified with कान्यकुञ्ज. वुशनाम's son was गाधि. वान्यकुञ्ज is designated गाधिनगर in a grant of जयचन्द्र of Kanauj. See I A. Vol 15 p 6, — 7 किं पदिभिः what is the use of other seekers (for राज्यधी) ? अनुपदिन्—'अन्वेष्टानुपदी समी' क्षीर०. परित्यक्त अन्यकृत्य येन. वारित् वषणकर्म येन who was made to shave &c शरीरिण for the body, or rather the meaning is 'he sent flowers, unguents &c, which he had for himself' सपरिवर्ह together with the equipage

(paraphernalia). 'परिच्छदे नृपाहँस्ये परिचहं:' अम०. करिणः, हरीन् and the following nouns in the accusative are governed by दर्शयाम्बभूव. गण्डान् qualifies करिणः. मन्दः मदिरा इव तस्याः आमोदेन मुखराणां मधुकराणां जूटः तेन जटिलः करटः (cheek) पट्टः इव तेन पट्टिलः गण्टः (face) येषाम्. गण्ट...द्रुमान्—the elephants looked like moving rocks. 'गण्टशैलान्तु च्युताः स्थूलोपल गिरेः' अमरः ('च्युताः भूकम्पादिना गलिताः' क्षीर०). गम्भीरः गर्जितरवः येषाम् (with जलधरान्); गम्भीरगर्जितरवः येषाम् (with करिणः). Both clouds and elephants are dark. सप्तच्छद is the same as Marathi सातवीण. The odour of the ichor was like the scent of the सप्तच्छद, which blossoms in शरद्. चार... हरीन् the horses had chowries with gold work on their heads. Note for the चामर on horse's heads 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः' शाकुन्तल I. हरिणस्य इव रंहः (वेगः) येषाम्. बाला...वर्षिणाम् that shed a mass of light mellow like that of morn. किरणै...दिशाम् that covered the quarters with many rain-bows on account of their rays. कृतः (wonderful) qualifies हारान्. सरेण उन्मादिताः मालव्यः तेषां कुचपरिमलेन दुर्ललितान् (fondled, caressed). The necklaces had once rolled on the breasts of Malva females and rubbed off the sandal applied by them to their bosom. तारान् bright. There is a pun here. तारा means a star. A star has only a twinkling light. The हार, though तार, flooded the world with their light. उदुपतिः चन्द्रः तस्य पादानां (किरणानां) सञ्चयवत् शुचीनि शुभ्राणि. निज० refers to Harsha. जातरूपमयं नालं यस्य the handle of which was made of gold. लक्ष्मी dwells in a white lotus. The white umbrella resembled पुण्डरीक and the handle resembled a lotus-stalk. वारविलासिनीः dancing girls. बहूनि समररसेण साहसानि तस्मिन् अनुरागः तेन अवतीर्णाः. The Apsarases are represented as fond of heroes and as welcoming them to heaven. See above p. 101. Here the damsels are represented as Apsarases come down on earth out of their fondness for gallant deeds. आसन्दी chair of state. 'आसन्दी पीठिका' क्षीर०. ससंख्यानि आलेख्यपत्राणि येषु which were accompanied with written records giving the number (in each chest). अलङ्काराणां आपीडस्य पीडा तया सह सा० that groaned under (the weight of) the wreaths of ornaments. If we read अपेदापीडान् the meaning will be 'that were wreathed with small bags (पेडा) of ornaments.' यथा...कारम् according to their respective functions.

P. 68 l. 1—P. 69 l. 24 अथ...चसदिति. The principal sentence is अथ प्रविशन् दूरादेव...वनग्रामकं ददर्श तत्रैव च अवसत्. दक्षमान... दधानिः—this clause qualifies वनप्रदेशैः (l. 4)—that were rendered

grey by the smoke of granaries (बीजधानी) of wild corn, in which (granaries) fire flared up on account of heaps of smouldering पट्टिक chaff पट्टिक a kind of rice ripening in sixty days from the day of sowing 'पट्टिका पट्टिरात्रेण पच्यते' पा 5 1 90 ०विमरे विसारी विभावसु (अग्नि) वासु (adj of ०धानीनान्) ०शाससन्नयेन रचितानि गोवाटानि (cowpens) तै वेष्टिता धिकटा (large) वग येपु ०रोषेण रचितानि व्याघ्रयन्त्राणि येपु—where tiger traps had been placed in wrath at the slaughter of young calves वत्सस्येव रूप येना ते वत्सरूपका that were like their own children अयुजिते (un controlled) वनपालि हटेन (forcibly) हियमाणा परग्रामीणाना काष्ठिकाना (wood cutters) कुठारा वसिन् The reading यजित० is not suitable C and T render it by 'zealous' ०पण्डे निर्मित चामुण्डामण्डप येपु चामुण्डामण्डप seems to mean 'a flimsy structure used as a temple of Durga' प्रकाश्यमानन् qualifies वनग्रामक (text p 69 1 24) अटवीप्राय प्रान्त यस्य स ०प्रात तस्य भाव ०प्रान्तता तया—as the forest settlement was bordered on all sides by forest (the villagers found it hard to secure fields for cultivation) कुठारप्राया कृपि येपान् whose agriculture depended almost on spades : e they had no ploughs and no oxen कृपीबलै is to be connected with मज्यमान० अविद्यमाना धलीवर्दा येपान् (adj of कृपी०) अवलद्भि who did not hasten who were slow This does not yield a good sense A and C omit अवलीवर्दे and read अवलब्धभि It is probable that अवलद्भि is a mistake for अवलब्धभि मज्यमानानि भूरीणि शालिखलक्षेत्राणा खण्डलकानि वसिन् उच्च खण्डलकन् where many small pieces of rice fields and threshing grounds were being divided (by farmers) in high pitched language खल—लन्—threshing floor क्षेत्र is to be connected with शालि and खल उच्च भाग यस्य तत् ०भाग भाषितम् भाग seems to be redundant The reading मज्यमानभूरीखिलक्षेत्र० is better The meaning would be 'where many pieces of waste land (खिलक्षेत्र) were being broken by farmers accompanied with talk on higher ground or with loud talk' अपावकाशे —of small extent This and the following instrumentals qualify वेदारे (1 9) वासि वठिदै that abounded in वास grass and that were hard with black soil resembling iron खानस्थानेषु स्थापिता स्थाणव तेभ्य उचिता स्थूला पट्वा यपु Trees had been cut off from the fields, leaving only the trunks imbedded in the earth, which again put forth vigorous foliage दुरपगमा दयामावमरुद्धि येपु in which the growth of दयामाव was impenetrable दयानाव is a kind of grain अल धुपै that abounded in ०ल and were thick with बोविल्लसु bushes 'रसशासशिष धुप'

अम०. नातिप्रवृत्तं गतागतं (गतं च आगतं च तयोः समाहारः) तेन अप्रहता भूः
यस्मिन् (*adj.* of वनग्रामकं)—where the earth was not trodden
because there was not much coming and going. क्षेत्राणां समीपे
उप० (*adv.*). मञ्चै...द्रवम् where the (high) platforms (or scaffolds
for watchmen to sleep on) suggested the depredations of
wild beasts. The next clause is दिशि दिशि च...अटवीप्रवेशप्रपाणां
शैत्येन त्याजयन्तमिव ग्रैष्ममुष्माणम् (1. 20). All the genitives in this
clause qualify प्रपाणां. प्रति...कृतानाम् (प्रपास) made of (or, under)
trees growing about the roads. पथिक...छायाणाम्—Travellers walk-
ing barefooted used leaves to wipe off (प्रस्फोटन) the dust off their
feet and left the leaves at the प्रपा when they started. Compare
‘विशान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलान्दितोपकण्ठैः’ काद० p.
223 l. 15. अटवीमुलभानि सालकुसुमानि तेषां स्तवकैः अञ्जिता (marked,
decked) नवसाता (recently dng) कृषिका तस्याः उपकण्ठे (समीपे) प्रतिष्ठिताः
नागरकुटाः यामु. नागरकुट or-टा seems to be some kind of bush. अच्छिद्रैः
(closely woven) कटैः (straw mats) कल्पितं कुटीरकं (hut) यामु.
कुटिला कीटानां (insects, flies) वेणी (row, line) तथा वेष्टयमाना शकुशारा
(spotted with barley meal) शरावश्रेणी (lines of platters) तथा
श्रितानाम् (प्रपाणाम्). अध्वगजनेन जग्धानि जम्बूफलानि तेषां अस्त्रिभिः (stones)
शबलाः समीपमुवः यासाम्. जम्बूफल is Marathi जांभूळ. उद्गलिता धूली तेषां वे
धूलीकाः कदम्बस्तवकाः तेषां प्रकारेण पुलकिनीनाम्. C and T take धूलीकदम्ब
to be a tree, which also is good. Bunches of कदम्ब flowers the
pollen of which was scattered about were lying near the प्रपास
and resembled hair (पुलकः) standing on end. रोमाञ्च is often
compared to कदम्ब flowers. Compare ‘अनिलैरपि कदम्बकेसरोत्करवा-
हिभिः कण्टकितैरिवानुगतम्’ काद० p. 217; ‘ततोऽपि घनजलधारासीकरपुलकित-
काया कदम्बकलिकेव’ काद० p. 254. See also उत्तरराम III. ‘सखेदरोमाश्रित’
&c. कण्टकितं कर्करीचक्रं तेन आक्रान्ता काष्ठमञ्जिका (wooden stand) तथा
मुषिता वृद् (thirst) यामु. कर्करी a water jar. The idea expressed by
कण्टकित is :—the porous jars had very small particles of water
(due to cooled vapour) on their outside which resembled hair
standing on end. C and T translate ‘bristling’ and suggest
that the jars contained grass stalks. तिम्यत् (wet) तलं यासां ताः
०त्तलाः शीतलाः सिकतिलाः (porous) कलदयः तामिः शमितः श्रमः यामु. For
सिकतिल, see p. 30. आद्यानेन (partially dry, moist) शैत्येन श्यामलितः
अलिङ्गरः (a large pitcher) तेन जायमानः जलस्य चङ्दिमा (coldness) यामु.
उदकुम्भेभ्यः आकृतानि पाटलशर्कराशकलानि तैः शिशिरीकृता दिक् यामु. What
पाटलशर्करा means is not clear. C and T translate ‘pink gravel’.
But compare ‘पटुपाटलशर्करामोदमुचि’ above (text p. 22 l. 30), where
पाटलशर्करा is said to have a fragrance. It was probably ‘a lump

of red raw sugar.' घटमुखेषु घटितानि (formed) कटहारेण (by a rope of straw) पाटलापुष्पपुटानि यामु. पाटला is a plant with red flowers. If we read करहाट it will mean 'with the fibrous root of a lotus' शीकरेण पुलकिताः (bristling) पल्लवा. तेषां पूल्या पाल्यमानाः (preserved) शोष्याः (liable to wither) सरसा. शिखर. सहकारा. (mangotrees) तेषां फलानां जूडी तथा जटिला. स्थाणव (pillars) यास्तान् (*adj* of प्रपानान्) This seems to be a description of the care taken to preserve young grafted mango plants विश्राम्यन्त कार्पटिका तेषां पेटका (समूहा) तेषां परिपाट्य. (successive rows) तानि पीयमानं पुनः यामु. For कार्पटिक, see p 166 अटवी प्माणम् that was made to give up the heat of summer by the coolness of the water arbours at the entrances to the forest त्वाजयन्तम् qualifies वनग्रामकम् below प्रया यानीयशालिका—Marathi पाणपोई. ग्राह्य...व्योकारे—we have to understand त्रैश्रमुष्माणम् with ग्राह्यन्तम्—that was made to take up the heat of summer by blacksmiths that burnt heaps of wood for charcoal 'व्योकारो लोहकारक.' अम०. The next clause is a very long one सर्वतश्च...व्याप्तदिगन्तरम् (text p 691 7) Read व्यासिना for वासिनाम्. This and the following instrumentals are connected with लोकेन (1 26) प्राति वासिना that dwelt in the neighbouring district (विषय.). समासत्रेषु प्रामगृहेषु स्थापितैः. स्वविदैः परिपाल्यमानेन पायेयेन (provisions) स्वमित (covered, surrounded) तेन (*adj* of लोकेन) यधि साधु पायेयम्, according to 'पथ्यतिथिवमतिस्वपतेर्देव' पा. 4 4 104 See p 67 on वासतेयी. कृत. दारण—दण्डव्यायामयोग्य अङ्गान्मङ्गः येन that had rubbed their body with oil befitting their hard toil in the forest अस्यङ्ग removes fatigue स्कन्ध अध्यासित. कठोरकुठार. यस्य स कुठारः कण्ठे लम्बमानं प्रातराशुपुट यस्य स पुटः, कुठारश्चासौ पुटश्च तेन. प्रातराशु. breakfast पाटचराणा (चीराणा) प्रत्यवायेन (obstacle) प्रतिपन्न पटचर (rags) येन. 'पटचर जीर्णवस्त्र' अम०. कालवेत्रकस्य (black cane) त्रिगुण. (triple) व्रततिवलयपाश. तेन ग्रथिता (encircled) ग्रीवा तस्या ग्रथितैः (fastened)—qualifies पीतकुटैः. पत्रवीटया (a bundle of leaves used as a cork) आवृतं मुखं येषाम्. We must read पीतकुटैः. Compare कटहारिका above p 28 ऊढ (carried) वारि येन (*adj* of लोकेन). पुर सरौ चलन्तौ (moving, quick) बलीवर्दी तयो युग (pair). तेन सरतीति संसरेण. Or युग may mean 'yoke' For चलन् some read चलवत्. निकटे भव' नैकट्य. बुद्धिन् a peasant लोकेन is to be connected with व्याप्तदिगन्तरम् below (p 691 7) आपदानां व्यधन (shooting) तदर्थं व्यवधानानि (screens) तेषां बहली तस्यां समारोपिताः कुटीकता. (twisted) कृत्पाशाः (traps) ये. (*adj* of व्यापे.) बहली seems to mean 'heap'. गृहीतानि शृगन्तवः तद्वत् जालवल्यानि बायुराश्च

The शृगन्तवः (animal sinews) were for mending nets, the

lutes (तन्त्री) for luring the deer. Or मृग...तन्त्री may mean 'strings made of animals' sinews.' वहिः विचरद्भिः व्याधैः (व्याप्त-दिगन्तरम्). The hunters wandered outside the वनग्रामक. अंसे अवसक्तः (attached to, fixed) वीतंसः (aviary) तेन व्यालम्बमानाः (hanging about, loitering) बालपाशिकाः येषाम् (adj. of शाकुनिकैः). बालपाशिकः a boy hunter. सङ्गृहीताः ञ्जलादीनां पञ्जरकाः (cages) येः. आहकः falcon. क्रकरः partridge. शाकुनिक—शकुनान् हन्ति इति—according to 'पक्षिमत्स्यमृगान् हन्ति' पा. 4. 4. 35 च्युतः लासकलेशः तेन लिप्ता लता तस्यां बधूलटाः तासु लम्पयानाम् (eagerly following). लासकः soup, broth. लट् means a भ्रमरक according to क्षीर०. C and T translate बधूलटा as 'female sparrows.' पैटकैः goes with व्याप्तदि-गन्तरम्. पाशिक—a fowler. तुणस्तम्बेन अन्तरितः (concealed) तित्तिरिः तेन तरलायमानं (rendered restive) कौलेयककुलं तस्य चाटुकारैः that coaxed the dogs &c. मृगयां is the object of क्रीडद्भिः. मृगयुयुबभिः by youths that were hunting. परिणतः (fully grown) चक्रवाकः तस्य कण्ठवत् कषाया रङ्ग (colour) येषाम् (बल्ललानाम्). शीथ-व्यानाम्—what tree is meant is not clear. कलापान्—connect this and the following accusatives with आदाय (1. 5). धातोः इव त्विद् येषाम् the hue of which was like metallic ore (such as मेरिक). गोणीः अगणिताः countless bags. धातकीपुष्प is very red. पिचव्यानां च (गोणीः) and of cotton plants. अतसी...मूलकानां of cloth made from a quantity of flax and of radish. The reading अतसीक्षणपूलकानां is easier 'of bundles of flax and hemp.' मधुनो माशिकस्य of honey derived from bees. मयूराङ्गस्य of peacock's tails. अट्टिष्टं (untouched by anyone else) मधूच्छिष्टं (wax) तस्य चक्रं (balls) तेषां मालानाम्. लम्बमाना लामञ्जकजट्टया येषाम् (adj. of ञ्जलादीनाम्). लामञ्जकम् is the root of a fragrant grass. अपगता त्वरु येषां (barkless). कुष्ठ—a kind of plant, with a fragrant odour. बन्नु tawny. रोध्र a tree with white or red flowers. Construe भारकान् आदाय व्रजता लोकेन (व्याप्त०). प्रविचितैः (gathered) षडैः पूरिताः पिटकाः मस्तके यासान्. अभ्य...गत्वरीभिः hastening to the neighbouring villages. The next clause is इतस्ततश्च...संस्कारम् (1. 9). युक्ताः (yoked) शूराः शूकराः (tame) शाकराः (oxen) यासु (adj. of श्रेणीनाम्). पुराण...हिनीनां carrying heaps of dry cowdung (करीयं) and old dust-heaps. उत्किरः heap. धूर्गताः (sitting on the poles) धूलिधूसराः सैरिकाः तैः सरोपस्वरेण सार्यमाणानाम् that were being driven with angry voices by ploughmen &c. सैरिक—भीरं वहति इति—'हलसीराट्टक्' पा. 4. 4. 81. मेरिम would mean 'a buffalo.' संन्दीडन्ति (creaking) चटुलानि (loose) चक्राणि तैः चीत्कारिणीनाम् (noisy). सम्पातः multitude संपाद्यमानः दुर्बलोर्था विरुक्षाणां क्षेत्राणां संस्कारः यस्मिन् where the ^{flies} parched up on account of the poor soil were being 1' आरय...वृत्तिभिः—adj. of वटैः. आरक्षार्थं (for protection)

दान्तवाहकदण्ड तेन उड्डीयमानै हरिणै हेल्या (लीलया) लङ्घिता तुङ्गा वेणवा वृत्ति (hedge of bamboos) येपाम् दान्त (an ox broken to the yoke) +वाहक driver निखात (implanted) गौरस्य (buffalo) करङ्क (skeleton) यस्मिन् न 'करङ्क' शङ्क (a dart, stake) तस्मात् शङ्कितै शशकै शकलिता तुङ्गा शुङ्गा येपाम् शुङ्ग the sheath or calyx of a bud प्रदत्तेन प्रमृता (nourished) विशङ्का (large) विटपा येपाम् वाटे ऐक्ष्वै gardens of sugarcane ऐक्ष्व—*from* इक्षु 'कण्ठम्' (*adj* of वनग्रामवन्) अतिविप्रवर्ण अन्तर येपाम् This and the following instrumentals qualify गृहै below खुहा the milk hedge plant वामुक्कर्मणि साधु 'कर्मण्य' वक्ष तस्य विटपै सङ्कटानि (full of) 'गमुत्ता' गुल्मै गहना गृहवाटिका येपाम् 'उरूक' = एरण्ड castor plant वचा, वङ्कन and मुरत are various plants मुरण—Marathi मुरण शिशु—Marathi शैगवा or शैगट ग्रन्थिपर्ण is a fragrant कन्द गवेधुका a grass eaten by cattle गमुत्ता a kind of grass निखातानि (planted in the earth) उच्चानि काष्ठानि तेषु भारो पित काष्ठालुक्कलताप्रतान तेन विहिता छाया येषु. परिमण्डल circular परि रूपै where calves were tied to pegs of Khadira &c For वत्सरूप see above p 210 सनिवेश situation अङ्गना वापिकै Here the text is unsatisfactory What शिप्र पूषिका means is not clear अङ्गनागस्ति—the अगस्ति plant in the courtyard पूषिका a sweet cake वापिकै tank Some MSS read शिप्रपूषिका May we read शिप्र for शिप्र (the meaning being 'where there were tanks constructed under the courtyard अगस्ति plants, on which (tanks) were thrown (शिप्र) cakes for birds') विकीर्णानि बदराणा पाटलानि पल्लानि (heaps) येषु 'मयवृत्तिभि' विहिता भित्तय येषु the walls of which were made of fences consisting of slips (रोट) of bamboo, leaves (दल), stalks and reeds (शर) नल means 'a kind of reed' किंशुक राशिभि hardly yields a sense So read रोचनाविरचितमण्डनै बल्वन० किंशुकै रोचनया च रचित मण्डन येपाम् किंशुक is a red flower without fragrance बल्वनै वद्ध अङ्गारराशि येषु where a heap of charcoal was tied with बल्वन grass सनिहिता तण्डुला येषु नलशालि rice from नल reeds (probably देवभात) शालूख roots of waterlily 'शालूखमेवा बन्द लान्' अम० सण्डत candied sugar We must read with B 'हीततमालवीनै' मसमलिना म्लानै वादमयै व्याधृता कटा येषु where mats were dusty with ashes and full of heaps of 'drying वादमय' plants आदयानानि (partially dry) पल्लानि ते रफीतै abounding 'रानादन पलाध्यक्ष' अम० मधूक a flower of the मधूक tree आमव extract or decoction कुमुम्भवुम्मा गण्डे यस्य स 'गण्ड' कुम्भ (granary) येपाम् the granaries of which were filled to the mouth with pots of safflower अविरहितानि बीजानि येषु रानमाप a kind of bean मधुप cucumber वर्गग्न्या species of cucumber मालुधान a kind of serpent 'मालुधानो मालुहादि' अम० It is hard to say what शालिनात and जातस्य are वनग्रामवन्—a village settlement in a forest

Uchchhvāsa VIII.

Verse 1. देवेनापि...सेवेव Even Fate as if serves beforehand the fortunate. The idea is:—there is no wonder that people pay homage to the fortunate; even Fate serves them, which is an earnest of the good things that are to be theirs at a later stage of their career. 'फलकल्याणयोर्भव्यम्' क्षीर०. **Verse 2.** सम्पर्कः union, association. नष्टः इष्टः शान्तिः (बन्धुः, स्वजनः) तस्य दर्शनमेव अभ्युदयः. हस्य...भवति—the answer expected is सर्वस्यैव सुखाय भवति. It is better to read सुवने. भवने would mean 'in the house.' Both the verses are suggestive of the events narrated in this उच्छ्वास. हर्षः to meet a sage in the person of दिवाकरमित्र, he further finds his sister and receives a wonderful necklace from दिवाकरमित्र.

P. 70 l. 5—P. 71 l. 13 अधापरे...गोचरमिति. The principal sentence is एकदा तु भूपतेः भ्रमत एव...व्याप्रेतेतुर्नाम कुतोऽपि...शबरखुवानमादा- राजगाम. भूप...एव while the king was wandering. आटविकसामन्तः a feudatory dwelling in the forest. अटव्यां भवः आटविकः. ललाटस्य उपरि अधिललाटम् (अव्ययीभाव). श्यामलता—is a creeper called 'गन्ध. प्रेयकु' according to क्षीर०. कृतः मौलिवन्धः यस्य—whose hair was tied. This and the following accusatives qualify शबरखुवानम् below. चूडकिरीटकेशाश्च संयन्ता मौलयस्त्रयः' अम०. अन्धकारिणी dark (adj. of ललाटम्बली). अका...यामामिव which resembled night on account of the frown of his eyebrow divided into three branches, which (frown) was natural (not due to any particular cause). Emphasis is laid on the word त्रि. Night is divided into three watches; his brow was dark and naturally covered with three wrinkles. So it is like त्रियामा. Night causes darkness (अन्धकारिणी). तिस्रः शाखाः यस्य. साहस० applies to both. Night is the friend of adventures; his forehead was always with him in adventures. साहसानां or साहसेषु सहचारिणी. अवतंसितः (made into an ear-ornament) एकः शुकस्य पक्षकः (wing) तस्य प्रभया हरितायमानेन (looking green). दिनश्चा (tied) काचरा (glass-like) काचमणेः (crystal) कर्णिका (ear-ring) यस्मिन्. For कर्णिका, see p. 106. चुहः bleared-eyed. 'स्युः छिन्नाश्चे चुह—चिह्नपिह्नाः छिन्नेऽङ्घ्रिं चाप्यमी' अम०. प्रविरलं पद्म (eye-lashes) यस्य. सहजेन...क्षरन्तम् The blood of a hyena is employed as a medicine. His eyes were naturally red and therefore it appeared as if his eyes let fall the blood of a hyena useful in preparing Rasāyanas. रोचिः=दीप्तिः. 'तरक्षुसु गृहादनः'. तरक्षोः रश्मिं तरक्षवन्. क्षत्रजम्=रुधिरम्. अवनाट्य (नता low) नास्तिका यस्य.

‘अवनीटोऽचनाटश्चावभ्रगे नतनासिके’ अम० चिपिट (thick, large) अथ यस्य चिकिन् (flat) चिबुक (chin) यस्य अहीना (full) हनु (chin) तस्या उत्क (prominent) कपोलकूटमपिपर्यन्त यस्य—the tops of whose round cheek bones were prominent over a full chin ईषत् अवाग्र (अवनत) त्रीवावध यस्य whose neck was slightly bent स्कन (drooping) रश्मस्य अर्धभाग यस्य अनवरत बोदण्डस्य (धनुष) कुण्ठलीकरण (bending) तेन वर्कश (hard) व्यायाम तेन विस्तारितेन असत् strong ‘वलवामासलेऽसल’ अम० उरसा गिरे who as if laughed at the breadth of the rock on the slopes of the Vindhya by his chest that was &c अनगर a huge serpent said to swallow goats लघयन्तन् ridiculing casting into the shade तुहिनशील हिमालय तस्मिन् शालद्रुमा तेषाम् द्राधिमाण (लघयन्तन्)—his arms were long like the shade tree बराह प्रकोष्ठ on his forearm the back of which was thickly covered with a mass of the roots of the नागदमन plant which was fastened with the hair of a boar वारि वलित वधन यासाम् ‘नागदमनो विषहर ओषधिभेद । जम्बिवा लुगुलम् । वाटिका पूत्य’ com गो विग्रम् decorated with गोदन्त beads According to the com ‘decked with the head gem of गोदन्त serpents गोदन्त yellow orpiment, white fossil substance त्रापुप made of tin (from त्रपु, according to ‘त्रपुनतुनो पुद्’ पा 4 3 138) See त्रापुप p 124 अतु भन् though not fat he had a prominent navel ‘वृद्धनाभौ तुण्डिलतुण्डिभौ’ अम० ‘तुन्दिवन्विटम्’ पा 5 2 139 (वृद्धा नाभस्तुन्दि । सि की) तुण्डिभ also means fat’ and hence the apparent contradiction अहीरमणौ (according to com) a serpent with two heads The other reading अहीरणि means the same thing ०चमणा निमित्ते पट्टिके तयो—inside (i.e. between) two strips of the skin of &c चित्रा (i.e. variegated) चित्रकत्वर्क तथा तारकित (spotted) परिवार (scribbard) यस्ता (ad) of कृपाण्या चित्रक seems to be a kind of serpent सङ्कुच अजिन तेन नालविनया that was encased in a contracted deer skin What सङ्कुच means is not clear C and T translate ‘short’ शङ्खमय (made of horn) मसृण (smooth glossy) मुष्टिभाग (handle) तेन भास्वरया मस्तक end कृपाण्या प्रदशन् whose broad loins were made for midable by a dagger For विशङ्कट (written also as विसङ्कट), see p 122 प्रथमयौवनेन उल्लिख्यमान (being pared or thinned) मध्यभाग (waist) तस्मात् भ्रष्ट मास तेन भरिती By exercise in youth his waist became thin and his thighs thick The poet fancies that the flesh from the reduced waist went to the thighs अच्छमल भार मनी नृता—bearing numerous arrows most of which were crescent shaped All the Instrumentals qualify. भस्त्रामरणेन शवल पीन्दिनेन made

ast with a broad spotted tiger skin. अलिकुलेन or कुलवत् कालानि
 त्वललोमानि यस्य the blanket-like hair of which (bear's skin) was
 lark with (or like) &c. भस्मा...दर्शयन्तम् who exhibited a darkness
 as if blossoming with a quiver. भस्मा आभरणमिव. We must read
 तत्पर्यं for काश्यम्. He was already dark enough and had
 a dark quiver and spotted tiger-skin &c., which looked like
 the pelt of darkness. उत्तर...शिखरे—this and the following
 adjectives qualify दोषि. उत्तरत्रिभागे उत्तंसितं चापपिच्छं तेन चारु शिखरं यस्य
 (arm) the top of which was charming with a blue jay's tail
 placed as an ornament on the upper third part of it (arm).
 पुंस्युत्तंसावतंसौ द्वौ कर्णपूरेऽपि शेखरे' अम०. खदिरजटानामिव निर्माणं यस्य the
 make or essence of which was (tough) like the fibres (or bran-
 ches) of Khadira. The खदिर is a very tough tree. खरः प्राणः
 यस्य. 'शक्तिः पराक्रमः प्राणः' अम०. प्रचुरा मयूरपित्तेन पत्रलता (figures) तेन
 वधिता त्वक् यस्य. त्वचिसारः वंशः (bamboo) तद्वत् गुरुणि. वामस्कन्धे अध्या-
 तं धनुः यस्य. दोषि लम्बमानेन hanging from his arm. This and
 the following instrumentals qualify शशेन. अवाक् शिरः यस्य. शितशरेण
 तं एकं नलकविवरं तस्मिन् प्रवेशिता इतरा जह्वा तेन जनितः स्वस्तिकबन्धः यस्य.
 स्वस्तिकबन्ध is a posturo in योग in which the toes are placed in the
 inner hollow of the knee. 'जानूवोरन्तरे, सम्यक् कृत्वा पादतले उभे ।
 त्र्युकायो विशेषमग्री स्वस्तिकं तत्प्रवक्षते ॥'. One leg of the hare was made
 to enter a cylindrical hole made in the other by a sharp arrow.
 'or नलक, see above p. 173. बन्धूकवत् लोहिता रुधिरराजिः तथा रजितं
 (stained) घ्राणवर्त्म (nose) यस्य. वपुर्वितत्या व्यक्तं विभाव्यमानः कोमलनो-
 रोष्णा शुक्लिमा यस्य the whiteness of whose fine hair on the chest
 was clearly visible on account of its body being stretched out
 fully (as the hare hung from the arm of the forester). शितायां
 मृत्नीशिखायां (notched extremity of the bow) मधिता (fastened)
 शिवा यस्य—qualifies तित्तिरिण्ड. Separatio च अशक्त &c. अपावृता (open)
 वज्रः तथा उत्तानं ताम्रं तालु यस्य whose (of the partridge) red palate
 was displayed as its beak was wide open. वर्णकमुष्टि a handful
 of paints or unguents. वर्ण...दर्शयन्तम्—on his arm hung a
 partridge and a hare. These seemed to be unguents with which
 he had smeared his body when hunting. विप्रेय (terrible,
 powerful) विप्रेय दूषितं वदनं यस्य (with विकर्णेन and अहिना). विकर्ण—
 a kind of arrow. मूलगृहीतेन held by the tail (with arrow):
 caught or subdued by some drug. व्यग्रं दक्षिणवराग्रं यस्य. तन्नास ह
 dark leaves and the शबर youth also was dark. यन्त्रो
 was like a moving pillar of solid stone cut out (chiseled)
 a machine (from a mountain). अथन...छेदम् a piece (cut out)

slab अयं सारं essence of iron पादहन्—He worked havoc among elephants, as fever does For पाकल, see p 5 कालपाशम् the noose of death काल—he was also black धूम चक्राणाम् he was a comet (indicating the destruction of) to the multitude of lions There is a pun on the word रात्रचक्र A comet portends evil to kings महानवमी—is the 9th of the bright half of आश्विन The day is sacred to Durga See चतुर्वर्गचिन्तामणि ब्रतखण्ड chap 13 p 903 for महानवमी. 'अश्वयुजगृहपक्षस्य अष्टमी मूर्त्तयुता। सा महानवमी नाम त्रैलोक्येऽपि सुदुर्लभा ॥ तस्मै ये क्षुपयुज्यते प्राणिनो महिषा दय । सर्वे ते स्वर्गतिं यान्ति घ्नता पापं न विचिन्ते ॥' p 909 मह = उत्सव On this day goats and buffaloes were offered to the goddess Kali or Durga हृदय हिमाया in him one would have found the heart of destruction : e हिमा at its highest फलनिव—sin is represented as dark He was the result of sin as it were कल्पात्—Kali, the age of sin, is dark कामु रात्रे the lover of the night of universal destruction. For कालरात्रि see p 91 कालरात्रि—(also) dark night He loved to start in pursuit of adventure on dark nights सर्व. हर the leader of all the chiefs of (forest) hamlets स्वर्गीय स्वसुरपत्न्यम्—sister's son. 'स्वसुरस्य' पा 4 1 143 उप यनम् he presented the present of the hare together with the partridge उद्देश्य = प्रदक्ष्य विहार भवन्त you are in the habit of wandering in the forest in these days उदार रूप यस्या of noble bearing or form

P 71 ll. 14-20 निर्वातस्तु गन्तुम् दाशित आश्रय यथा स्वात्थ्या अपरिगता without being known अविद्यमान अन्यत् कृत्य येषाम् इत मन्त्रे एव only a Kṛosa from this place गच्छति 'गच्छति ली क्रोशयुगम्' अन्तः—from गो + युति मुनिमहिम्ने honoured by sages मही षण्डे in a thicket of trees growing at the foot of a mountain chain पिण्डपात्री—पिण्डपात अस्ति अस्य—living on alms 'द्याता तेषां सिद्धिं शिष्ये' अन्तः पाराशरा—see p 127 स वार्ताम्, perhaps he may know some news भैरावणीय—belonging to the भैरावणा यशाखा of the Yajurveda त्रयी—the three Vedas 'क्षिपामृन्मानयन्तु' इति वेदाख्यदस्ययी अन्तः 'ब्राह्मणावन द्वित्वरिषि' com 'शुद्धसन्तानतो विप्र' त्रिकाण्डशेष उत्पन्ना समाधि यस्य उत्पन्न मते who concentrated his mind on the doctrines of मुनि (बुद्ध) or who was reconciled to the doctrines of बुद्ध बायायाणि—the red robes of a monk इति is to be connected with श्रूयते अग्नि सर्वस्य good qualities (persons possessing) are fit to be approached by everyone कैस माव who would not look up to (with rever

nce) the position of an ascetic? धर्मगृहिणी the wife of धर्म i. e. intimately associated with धर्म. The idea is that even if a sinner takes to the life of an ascetic, respect is paid to him. मनांसि मुष्णातीति who wins the hearts &c. प्राप्त...कल्याणम् this is an accidental thing that has happened and that will be very auspicious to me. पश्यामः—governs जनम्. प्रयत्नेन प्राथितं दर्शनं यस्य.

P. 71 l. 30—P. 72 l. 34 अथ...गन्तुम्. The principal sentence is अथ क्रमेण गच्छत एव तस्य...पुरस्तादर्शनपर्यं अवतरेः तरवः. तस्य = हर्षस्य. अ...नः full of fruits. 'बन्धोऽफलोऽवकेशी च' अम०. कुङ्कुलिताः र्णिकाराः येषु. कर्णिकार has flowers of excellent colour but without fragrance. प्रचुराः (abundant) चम्पकाः येषु. स्फीताः फलेग्रहयः येषु in which some trees had abundant fruit. 'स्यादबन्ध्यः फलेग्रहः'—फलानि क्वातीति—'फलेग्रहिरात्मम्भरिश्च' पा. 3. 2. 26. नमेरु is a kind of tree. नीलानि ज्ञानि येषां ते वदलाः नलदानां नारिकेलानां निकराः येषु. नलदं a kind of fragrant grass. हरिकेशरसरलाः परिकरे येषाम्. सरल is a tree. हरि yellowish. केशर 'चास्पेयः केशरो नागकेशरः काञ्चनाहयः' अम०. कोरकानिकुरम्बेण माञ्जिताः कुरवकराजयः येषु in which rows of कुरवक trees bristled with heaps of buds. 'कलिका कोरकः पुमान्' अम०. 'निकुरम्बं कदम्बकम्' अम०. प्रविकसिताः केशराः तेषां रजोविसरेण बध्यमानः वासरधूसरिमा येषु. स्वरजसा त्रैकतिलं तिलकतलं येषु where the ground underneath तिलक trees was sandy with their own pollen. हिङ्गु assafoetida plant. पूष तेलतलं नल. प्रसवानां (flowers) पूणेन (समूहेन) पिङ्गलाः प्रियङ्गवः येषु. रागेण पिञ्जरिताः मञ्जर्यः तान् पुञ्ज्यमानाः मधुपाः तेषां मञ्जुशिञ्जया जनिता जनमुद् जनानन्दः) येषु. मदमलेन (by the stain of ichor) मेचकित्ताः रस्कन्धाः branches) काण्डं च (trunk) तैः कथिता निःशङ्कानां करिणां करटस्य षट्पत्तिः येषु. The elephants rubbed their itching temples against चुकुन्द trees. उर्ध्वीयमानाः निःशङ्काः चट्टलाः कृष्णशारशावाः येषु तानि कलानि शाङ्गलानि (grassy plots) तैः सुभगाः भूमयः येषु. तमोवत् कालतमा very dark) तमालमाला तथा मलितः (covered, obscured) आतपः येषु. त्रैकैः दन्तुरिताः देवदारवः येषु. दन्तुरितं bristling with. तरलैः (moving to and fro) ताम्बूलीस्तम्बैः जालकिताः (entangled) जम्बूजम्बीरवीथयः येषु. म्बीरः citron. कुसुमरजसा धवलाः धूलीकदम्बाः तेषां चक्रेण (समूहेन) ध्रुवितं व्योम येषु. बहलमधुमोक्षेण उक्षिता (sprinkled) क्षितिः येषु. रिमलेन घटिता (effected) प्राणस्य रुप्तिः यैः. कुकुत्था कुटीकृतः कुटजकोरः (hollow of the कुटज tree) येषु. कुटीकृत used as a hut i. e. enchanted. चटकाभिः (sparrows) सद्यर्थाभाणाः (being taken from one tree to another) वाचायाः चाटकेराः (young of sparrow) क्रियमाणं चाटु (प्रियवाक्यं flattery) येषाम्. We must read चटका कलविदुः स्यात् तस्य स्त्री चटकाऽनयोः । पुमपत्ये चाटकेरः' अम०.

'पेरू' पा. 4 1 128 सहचरीणा चारणे (feeding) चञ्चुराः (expert)
 चवोरचञ्चवः येषु ० मुरुण्डैः भुज्यमानानि पीकेन (ripening) कपिलानि पीलुनि
 येषु. मुरुण्ड. a kind of bird पीलु a kind of fruit ० फलाना विशस्ते
 (destruction) निःशूराः (निर्दया) शुकशकुन्ता ते शतितानि शलाटूनि येषु
 मदाफल a kind of tree कट्फल—Marathi कायफळ. शलाटु raw fruit
 'आमे फले शलाटुः स्यात्' अम०. शैलेय belonging to a mountain शिफा
 fibrous root ० विवरेषु विस्त्रम्भ (feverishly) विवर्तमाना (rolling
 about) गौधेरराशयः येषु. गौधेर young lizard 'त्रयो गौधेरगौधार—
 गौधेया गोधिकारमजे' अम०. निरातङ्गाः (fearless) रङ्गवः (deer) येषु
 निराकुलाः ० कुलस्य केल्य. (play) येषु आराम. garden, grove ० रामेषु
 रोमन्थायमान (ruminating) चमूरयूष येषु. We must read चमूह (a kind
 of deer) 'नीलाण्टजा मृगभेदाः' com C and T suggest that by नीलाण्टजा
 a bird is meant निर्दिकारैः (motionless) वृकैः (wolves) विलोड्यमाना
 पोतैः (calves) पोताः गवयधेनवः येषु. गवयः an animal resembling an
 ox, Gajal श्रवणहारी (charming to the ear) सनीडस्य (निवृत्तस्य)
 गिरिनितम्बनिर्झरस्य निनादः तेन निद्रा तथा आनन्दः तेन मन्दायमानाः ० दुन्दु
 भयः येषु. The elephants became drowsy by the murmur of the
 stream and stopped the flapping of their ears ० रव रममानाः रव
 येषु. We expect रस्यमाणाः (tasting i e listening with appreciation)
 रू is a kind of deer. प्रमुदिततराः (very much delighted) तरस्रव
 येषु. क्षता (pierced by boars) हरिता (yellowish) हरिद्रा (turmeric)
 तस्याः द्रवेण रज्यमान नववराहपोताना पोत्रवल्ग्व येषु. पोत. young पोत्र snout—
 'मुस्ताग्रे श्रोत्रोद्वहयोः पोत्रम्' अम०. ० कुक्षेषु गुञ्जन्तः जाह्नाः (polecat) येषु
 जातीफलकेषु (nutmeg trees) मुष्ट शालिजातकवल्ग्व येषु. For शालिजात as
 a pet, see text p 69 1 23 द्यनेन कुपिताः ० पोताना पेटकाः समूहाः ते
 पाटितः पाटलमुत्ताना बीडाना पुटकः (hollow, nest) येषु. Some insects
 with red mouths bit the apes, which in anger crushed their
 nests लकुचलम्पटाः गोलाङ्गलाः तैः लङ्घ्यमानाः लवल्ग्वः येषु. लकुच the bread
 fruit tree गोलाङ्गल is a kind of monkey with a dark body and a
 tail like a cow's लवली a kind of creeper. बद्धानि बालुकया आलवालवल-
 यानि येषाम्. कुटिलाभिः कुटावलिभिः (rows of water jars) वलितः (turned or
 checked) वेग. येषा तानि ० वेगानि गिरिनदिवालोत्ताति येषु. ० काण्डेषु लम्बमाना
 कमण्डलव येषु. सूत्रशिव्येषु आसक्तानि रिक्तानि भिक्षाकपालानि तैः पहविता
 लनामण्डपाः येषु. सूत्रशिव्यम् a loop made of threads Compare
 Marathi शिके. निकटासु कुटीषु (huts) कृता पाटलाः मुद्रया (by a
 stamp or seal) चैत्यकमूर्त्य. येषु. The models of small चैत्य were
 pink red (पाटल) either because the mud used was red or
 because the stamp was impressed on vermillion. For the
 latter, compare p 32 चैत्यः a monument, pyramidal column
 the ashes of deceased persons, or a sacred tree

'e. g. figtree) growing on a mound; hall or temple. चीवराम्बरस्वरागेण (redness) कपायं उदके तेन दूषितं उद्देशः (प्रदेशः) येषाम्. 'चीवरं मुनि-
 तसः' क्षीर०. मेघ...हलाः—peacocks ran wild in the forest and emit-
 ed loud notes. When a clond is seen peacocks dance and
 ackle. Hence the trees are said to be मेघमय. वेद...गहनाः—the
 rees were full of numerous branches (शाखा); the वेदs are sub-
 divided into numerous schools; e. g. the ऋग्वेद had 21 शाखाs of
 which शाकल and वाष्कल were the two principal ones. Note
 एकशतमध्वर्युशाखाः, सहस्रवर्मा सामवेदः, एकविंशतिधा वाङ्मयं, नवधाथर्वणो वेदः
 महाभाष्य (Kielborn) vol. I p. 9. महानील (very dark) तनुः येषाम्.
 महानीलः is also a kind of sapphire or emerald. तिमिर...मुषः—the
 rees attracted the eyes of all people; darkness obscures people's
 eyes. तिमिर is also an eye disease. ऊर्ध्वकृताः महाहृदाः (great lakes) धीः—
 There were lakes in the forest; there are deep spots in the यमुना
 also. मणिवत् इयमलाः—the trees were green like emerald, parti-
 cularly in Spring. Hence they are said to be the pleasure—hill
 of वसन्त, dark with emerald. अञ्जनाचलाः—as the trees were dark
 with shade, they are represented to be hills of collyrium. For the
 same reason they are fancied to be the darkness of पाताल. As
 पाताल is supposed to be below the earth, the author says 'मित्त्व
 वृषमुत्थिताः.' What प्रतिप्रवेशकाः means is difficult to say. A
 and O read प्रतिवेशिकाः (neighbours). The com. reads 'प्रतिप्रसवकाः
 तित्छन्दकाः' i. e. reflections, images. प्रति...शकाः may mean 'the
 shers, those that introduce.' अंशवतार—see p. 191. कुण्डरात्रीणाम् of
 he nights of the dark half. The trees were dark like इन्द्रनील.
 मूर्...भद्रतेन the venerable sage must not be far off. भद्रन्तः a term
 of respect applied to a Buddhist. समुपसृष्ट्य having sipped and
 jected water as a religious act. युगपदिश्रामेण (sudden rest) समुन्मुक्तः
 पाद्योपः तेन वषिर्निकृतं अट्वागहनं यया (अट्) or वाजिसेनाम्. अवलम्ब्य...विनयं
 दयेन...मंसे having assumed in his heart humility and having
 ant with his right hand on the shoulder of माधवयुत. माधवयुत
 was the younger of the two princes from Malava, who were
 the companions of Harsha in his boyhood. See text p. 12 l. 17.

P. 73 ll. 1-32 अथ तेषां...चवन्दे. The principal sentence
 is अथ तेषां तरुणां मध्ये...दिवाकरमित्रमद्राक्षीत्. The instrumentals from
 नानादेशीयैः are connected with आवेषमानम् (1. 8). स्थाणूनाश्रितैः sit-
 ting on or reclining against posts. अरण्यानी—'महारण्यमरण्यानी'
 अम०. निकुञ्जः bower. निहीन hidden. वीरः (विगतः) रागः (passion)
 येषाम्. This may be an *adj.* of आर्हतेः or may be taken independ-
 ently. आर्हतेः by Jain philosophers. अर्हत्—a sanctified teacher

of the Jainas, a तीर्थङ्कर The philosophy of the Jainas is called आर्हतदर्शन in the सप्तदर्शनसंग्रह. ऋत्सरिभि — see above p 113 श्वेतपट — this probably refers to the श्वेताम्बर sect among Jainas. पाण्डुरभिष्ठुभि — the com explains that these were ascetics that had abandoned the red robes peculiar to Buddhist monks भागवत — a devotee of भगवद् : e वामदेव or कृष्ण वर्णभि — 'वर्णिनो ब्रह्मचारिण' अम०, from वर्ण + इन् — according to 'वर्णाद्वर्णचारिणि' पा 5 2 134 केशलुञ्जने that pulled out their hair 'लुञ्जिना पिच्छिकाहस्ता' पाणिपात्रा दिगम्बरा' सव० आर्हतदर्शन कापिल followers of कपिल, the founder of the साख्य system जैन — the com renders it by बौद्ध Though जिन is a name of बुद्ध, the word जैन does not popularly mean बौद्ध The word आर्हत also would mean बौद्ध as अर्हत् is a name of बुद्ध लोकायतिक — is a materialist, an atheist, a follower of चावार्क, who held that there was no intelligent ruler of the universe, that there was no soul, that there was no पुनर्नन्म, that only प्रत्यक्षप्रमाण was to be accepted and that all beings were created from the four elements Compare 'लोकायतिकविषयेवाधर्मरुचे' काद० p 150 लोकायत शास्त्रमस्ति अस्य इति लो० कणादे followers of कणाद, who was the founder of the वैशेषिक system औपनिषदे that were students of the doctrines of the Upanishads The Upanishads, often called वेदान्त, are works forming the last portions of the several Vedas and are concerned with philosophical problems such as the origin of the Universe, the relation of the individual soul to the Supreme Spirit and so on. ईश्वर ई who believed in ईश्वर as the cause (or creator) of the world This probably applies to the माहेश्वरमत, according to which ईश्वर is only निमित्तकारण and which is refuted in the महासूत्र (II 2 37-41) or to the न्याय system founded by गौतम which regards ईश्वर as the निमित्तकारण 'कारणमिभि धातुवादिभि' com This probably refers to the school of alchemists (called रसेश्वरदर्शन) who believed that mercury, if properly treated, would make men immortal Vide सप्तदर्शनसंग्रह for this दर्शन 'कारण्यमी कास्वकारे धातुवादरतेऽपि च' मे० धर्मशास्त्रिभि those that studied the Smritis, like those of Āpastamba, Vasishtha, Baudhayana Manu &c पौराणिक — see p 113 सामतन्त्रे those who studied the sacrifice This probably stands for the students of the पूर्वमीमांसा system founded by जैमिनि, in which the most prominent place is assigned to sacrifice 'सप्ततन्त्रमस क्रतु' अम० (सप्तभिदष्टदोमिन्मन्वते इति क्षीर०) शास्त्रे = वैवाकरण, whose position was that the व्याकरणशास्त्र would lead to मोक्ष 'तद्वारमपवगस्त

वाङ्मलानां चिकित्सितम् । पवित्रं सर्वविद्यानानधिविद्यं प्रकाशते ॥ वाक्यपदीय I.; compare महाभाष्य 'एकः शब्दः सम्यग्ज्ञातः शास्त्रान्वितः सुप्रयुक्तः स्वर्गे लोके कामधुग्भवति' vol III p. 58. पात्ररात्रिभिः followers of the पञ्चरात्र doctrines. In the महाभारत we are told that नारद promulgated the पञ्चरात्र doctrines after receiving them from नारायण 'सांख्ययोगकृतं तेन पञ्चरात्रानुशब्दितम् । नारायणमुखोद्गीतं नारदोऽश्रावयत्युनः ॥ शान्तिः ३४०-११२. सिद्धान्तान् dogmas, established truths. अभि...शयौनेः absorbed in (the pursuit of their special philosophy), pondering, repeating, doubting. व्युत्पादयद्भिः giving etymologies. व्याचक्षाणेः expounding. आवेषमानम् indicated, pointed out (qualifies दिवाकरमियम् below). कपिभिः—this and the following nouns in the instrumental are to be connected with उपास्यमानम्. कपिभिः...वरैः (waited upon) even by monkeys that had taken refuge with the 'three refuges' and that were engaged in doing the menial work about चैत्य (or of चैत्य). त्रिसरणं (Pāli तिसरणं, Sanskrit त्रिशरणं)—the three Refuges are बुद्ध, धर्म (the Law) and सङ्घ (the assembly). The formula in which faith in these three is professed may be looked upon as the *credo* of Buddhism. It consists in repeating thrice the words 'बुद्धं सरणं गच्छामि धर्मं सरणं गच्छामि संघं सरणं गच्छामि'. परमो...दिशद्भिः by parrots, greatly devoted to Buddha and skilled in his teaching, giving instruction in the कोश. According to C and T कोश is the Buddhist dictionary by Vasubandhu. शालिनीभिः—शिक्षापदानां उपदेशेन दोषोपशमः तेन शालन्ते इति—that had secured the extinguishment of the दोष (sins) by instruction in the शिक्षापदसु. The शिक्षापदसु (Pāli सिस्सापद) are ten and are the precepts regulating the life of a Buddhist monk. They are the same as the ten शील for which see below. धर्मदेशना instruction in the धर्म. अनवरतश्रवणेन गृहीतः ज्ञानोक्तः जैः that had attained light (enlightenment,) by incessant listening to instruction. Owls (कौशिक) cannot see in daylight (अलोकः). बोधिसत्त्वजातकानि—the Jātakas are the stories of the former lives of बुद्ध before he had attained perfect knowledge. जातकं is the tenth book of the Khuddakanikāya and contains 550 Jātakas or birthstories. बोधिसत्त्व is a term applied to बुद्ध in his various births before he attained Buddhahood. शीलं (Pāli सीलं)—There are ten moral precepts laid down by Buddha, prohibiting the destruction of life, theft, impurity, lying, use of intoxicants, eating at forbidden hours, attending worldly amusements, use of unguents and ornaments, the use of a large or ornamented conch and receiving money. जातः सौगतशीलैः शीतलैः स्वभावः येषाम्

whose natures became mild by the (practice of the) moral precepts enjoined by बुद्ध आसुनोपान्ते उपविष्टा विस्रब्धा अनेकव सतिशायका यस्य स ०शावक तस्य भाव शावकता तया मुनिपरमेश्वरम्—he was the foremost of sages अकृत्रिम निषण्णम्—A परमेश्वर (emperor) sits on a सिंहासन (throne) which is only artificial (i.e. it has the shape of a lion), while दिवाकर० sat on a real सिंहासन (lion-seat). There is another idea बुद्ध is called मुनीन्द्र or मुनाश्वर. So दिवाकर० seemed to be बुद्ध himself 'मुनीन्द्र श्रीघन शास्ता' अम० उप पल्लवम्—deer licked his feet. The poet fancies that they drank from his feet tranquility of mind नीवारा wild rice 'वृणधान्यानि नीवारा' अम० प्रिया यन्तम् who propitiated मैत्री that was dear to his heart. मैत्री means 'good will towards the whole world' 'अपकारिष्वभिप्राति मैत्री' com. The young dove looked like a lotus placed on the ear. The word प्रिया suggests another sense मैत्री was as if his wife and he propitiated her by ०कर्णोत्पल (the पारावत). Remove the comma after व्यामोहम्. In this long passage and elsewhere Bana shows considerable acquaintance with Buddhist dogma and technique जनित जनव्यामोह येन the people were infatuated by the rays of the nails of his right hand (as he poured water into the beak of a peacock). The shining and dark green neck of the peacock resembled an emerald water pot 'वमण्डली च वरक' अम०. The long neck of the peacock was like the neck of a jar. Take away the comma after सवीतम् सवीत (last p p of ०वे with सम्)—'सवीत रत्नमावृतम्' अम०. पौरन्दर—पुरन्दरस्य इन्द्रस्य अथ पौरन्दर दिवाकर० was covered with a red robe and looked like the eastern quarter arrayed in the mellow light of morn उद्दिखिन (polished, wrought) पञ्चराग तस्य प्रभा प्रतिभा यस्या (adj of देहप्रभया) रक्तावदातया red and bright (pure). The quarters were reddened by the glow of his body. The poet fancies that he taught the quarters to assume the red robes (peculiar to Buddhist monks) अनौद्धत्यम् freedom from insolence, modesty मन्द कारेण that resembled a night lotus slightly closed. The कुमुद is white his eye was white मन्द मुद्रस्येव आकार यस्य जनेन क्षुण्णा (trampled upon) क्षुद्रजन्मव तेषा जीवनायम् अमृत is लिङ्ग (glossy) धवल and प्रसन्न (transparent) while his eye was affectionate (लिङ्ग), धवल and प्रमन्न (quiet unruffled) सब मनम्—the idea is that he knew all the Sastras. From परमाणु the whole material world is produced. See above p 12 परमसीगत a very sons or devout follower of Buddha अवलोकित ईश्वर येन who

saw (i. e. recognised) an ईश्वर. The Buddhists do not recognise an intelligent Supreme Ruler of the Universe. This contradiction is got over by taking अव० in another sense. अव० is a बोधिसत्त्व worshipped by the northern Buddhists. अस्त...लभ्य though he never faltered (in the path of धर्म), yet he clung to austerities. One who falters has to cling to something for support. आलोकः light. यथा...प्रकाशकम् he explained the proper worth of each thing; light shows objects as they are. दर्शनाधि-
नान् (1) those who want to see; (2) those who desire to have correct knowledge. सुगतस्य=बुद्धस्य. अभि...नीयम् fit to be approached. प्र...नीयमिव whose grace was to be prayed for even by Favour. आत्मनो...नीयम् who was to be longed for even by the Soul. जन्म जपस्य the source of जप (inaudible prayers). जन्म यमस्य would mean 'the source of यम.' यम is the first of the eight *Angas* of योग. 'अहिंसासत्यास्तेयमक्रोधमर्षापरिग्रहाः यमाः' योगसूत्र II. 30. नेमि नियमस्य the circumference (i. e. the utmost limit or reach) of religious observances. नियम may also mean the second *Anga* of Yoga. 'शौच-सन्तोष-तपः-स्वाध्याय-ईश्वरप्रणिधानानि नियमाः' योगसूत्र II. 32. तत्त्वं essence. कोशं कुशलस्य the treasure of bliss or auspiciousness. सर्व...तायाः the all-in-all of good conduct. दाक्ष्यं दाक्षिण्यस्य the civility of courteousness i. e. the perfection of courteousness. परं...दाः the highest limit of compassion for others. निर्वृतिं मुखस्य—Happiness itself would find pleasure in him. गम्भीराकारेण आरोपितः बहुमानः यस्मिन् in whom high regard (for दिवा०) was produced by his &c. शिरसा...यवदे he uttered words of salutation and also bent his head.

P. 73 l. 33—P. 74 l. 16 दिवाकर...विशत्. महानु...माजा possessing the magnificence belonging to noble persons. This qualifies विशेपेण. अप्राकृतेन not belonging to common men. प्रकाशकेन goes with प्रव्रयेण. प्रव्रयेण=विनयेन. चक्षुषि...ग्रहीन् he took him (i. e. greeted him) by his eye and heart. We may also connect आह्लादितः with चक्षुषि and चेतसि. सम्पादितं ससम्भ्रमं अभ्युत्थानं येन who (दिवाकर०) rose up hurriedly (to receive हर्ष): सुदृढय्य having held together. उद्ध...लोलं disordered by his rising up. उद्विष्य having raised up (his hand). महा...प्रशस्तं हस्तं—see for these बृह० 67. 44-48, one of which is quoted on p. 20 above. गुरु...मानः highly thinking of हर्ष that had come as a guest, as if he were his *guru*. स्वेन आसनेन—this is the highest mark of respect that can be shown to a guest.

आश्रयम् (*Imperative 2nd plural of आश्रय to sit*) अलोह जाताना
 goodness is in the case of the noble a fetter for tying fast
 though not made of iron स्थाने it is quite proper दशनमेव पुण्य तेन अनु-
 गृहीतस्य—the idea is—your very sight adds to the store of my
 merit (पुण्य) and that is a great favour in itself पुनरुक्त
 superfluous अनुग्रह the favour (the hospitable treatment by)
 आसनदान and पादोदक &c) चक्षु प्रमाण यस्य स प्रमाण प्रसाद तेन
 स्वीकृतस्य (मम)—I was accepted by you as your own by bestow-
 ing on me a favour whose standard is the eye: i.e. your very
 eye showed me the greatest favour possible पर चेद्विदितम् the acts
 of civility (उपचार), such as offering a seat &c make me a
 stranger: i.e. these civilities are to be shown to strangers
 only अति पुर in your presence to have the bare ground as a
 seat is the highest pitch (of honour) There is another mean-
 ing also to sit even on bare ground in the presence of a person
 like you is an impropriety (a violation of proper limits)
 Read वृत्ति and take away the vertical line after it सम्भाषणमेव
 अवृत्त तेन अभिषेक तेन क्षालित मण्डल वपु यस्य प्रदशे वृत्ति यस्य The idea
 is—when my whole body has bathed in the nectar of speech
 with you water for the feet that will only wash a part (प्रदेश)
 of my body is useless (अप्रायश्चित्त) 'पाप पादाय वारिणि' अम० If we
 read अतिभूमिरेव नवावस्था वृत्ति the meaning will be 'when my
 whole body has been bathed &c then my remaining here in
 a particular spot before you will be the height of impropriety
 This is not very happy

P 74 l 17—P 75 l 13 अलङ्कारो भाव्यते इति अल-
 नय great politeness (प्रश्रय) is really the true ornament of the
 powerful (and not jewels &c, which are mere stones) प्रभवत्
 ये who rules powerful न प्रत्य वरन्तम् when the king did not
 accede to the words (of the sage) अनिहित व्युगलमेव निग-
 (fettters) तेन निश्चलीकृत हृदय यस्य कालबलाम् a portion of time
 'पाप किल्बिषकटमपम्' अम० मूल वनम्—the idea is—he subsisted
 on fruits and roots only consequently his breath was fragrant
 When he opened his lips he as if sent forth (in the form of
 his breath) a bower of creepers fragrant with white flowers
 His white teeth were like flowers अन्मवहार (food eating)
 नृणां ममव यस्य (only of वनम्) अद्य संसार—from this day
 this संसार (worldly life) is not only not to be blamed, but has
 become fit to be saluted (praised) प्रकाशित संसारं यत् that has
 manifested its excellent essence संसार is often spoken of as

असार, but now it is सत्सार (सत् being opposed to असत् represented by अ in असार). Or प्रकाशितः सत्सु सारः श्रेष्ठः (हर्षः) वसिन्. 'सारो बडे स्थिरांशे च न्याय्ये ह्रीवं वरे त्रिषु' अम०. किं...कृतं what wonders may not living beings see ! The meaning is:—your splendid form is the greatest wonder in this world. That being seen, a living person may be blessed to see many wonders, that are less marvellous. अचिन्ति...तम् presented unexpectedly. जन्मान्तरेषु अवस्थितानि सुकृतानि. दत्तमेव goes with फलम्. दर्शयता goes with तपःशुचौ. देवानां प्रियम् beloved of the gods. Bāṇa uses the word in the same way as As'oka does in his edicts. As'oka calls himself देवानां प्रिय. The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः । भवान् दीर्घायुः देवानां प्रियः आयुमानिति' on पा. V. 3. 14 (Kielhorn vol. II p. 405). But later Sanskrit grammarians assign the meaning of 'fool' to this word. जातं...सुखस्य my mind has no longing for the happiness of final emancipation. We must read निवृत्ति० with C. निवृत्ति० also may be made to yield (though rather in a far-fetched way) the same sense. निवृत्ति cessation of the round of births and deaths). But the com. says 'निवृत्तिश्चित्तविभ्रमः' ०जीवितजनकन् who gives life i. e. who protects and supports. पुण्य...शानः blessed even are those merits, of which thou art the fruit (the fulfilment). Compare the words of प्रमादरवर्धन 'फलमस्यनेक... अकलुषस्य कर्मणः' (text p. 24). सुकृतं तपः येः परिगृहीताः सर्वावयवाः येः. ये...वाः that constitute all your limbs. भव्यः...यः fortunate is manliness in that it has resorted to you. वस्तुतः to say the truth. पुण्यभावं = हर्षम्. पुनः...जन्मनि Once more faith in human birth has been generated in me. He means:—up till now I had looked upon human birth as an unmixed evil, a thing to fly from; but now I think it has some inherent good in it. नेच्छद्भिः—I don't desire to see the working of Cupid; but in your person I have seen Kāma (i. e. you are as handsome as काम). अमृत...कारुमेव—the idea is:—that your words are so sweet is natural; you are yourself full of अमृत and so your words (the effect) must possess the quality (मायुर्ध) of the cause (yon). Compare वैशेषिकसूत्र II. 1. 24 'कारणगुणपूर्वकः कार्यगुणो दृष्टः.' There is a well-known न्याय (maxim) 'कारणगुणा हि कार्यगुणानामन्ते'. उपाध्या... यानि even though I reflect deeply I cannot fancy who your teacher could have been (in this intimacy). गुणग्रामः—there is a suggested idea. A village also may become शून्य (tenantless) 'when nobody has a long life. वंशे family; bamboo. T. supposed that pearls were found in bamboos. See'

मुक्त आमय येन free from disease or hurt पारिव्रज restless 'चञ्चल
तरल चैव पारिव्रजपरिव्रजे' अम० के वयम्—who are we to offer (fruits
and roots that we share in common with all the foresters)!
The idea is —there is nothing in this forest that I can call my
own, fruits and roots belong to the foresters as well as to me. So
I cannot offer them to you as something special. अपरो साकम्
this wretched body, that was never made useful to others,
belongs to us कलि is the age of sin, so कायकलि means 'sinful body'
C and T strangely enough translate 'But this wretched body
of ours is only for another's service' सर्वं ध्याय all that has
been left to us is for the welcome of our friend (इष्ट) He
says—All that I can call my own is my wretched body, but
that was never made useful to anybody. But that is all that
is left to me and I shall use it for welcoming you my friend
स्वायत्ता कतिचित्—he means—besides my body, I possess a few
drops of learning that are completely at my disposal. उप यति
but my affection for you does not stop to consider whether
they (विद्याविन्दवः) will be of any use to you. In my affection
for you I place my learning at your disposal, whether useful
to you or not does not matter. C and T translate 'our friend-
ship cannot hesitate how to make use of them' This is not
correct. Read कश्चित् for कश्चित् यदि स्वम् He says that he
would not press him to tell, if thereby he was likely to hinder
even the smallest business of his (इष्ट's) अरक्षणीयानि अक्षराणि यस्य
(adj. of कथनीयम्) the words of which are not to be kept secret
कियान् अवधि यस्य Separate वा अयम् सन्तत रूपेण विभाव्यते is seen to
be as if afflicted.

P. 75 ll 14—P 76 l 6 राजा तु कीदृशीति दाशित सभ्रम
यसिन् (adj. of वचसा) that shows the flurry (of your mind due
to my arrival) हृदयं करम् that supports (i.e. encourages, glad-
dens) the heart अभ्यर्हितम्=पूज्यम् अनु यमपि though I do not
deserve to be treated with respect विनष्टा निस्तिला इष्टवन्धवः
यस्य जीवि बन्धनम् the sole tie that keeps up my life निबन्धनम्
tie, support अनुबन्ध continuity He means that he continues
to live because of her विन्ध्यवनम्—is the object of अविशत्
The student will notice that all the letters from एवन् to एवत्
are short एवदुलम् abounding in &c. एकुलैः कलिलम् full of 'कलिल'
गहनं समे अम० एशरभेभ्यः भयं यसिन् For शरभ, see p 66 एमहिषैः
मुपित पथिवगमनं यसिन् where the journeys of travellers are
१०१ by 'huge buffaloes शर reed कुश a kind of grass अवट

pit. तस्याः वार्ताः तद्वाताः अभाजनं...मवताम्—we are not fit (destined) to make such presents (उपायनं) of glad tidings to you. शमि...मानः of an age when passions are restrained. जाता करुणा यस्य. प्रक्षरितं चक्षुः यस्य whose eye was full of tears.—मह...वर्तते there is a very pitiable occurrence. व्यसनं misfortune. पूर्वं भूता भूतपूर्वा. भूत...रूपा who seems to have seen prosperity in former days. सम्मा...भगवान् honour her before her life leaves her. अप्रोषिताः प्राणाः यस्याः. अभ्यु...भासनैः favour her with suitable comforting words. अनुपरतपूर्वं कृमि...मपि आर्यस्य गोचरगतम् even insects when once within your sight have never died before. जातः अनुजायाः आशङ्का यस्य who suspected that she was his sister. अन्तर्दुतः इव as if melting inside. 'For दोद्यमान,' see p 42. गददिकया गृहीतः कण्ठः यस्य whose throat was choked up. विकल्य वाक् यस्य whose accents were broken. जीवे...वन्तम् would 'she be still alive? आकारतो कीदृशी what sort of woman is she in appearance? . .

P. 76 l. 7—P. 78 l. 26 तथा...निवेदितवानिति. रोषसा by the hank. यदृच्छया by chance. हिम...कातराणां frightened by the lotus beds withering through frost. रसिते humming.. He compares the weeping of females to the hum of bees and the tones of lutes. सार्धमाण being 'touched gently with the fingers. अति...वर्तिनीनाम्—that were tuned...to a high protracted tone. वीणातन्त्रीणाम् of the strings of lutes. एकः तानः यसिन् in which the note was one (and not complex). तान is defined in the सङ्गीतरत्नाकर I. 4. 27 as 'तानाः स्वंमूर्च्छनाः शुद्धाः पादबौद्धवि-सीकृताः॥'. तान is a mode of मूर्च्छना, for which see above p. 206. With रुदितं, एकतानं means 'incessant.' अश्रुतिकरम् that caused loss of firmness i. e. that agitated me. The principal sentence is दृष्टवान् असि च...अवलानां चक्रवालेन परिवृताम् (l. 25)...योषितम् (p. 77. l. 22). दृष्ट...होदितेन—this and the following instrumentals qualify चक्रवालेन below. दृष्टत्पण्डितः सण्डिताः अङ्गुलयः ताम्ब्यः गलत् लोहितं यासाम् from whose toes shattered by pieces of stones blood was oozing. पार्श्वेषु प्रविष्टानि शरशलाकाशल्यानि तैः शूलः तेन सङ्कोचितानि चक्षुषि येषाम् whose eyes became contracted by the sharp pain of the points of the long S'ara grass that entered their heels (पार्श्व m.). अध्वनीनेन श्रमेन श्वययुः तेन निश्चली चरणी यस्य whose feet could not move owing to the swelling caused by the fatigue of the journey. अध्वनीन from अध्वन्. स्थाणवैः श्रपैः व्यथिताः गुल्फाः (ankles) तेषु बद्धा भूर्जत्वक् येन. स्थाणव due to stakes or posts (from स्थाणु). वातेन (inflammation). गुटानां (ankle-joints) खेदः (pain) तेन खञ्जा जङ्घा (leg) तथा जातः ज्वरः यस्य. 'वातचुटो गैतिप्रतिपातकश्चनो

वातव्याधि 'com Or we may take वातकुट as the name of a disease like rheumatism or gout The अष्टाङ्गहृदय describes the disease called खुड or वातशोणित as follows—'प्रायेण सुकुमाराणां मच्चूमणशीलिनाम् । अभिघातादशुद्धेन नृणामसृजि दृपिते ॥ आढ्यरोग खुड वातबलास वातशोणितम् । तदाहुनामभिस्तच्च पूर्वं पादौ प्रधावति ॥ विशेषाद्यानया नाथै प्रलम्बौ तस्य लक्षणम् ॥' III 16 2, 4-5 पिण्डिका calf of the leg *जट्या (by the twisted fibres of date palms) जनरित जानु यस्य शतावरी विदारित ऊरु यस्य शतावरी is a plant otherwise called नारायणी विदारां दारित (torn) तनुदुर्कूलपलव यस्य विदारी is a plant called in Marathi भुर्कोइला उत्कटा (prominent) वश विटपाना वण्टका तेषां कोणिभि पातित कञ्जककर्प (hodice cloth) यस्य फललोभेन आलम्बितानि (held) आनग्राणि *जालकानि उद्धता कण्टका येषाम् (adj of *जालकै) उल्लिखित (scratched) सुकुमार करोदर यस्य कदर्थिता (teased, pained) बाहव यस्य With the pointed horns of deer they dug up roots &c for their food and their arms were wearied by the exertions For कदर्थित, see p 101 ताम्बूलविरहेण (absence of betel) विरस (dry) मुख तेन खण्डित वीमल आमलकीफल येन Everyone knows how welcome an आमलक fruit is in ones childhood when one is thirsty कुशकुसुमाना आहत्वा लोहिताना The flowers of कुश grass struck their eyes, which became red and swollen श्रुयताम्—gen sing of present p of श्रि I P to swell लेपीकृता मनःशिला येन They applied red arsenic (Marathi मनशीळ) to their swollen eyes The अष्टाङ्गसंग्रह (उत्तरखान chap 16) prescribes red arsenic for swollen eyes 'दाहोपदेहरागाधुशोफशाल्यै विडालवम् । कुर्यात्सवनं पनीलामरिचस्वर्णगैरिकै ॥ 2 मनोहाफलिनीक्षौद्रै वफे सर्वैस्तु सर्व ज्ञे ॥ 3' कण्टकिनीभि लताभि लून अलवदेश (small curls) यस्य किसलयै उपपादित आतपनकुल यस्य to whom tender foliage served as an umbrella (against the sun) गुप्ते गृहीत अम्म येन पायेयीकृता मृणालपूलिका येन that made a bundle of the fibrous roots of lotuses their provisions (in their wanderings) For पायेय, see p, 212 *शिक्ये निहिता नारिकेलकोरस कलशी तस्या कलित रसालतैल येन that placed mango oil in a cup made of the outer (hard) covering of cocoanut fruit placed in a loop (शिनय) made of the hems (दशा) of their China made garments There is another reading *सरलतैलेन (the oil of pine) कतिपयावशपा *वर्वरा तै अविरलेन full of deafmutes, hunch backed persons, dwarfs deaf men and barbarians that were helpless through grief and of whom only a few remained We must read कलमूक (for कलामूक) for which see p 99 These are usually described as

the attendants and guardians of the ladies of the harem. वर्वरः a low person, one not an Aryan. The com. says 'कलामूकः पण्डकाः । एवमादयोऽन्तःपुररक्षिणः वर्वरा एतदेवजाः'. So it takes कलामूक in the sense of 'eunuch.' आप...लावण्येन—her graces which covered every thing by its brilliance did not leave her even in misfortune. A person born of a noble family does not forsake his master or friend even in adversity. प्रति...कायान्—the tender (and therefore reddish) shoots of creepers were reflected in her bright complexion. The poet fancies that her body was reddened by the bloody wounds of sorrow (and not by red shoots). सरसैः (किसलयैः) means 'juicy.' Read पाटली० for पटली०. ओदुरेण क्षतं तस्माद् दृशतीति तेन ओक्षारिणा. Her feet were red with blood from wounds caused by sharp दर्भ grass. The poet fancies that it was Alaktaka dye which ladies usually applied to their feet. In the forest they had no अलक्तक; but blood took its place. अनुसरणं habit. कृता छाया यस्य that was shaded. विगता छाया यस्य that had lost its lustre. There is a pun on छाया. आकाश...शयानाम् that surpassed even आकाश in शून्यता (being vacant-minded, being a void). For आकाश and शून्यता, see above (text p. 2 ll. 1-2). निश्चेतनतया she was fainting; earth has no intelligence (चेतन्य) in it. (it is जल). मह...स्पृष्टा she heaved so many sighs that she seemed to be all sighs (i. e. wind). Explain the following clauses similarly. सन्तापः heat; grief. निर...तया—she had no support (i. e. she had nothing that could keep up her drooping spirits); आकाश is also without support; it rests on nothing. परिप्लवतया—she was trembling (through grief); lightning flashes are tremulous. मुक्तानि मुक्ताः (pearls) अंशुकं (fine silken robes) रत्नानि कुसुमानि कनकं पद्मामरणानि (paintings on cheeks &c.) यया (with योषितम्). She had no ornaments &c. on her person, as she had escaped from imprisonment and she was in grief. The com. takes मुक्तांशुक as one word 'मुक्ताख्यमंशुकं मालवेदेशजमुत्तरीयम्'. The कल्पलता is a mythical plant that was supposed to yield what was desired by its votary. It may also drop down मुक्ता, अंशुक &c. In this case we must take एव as equal to वाहनं (vehicles) and take आमरणं (ornaments) by itself. महावने—the woman was in a great forest; कल्पवृक्ष is in the great garden of Indra. The com. takes वन in the sense of जल. Then we may explain that परिजात, which is one of the कल्पवृक्ष, was produced from the sea (महावन) at the time of the churning. परमेश्वरस्य (शिवस्य) उत्तमाक्षे

पातेन दुर्ललितं अङ्गं यस्याः (with गङ्गाम्) who is insolent by falling &c.; परमेश्वरस्य (of the great king ब्रह्मर्मा, her husband) उच्यमानः पातः तेन दुर्ललितानि अङ्गानि यस्याः (with योषितम्) whose limbs were wayward by the fall of the head of &c. गां गताम्—the Ganges came down to the earth from the matted hair of शिव; the woman was lying on the earth (through grief) or walking on the earth (as she had no vehicle). भगीरथ brought the Ganges from Heaven, which fell on the head of शिव and which thought that by its force it would crush शिव. 'विशाम्यहं हि पातालं सोतसा गृह्य शङ्करम्' रामायण बाल० 43. 6. पादपल्लवाम्—her feet (पाद) were grey with pollen; the rays of the moon also were grey. Remove the comma after पल्लवाम्. लोकान्तरम्—she wished that death might take her away to her deceased husband; the moon also goes to another sphere in the morning. निजजलमोक्षेण कदम्बिता दक्षिता भवलायतयोर्नेत्रयोः शोभा यया her long and white eyes were wearied by shedding tears and became dim. If the water of the Ganges goes very low, then the lotus bed will show its long and white roots (नेत्र). For नेत्र, see pp. 37, 53. Remove the comma after शोभाम्. निमीलिताम् she was languid by the fierce heat of the sun; a कुमुदिनी closes its petals in the sun. दग्ध...दिताम् the woman was disappointed at her wretched state (दशा); the flame of the lamp at dawn is made to fail by the wick (दशा) being burnt. पाण्डु वपुः यस्याः her body was pale; the flame also becomes dimmer and dimmer. पार्श्ववर्तिनां वारणे अभियोगः तेन रक्ष्यमाणां who was saved by the perseverance of her attendants in dissuading her. पार्श्ववर्ती वारणः तस्य अभियोगात् रक्ष्यमाणां being saved from the attack of an elephant near her (with करिणीम्). महा...ग्राम् the woman had bathed in a lake before she burnt herself in grief; the करिणी plunged in a deep lake. प्रविष्टा ध्याने she was in deep thought. स्मितां मरणे she was resolved on dying. दूरीकृतान् separated from. वि...पा she was exhausted by wandering and was empty of life (as she had resolved on dying). आकुलाम्—her hair was dishevelled; she was absorbed in finding the means of dying. धृत...मौनेन च she had placed her hand on her mouth (in deep thought) and her lips were also silent. मन्थुना=शोकेन. भ्रष्टे...लासैश्च—here and with the following instrumentals we have to supply the word उपलक्षिताम्. भ्रष्टे...लासैश्च with her kindred and graceful gestures all gone. मुक्तेन...त्मना her ears were bereft (of ornaments) and her spirit was drooping. आरम्भः effort,

undertaking. 'भद्रैः बलदैः—because she was a widow. चरणं—her attendants fell at her feet to dissuade her from dying; and points of grass pierced her feet. हृदय—her eye was downcast; she had enshrined in her heart her husband. दीर्घः केशैः her hair was loose and not tied into a braid. क्षीणेन...पुण्येन—she was so miserable that it seemed that the whole stock of her merit was exhausted. स्वल्पं—she had only a few attendants left; she had not long to live. अलसामुन्नेये she was careless (or lazy) in opening (her eyes). It will be noticed that the author employs pairs of adjectives that are opposed in sense, such as अलसां and दृष्टां, कृशां and स्थूलां, निश्चलां and चलिताम्. वेच्छिन्नां आशासु broken in hopes (i. e. she had no hope left). रिक्तां त्वेन she was empty of energy or vitality. अध्या...सेन she was full of worry (lit. tenanted by). शून्यां हृदयेन deserted by her heart. शोभा...नाम् a receptacle of agonies. अव...तानम् the abode of vicissitudes. अधृतिः want of steadiness. अवसादः languor, fainting. अभियोगः effort. उदेगः—she was the highest pitch of despondency. गतं—the other side i. e. the highest point of helplessness. अपतापः sorrows, distress. This is a favourite sentiment with Bāṇa; compare 'अहो दुर्निवारता यस्य नोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कंचन स्पृशन्ति शरीरभर्माणमुपजापाः' ताद० p. 135. सा अवस्था यस्याः सा तदवस्था. कथं...श्रये how shall I address this noble lady? Compare the end of the पूर्वभाग for a passage in a similar strain 'अतिप्रियोऽसीति वीनरक्त्वम् &c.' काद० p. 237: वत्से...प्रणयः—He means that he is a perfect stranger and so cannot use the very affectionate mode of address 'वत्से,' which is only appropriate in parents &c. चाटु flattery. She was so young and he was comparatively so aged that there would have been no semblance of truth in calling her 'मातुः,' आत्म-प्रभावना honouring one's own self. Ho would be placing himself on an equality with her by calling her a sister. देवि...लापः—Only her attendants can call her 'your Majesty'; I am not one of them. अस्फुटम् not clear, very general (mode of address). उपासिका a lay female votary of बुद्ध as distinguished from a Bhikṣuṇī. An उपासक is one that reveres the रत्नत्रय viz. बुद्ध, धर्म and सङ्घ and observes the first five शील for which see p. 223. मनोरथः—to call her 'उपासिका,' without knowing whether she is one already, would be only expressing my desire that she should be a follower of बुद्ध. शून्य...गमः accepting the position of a servant of hers (which I am not). इतर...चित्तम् suitable to ordinary women

(and not to one so exalted as she seemed to be). अव...प्रियम्—to address her as 'longlived one' would be distasteful to her in her present condition (when she wanted to die). कल्या...रुद्धम्—to address her as 'fortunate one' would be opposed to her present state (when she was a widow). अमुनिमतम्—that mode of address is not approved of by ascetics. बाले...पेतम् to call her a girl would be disrespectful to her. जरारोपणम् attributing old age (which does not exist in her). 'आर्या' is a suitable term for an elderly lady. फलविपरीतम् opposed to the result which she is experiencing. सर्वसाधारणम् common to all ladies (high or low). अनभिजातम् not well-bred, rude. मा...शोभते—as long as the cause of grief is not removed, so long one cannot ask her not to weep. समा...प्रिय If I were to say 'be comforted', what is that on which she is to rely for consolation? स्वागतम्—these words are addressed to anybody and are very formal. यातयामम्—stale. 'जीर्णं च परिमुक्तं च यातयाममिदं द्वयम्' अम० ('याताः यामाः क्षपांशाः भस्व' क्षीर०). सुख...ते 'are you well or happy?' मिथ्या—because her very surroundings indicate that she is not. सौम्य—see p. 35. आर्यायाः इव रूपं यस्याः who had the appearance of a venerable lady. कति...शार variegated with partially grey hair. अतिरूपयैः very pathetic. Connect हृदयं with दहन्ती. प्रतिपन्ना (accepted) परदुःखस्य क्षपणं तस्य दीक्षा तस्यां दक्षाः skilful (or assiduous) in their vow taken by them of removing the sorrows of others. सौम्यताः=बौद्धाः. करुणा...गृह— a lady is honoured and made much of in her father's house. So is करुणा in the teaching (शासन) of बुद्ध. करुणा and मैत्री are two out of the four *Appamaññas* (अपमञ्जा), the other two being मुदिता and उपेक्षा. सज्जनता जैनी—the saints that follow जिन (i. e. बुद्ध). 'समन्तभद्रो भगवान् मारजिहोकजिजिनः' अम०. पर...मुनीनाम् it is the duty of *munis* to strive to attain the next world. C and T translate 'the religion of the Manis is a means to attain the next world.' This is not correct. The argument is—प्राणरक्षण is the highest पुण्य, पुण्य leads to परलोक and परलोकसाधन is the धर्म laid down for मुनिस. You, being a मुनि, must therefore save the life of our mistress. विप...भूताः overwhelmed by misfortunes. आर्तं वचः शेषम् those whose words are distressed (i. e. convey the distress they are in). सिद्धक्षेत्र is the land of the सिद्ध i. e. those that have attained wonderful powers (such as the eight सिद्धि, अणिमा, लघिमा &c.). The idea is:—those that are distressed will find that good men are their land of promise and that

the good will remove their distress. The constriction is यत् इयं नः स्वामिनी...अग्निं प्रविशति...आर्योऽपि तावत् व्यापारयतु वाणीमस्याम्. पितुः refers to प्रभाकरवर्धन. भर्तुः refers to her husband ग्रहवर्मा. प्रवासेन by the journey (of हर्ष). The reading of B supplies a gap. The text does not refer to her mother nor to राज्यवर्धन. निरवलम्बना without support. नीचाराति refers to the king of Malva who killed ग्रहवर्मा. प्रकृतिमनस्विनी spirited by nature. कदर्थितं सौकुमार्यं यस्याः. उपर्युपरि व्यसनेः by calamities (befalling her) one after another. निवा...जनम् not minding her elders that dissuade her and whom she never disobeyed before even in dream. अस्त...स्वपि whose requests were not violated even in play. अविद्यमानं शरणं यस्य helpless. यथा...स्याः शोकः from what you say (I gather that) her sorrow is beyond the reach of my words. पुण्यः आशयः (अभिप्रायः) यस्याः whose thoughts are holy. उपरिष्टात् afterwards (after that moment). अभ्यर्थना request. दुःसमेदः ग्रन्थकारपटलं तस्य भिदुरः capable of piercing &c. सौ...दर्शनैः by the sayings of बुद्ध and his own illustrated by examples. स्वकैः प्रभाषितैः. दर्शितानि निदर्शनानि येषु. नाना...कौशलैः by his eloquent words weighty with various texts. कुशलं (पुण्यं) शीलं यस्याः. इत्यो...विध्यति will place her on the path of enlightenment. प्रशरणानां कृपणानां (distressed) बहुयुवतीनां मरणं यस्मिन्.

P. 78 l. 27—P. 80 l. 26 अथ...संभ्रमम्. भिक्षोरिदं भैक्षवम् (भाषितम्). निम्नीकृतं मनः यस्य—whose mind was depressed (by sorrow). सर्वैः आकारैः संवदति इति तया. सर्वा...सन्देहः whose doubts were dispelled by the very condition (of that woman) that agreed in all features with (that of his sister). अमणः a Buddhist ascetic. निष्कारणवैरिभिः goes with मागधेयैः. यदि...यामः if we can honour her somehow while she is alive i. e. if we can reach the place and find her alive. तेन शाक्यपुत्रीयेण refers to the pupil of दिवाकर० who had seen राज्यश्री. प्रदिश्यमानं वर्त्म यस्य. इद्भ्यामेव—connect with प्रावर्तत (started). तं...पिबन्निव as if drinking the distance by his rapid steps. मुमुक्षुः (from the desiderative base of मृ) desirous of dying. Read धारयति. The root in धरणी is the same as in धारयति. If the earth is धरणी (supporter) it must support even राज्यश्री. प्रभाकरवर्धन was धरणीनाथ. His daughter therefore is the daughter of the earth. पुण्यभूति was the ancestor of हर्ष. See p. 1 (text, 4th उच्छ्वास). सुखरवंश refers to ग्रहवर्मा, husband of राज्यश्री. विवि...धुराम् overwhelmed with various agonies (आधिः). न विवोधयसि why dost thou not

enlighten (also why dost thou not bring to consciousness)
 भक्त...मुसोऽसि thou art asleep when your devotees are suffering
 torments. पुष्प. पानिन् partial to the house of पुष्प. राजधर्म was
 always associated with पुष्पभूषि's line. The foremost duty of a
 king is to protect. The com. says 'राजधर्मो युद्धः'. पद्म. the sun.
 चारित्र्य is called ungrateful चण्डाल, because it does not help
 राज्यश्री, though she guarded it jealously. Many women
 are described as rising superior to all difficulties by their
 चारित्र्य (chastity). कि...पुण्यैः what have her auspicious
 marks settled for her? The idea is—is this the end that
 the auspicious marks on her body indicated would be hers?
 प्रतापशील was an alias of प्रभाकरवर्धन (see p. 1 text). निष्ठुरः...भावः
 the world of the dead is cruel. संवादस्य declare. निनाननिःशूक
 extremely cruel. श्वाकः=चण्डालः. सकामोऽसि thou hast secured
 thy desire. गान्धारि—This (गान्धारी) and the following are
 the names of the attendants of राज्यश्री, who are making
 ready to kill themselves along with their mistress. गृही...पादः
 this creeper has already been taken by me. The idea is—take
 another creeper for using it as a halter to kill yourself.
 विशाचि—She is called विशाची because विशाचः are supposed to
 dwell on boughs. इति...हन् why do you still beat your head?
 The idea is there will be an end of grief soon. So don't beat
 your head now. मुक्तगलं=मुक्तकण्ठम्. दूरी...साधेः your friends are
 going far off i. e. they are all going to a land whence there is
 no return and where you and they may never meet. शवशिविरे
 in this camp of corpses (after the women have killed them
 selves). शबरिके—this is addressed to some Bhil woman of
 the forest who befriended them. तनूनपाति in fire. त्वमपि—
 there is a question here and in सातमीतद्विके &c. वत्स्य...नगरे
 how will you dwell in the city of the dead which is hateful?
 विरा...सायेन you are illumined (i. e. made famous) by your
 resolve to sacrifice your life in the princess' misfortune. मयु ..
 भिरे who know your lot viz. preparing to fall from a precipice.
 For मृद्धार see p. 117. वीजय fan. Separate नमति इन्दोवरिका. देहि...
 काशम् give me room to go round the fire. कुलवककोरकैः (buds of
 कु०) आचिताम् (filled with). Remove the line after गृहाण. चामर...
 कण्ठे Oh! chowriebearer! again hold the chowrie to the neck.
 This hardly makes any sense.' So we must read चरमं for चामरम्
 the meaning being 'clasp me by the neck for the last time.'
 you must forgive my unchecked laughs due to

jests. अग्रामी...गिणि that lowest virtues not found among villagers (i. e. noble). अन्तरं room. आपृच्छते bids farewell. नाटक...धारी who managed dramatic performances for you. पश्चिमः last. कतिहुत्वः how many times? निमग्नः...शः generally all creation comes to this (i. e. all created beings have to suffer these reverses of fortune). धीरयसि किम् why do you comfort (or encourage) me still? केय...नानाम् what has (my present) condition to do with consolations (i. e. I am past all consoling words). कृताः...रोधाः I have disregarded the wooing (of my mind) by my loving friends by falling at my feet. श्रुतः कृ— to turn the back towards, leave behind, disregard. ग्रहिणि— you who are persistent (in dissuading me by holding my feet). 'निर्यन्धोपरागाकादयो ग्रहाः' अम०. महत्तरिका—chamberlain. दृष्टसि I have seen you (i. e. I am at least fortunate enough, to have seen you when departing this life). कर्मणां विपाकाः the fruit or reward of actions. आर्यचरणानाम्—she probably refers to हर्ष her elder brother. परः...प्रणामः this is my last salutation, at the time of departing to the next world. 'हृदहलकः उत्कण्ठा' com. It seems to be a Des'ya word. It will be perceived that here there is a change from grief to joy, which suggests the coming of Harsha, according to the common belief of Sanskrit poets expressed in the words 'आवेदयन्ति प्रत्यासन्नमानन्दमग्रजातानि शुभानि निमित्तानि'. एवं रोमाञ्चं मुञ्चन्तीति ०मुञ्चि. किमद्भीरुत्वं relying upon what? वामेन—the throbbing of the left eye in the case of women is a good omen. कृया विरमसि in vain dost thou stop or stay. रम् 1 A when preceded by वि, आ and परि takes the परस्मैपद only. 'व्याहपरिस्थो रम्' पा. 1, 3. 82. क्षीरिणि वृक्षे on a milky tree (like the figtree, or लडुम्बर &c.). The crow sitting on milky trees was a good omen. Note 'सुस्निग्धपत्रपल्लवकुसुमफलानम्रसुरभिपुत्रेषु । सक्षीरावणसुखितमनोऽवृक्षेषु चार्थकरः ॥' बृह० 95. 33; see also 95. 18 and 1. हेवितम् neighing. उत्तरतः to the north. आर्यस्य = हर्षस्य. उपसप्तसर्व— supply हर्षः.

P. 80 l. 27—P. 81 l. 25 अय तेन...सुचमिति. आतुः is to be connected with हस्तसंस्पर्शेन (l. 31). प्रकोष्ठ...क्षरता (the touch of his hand) that as if dropped a flood of juice capable of restoring life from the herbs tied on his forearm. हर्ष had on his forearm some herbs by way of amulets. His touch revived राज्ञ्यश्रीः; the poet fancies that it was the juice of those herbs that revived her. वमते...भावम् (touch) that as if emitted the inconceivable power of the jewels in his bracelet. It was believed

that various drugs and jewels had mysterious powers; compare 'लौकिकानामपि मणिमन्त्रौषधिप्रभृतीनां देशकालनिमित्तवैचित्र्यवशाच्छक्तयो विरुद्धाने-
ककार्यविषया इत्यन्ते।' शाङ्करभाष्य on वेदान्तसूत्र II. 1. 27. 'आवापकः
पारिहायः कटको बलयोऽस्त्रियान्' अम०. अमृत...द्रिता—his bright nails
resembled the moon's rays, which shower nectar (i. e. a sensa-
tion of coolness and pleasure). चन्द्रोदयेन च्युतः शिशिरः शीकरः
यस्मात्. समुन्मिल opened her eyes. असम्भावितं आगमनं यस्य whose
arrival was not thought to be possible. स्वप्ने दृष्टं दर्शनं यस्य. तत्काले
(इपस्य) आविर्भावः तेन निर्भरः तेन which was full on account of his
sudden appearance. अभिमृतः सर्वात्मा येन. Connect सम्मारेण with
उत्सृजन्तीवारि. स्थूलः प्रवाहः. यस्य (adj. of वारि). नदी...वारि—she
shed such floods of tears from her two eyes that there seemed
to be two river channels (प्रणालः) at their mouth let loose. A
river at its mouth is very full. मय्युना goes with आत्मा. समुद्रतः
भगिनीलेहसद्भावः तस्य भारः तेन आवितः मनुः यस्य whose sorrow became
manifested by the great feeling of affection for his sister that
swept over him. करेण स्पृशितं (covered) मुखं यस्याः. अग्रजः elder brother.
विश्रम्य...तत्रैव stop and then weep again (after some time).
चिरसम्भावितः अनेकदुःखनिवहः तस्य निर्वहणं तेन बाष्पोत्पीडः तेन पीड्यमानः
कण्ठभागः यस्याः whose throat was choked by a flood of tears,
due to the completion (निर्वहणं) of the numerous griefs
that she had suffered for a long time. काहलेन resembling
that of a drum (काहलं). आक्षिप्य being led away. तथा in
that way i. e. by the incidents that had happened. मुहूर्त...
वाह्य having allowed some time to pass. नि...नीतं brought
by his pupil who was informed by a secret sign. चिरप्रवृत्तं
अधुजलजालं यस्मिन्. Her eyes red with weeping resembled a red
lotus. If we read जातं for जालं then the meaning is 'her eye
red with weeping was like a red lotus sprung from the water
of her long continued flow of tears.' पुनरानीतं नेत्राभ्यः यस्याः
पति...ममति whose eyes again filled with tears by the shock of
hearing that he was familiar with her husband. उद्वातः allu-
sion; blow. प्रयत्नेन रक्षितः आगत...सम्मारः तेन मज्जमानं धैर्यं तेन आर्द्रं
लोचने यस्य whose eyes moistened because his serenity was broken
by the flood of rising tears that he checked with effort. परावृत्त
turned aside. कल्याणराशे—this is addressed to हर्ष.

P. 81 l. 26—P. 82 l. 27 अथ भूपति...मन्दाकिनीम्. अनु

...चारम् obeying the observances of the world. तस्यां=भूमी.
आहितं अवधानं येन attentively. 'परवतीं शुचा beside herself through
grief. पतिविण्ढे प्रदर्शितः प्रयत्नः तेन प्रतिपन्न अभ्यवहारकरणं यया who con-

sented to take food when Harsha had made efforts to offer oblations to her deceased husband i. e. she ate when she saw that Pindas had been offered to her husband. बन्धनार्द्ध प्रभृति—she had been imprisoned in Kanoj by the king of Malva that killed her husband (text p. 41). विस्तरतः—connect with सर्व-मंशुणोत्. सम्भ्रमं—is governed by अशुणोत्. गौडसंभ्रमम् the tumult of the Gauda king. What this was is not clear. The order in which the events are arranged here shows that the गौड king caused some tumult in Kanoj before राज्यवर्धन was treacherously murdered by him. But we know that the king of Malva took कान्वकुम्भ by killing ग्रहवर्मा. If we read संभ्रमगुप्तिः, the sense is not much improved. But if we read सम्भ्रमे, then the meaning is:—‘he heard how his sister was sent away from Kanoj out of her prison by a noble named गुप्त at the time of the tumult caused by the गौड king.’ With this reading it is easy to say that the tumult refers to the treachery of the Gauda king against राज्यवर्धन whose death राज्यश्री naturally heard after escaping from imprisonment. निराकरणम् despising, giving up. पराहता struck down, faint. उपक्रमणं undertaking, commencement. यावत् up to. विविक्तमुवि in a lonely spot. लेशतः little by little. अयं refers to तारारजः (the moon). परिभूय... भावाः—the moon has 27 wives, the नक्षत्रs. यौ...तारेण सरलतराः very brilliant by the advent of youth (adj. of भावाः). रजनी... पूरः the ear-ornament of night. पुरुहतः इन्द्रः तस्ये पुराधाः (family priest) तस्य. धिपणस्य—‘बृहस्पतिः सुराचार्यो गोपतिर्धिपणो गुरुः’ अम०. पुरन्धी matron. पत्नीयन्—पत्नी आत्मनः इच्छन्—Wishing to make her his wife. पत्नीयति is a denominative verb from पत्नी, according to ‘सुप आत्मनः क्यच्’ पा. 3. 1. 8. अतितरलः extremely fickle. तारा—for her seduction by the moon, see p. 60. चर्कितचकोरस्य इव लोचनेऽस्याः... अतिकामया whose love for him was excessive. सर्वाकारैः अभिरामया charming in every gesture. सर्व...गौरवात् out of respect for the words of all the gods. अविद्यमानानि इन्धनानि यथा स्युः (अव्ययी०). वरारोहा a beautiful woman—(वरः आरोहः यस्याः). ‘श्रोण्यामप्यारोहो वरस्त्रियाः’ अम०. शै...मानः rising from the mountain in the east. ‘अस्तस्तु चरमश्मामृदुदयः पूर्वपर्वतः’ अम०. We often have the word उदयशील as in ‘उदयशीलो मित्रमण्डलस्य’ काद०. वारुणालयस्य—सागरस्य. सस्मरः=समदनः. सेरं गण्डसलं यस्य the cheek of which was dimpled with a smile. Sanskrit poets compare the cheeks of beautiful women with the moon. Compare मृच्छकटिक I. 57. ‘उदयति हि नशाहः कामिनीगण्डपाण्डुः’ सस्मर मुखस्य—the geni-

tivo is used in accordance with the सूत्र 'अधीगर्थदयेशां कर्मणि' explained above. स्वःसोऽप्यस्वस्वः—स्वःस्व means 'being in the heavens' and स्वस्व which resembles स्वःस्व in sound means 'at ease'. 'स्वरव्ययं स्वर्गनाक &c.' अम०. स्ववीयसः qualifies 'विन्दून्. पीतः' 'प्रवाहः तेन धवला तारा (pupil) यस्य. आचेमुः मुक्ताशुक्तयः pearl oysters drank them. विपमुचाम्=सर्पाणाम्. तैः मुक्ताफलैः—तारागण is seen in the sky and not in पाताल. But the pearls were like stars and, being taken to पाताल made the latter look like the sky. एकावली a necklace with a single string of pearls. The moon is said to be the lord of plants also. 'ओषधीशो निशापतिः' अम०. हिममेव अमृतं तस्मात्सम्भवः यस्याः सा 'सम्भवा तस्याः भावः' 'वत्त्वं. Or we may dissolve as 'हिमं च अमृतं च ताम्बा &c'. The moon is cool and has also nectar in it. पर्यधत्त wore. नागार्जुनो नाम भिक्षुः—नागार्जुन is a famous name among the Buddhists. The राज-तरङ्गिणी (I. 172-173) refers to him as a king that lived 150 years after Buddha. In the बृहत्कथामञ्जरी (XIV. 392-407) he is represented as an adept in रसायनविद्या and as the minister of a king called चित्राद्यु. The कथासरित्सागर tells us that he was a दोषिसत्त्व. त्रिसमुद्राधिपतये—i. e. the lord of the Deccan, the peninsula of India, with seas to the east, south and west. And I think that सातवाहन ruled over जम्बुद्वीप, प्लक्षद्वीप and शात्मलिद्वीप. But that is not correct. The kings of the Deccan were represented as lords of the three oceans, while universal kings were represented to be lords of the four oceans. Compare 'चतुरम्भोधिभोग्भूतिः' (text p. 60 l. 16 above) and the words 'देवस्य चतुःसमुद्राधिपतेः...हर्षस्य' in the 2nd उच्छ्वास; and the words 'त्रिसमुद्रतोयपीतवाहनस्य' applied to king 'सातकर्णि' (सातकर्णि) in the Nasik Inscription (No. 2); vide Bombay Gazetteer vol. 16 p. 550. King सातकर्णि is there styled 'सातवाहनकुलवसपतिठापनकरस्य.' सातवाहन is the name of a family of kings of whom many were named सातकर्णि. यद्यपि...चारः although entertaining persons like you by gifts seems to be an insult. ओषधिवृक्षा looking upon it as a medicine. सर्व...प्रवृत्तेन who has set about to protect all beings. रक्षणीयं शरीर यस्य. विप...क्षया with the object of protection against poison. अस्याश्वे समीपे वर्तते इति 'वर्तते' तस्य.

P. 82 l. 28—P. 83 l. 25 उन्मुच्य...कर्तव्यानामिति. उन्मुच्यमानायाः while it was being untied. लब्धः अवकाशः येन that found their opportunity (of illuminating the world). विशदं (brilliant) महः (देवः) यस्य. शुभपद—all the quarters were simultaneously rendered bright. मुकुलि...तरेहिः the trees as if blossoming.

somed forth from their very roots, longing for their budding brides—the creepers. The idea is that the splendour of the एकावली was the same that would be seen if trees blossomed forth even from their roots. In this and the following clauses the author tries to convey the effect of the whiteness and brilliance produced by the unveiling of the bright necklace of pearls. अभि...यूयैः—As the rays of the एकावली spread all round, it seemed as if हंस (that have white wings) were flying for lotus fibres. भर—by the very weight of the केतकी flowers, the pollen was scattered about. गर्भभेदेन सूचितः सूचीसमयः तेन शुचिभिः bright with the numerous pointed leaves made manifest by the opening of the inside (of the bud, that was at one time closed). The केतकी flower is pale-white and bright. We should read उद्दलित for उद्भूत. उद्...दिनीभिः the night lotuses seemed to wake up, bristling with their opening petals. 'दन्तुरस्तद्वतरदे तयोन्नतनदे त्रिपु' मे०. There is a suggestion. The petals of (white) कुमुद resemble the teeth. When a handsome woman gets up from sleep and yawns, her gleaming teeth are seen. सितदशनानां अंशुः तेषां माला तस्याः आलोकन-लिप्यमानं वनं यथा स्यात् तथा. प्रहसितमिव—smiles and laughs are white. The teeth of वनदेवता would send forth rays. काश flowers are white. शिथिलितः कुमुदकोशः तस्य केसरानां अट्टहासेन निरङ्कुशं यथा स्यात् तथा they bloomed forth smiling without restraint with the filaments of their loosened buds. चमरी deer have white tails. बालाः (hair) पङ्क्त इव तस्य परिवेद्येन (circle) श्लेतायमानैः. स्फायमानाः (swelling) केनिलाः (foamy) तरलतराः तरङ्गाः (ripples) तान् उद्भिरिति इति ऋदारी तेन. Foam is white. The light of the full-moon resembled the light of the एकावली and the pearls resembled stars (which pearls are fancied to be अपरंतारागण). चक्रेण आक्रान्ताः ककुभः येन. दावानलधूलिना धूसरितः दिग्न्तः येन. The idea is:—the quarters were obscured by the ashes of the forest fires; but if water were poured over, then the bright day would shine forth. The एकावली was like the fair faces of the women (राजश्री and her attendants) that were washed after being tear-bedewed. गांसलैः thick. आकुली...चक्षुः again and again opening and closing his eye that was overpowered by the rays &c. सर्वा...रणीं filling. All the quarters (with संहतिम्); fulfilling all desires (with एकावलीम्). पङ्क्ति...इतिम्—the row of pearls resembled the spray from the trunks of दिग्गज, when it is collected in a row (पङ्क्ति). धनमुक्तोम् (वनाः मुक्ताः यस्याम्) having pearls thickly arranged; (वनेन

मुक्ताम्) free from cloud (with ज्योत्स्नाम्). लेखीकृताम् turned into a streak. The necklace was like autumnal moonlight. प्र...चिह्नम् (प्रकटं पदकचिह्नं यस्याम्) which is clearly marked by the central jewel (with एकावली); which is marked with clear foot-prints. सञ्चारणवीथी road for moving about. The pearls looked like the stars of the Great Bear. Only the latter change their position in the sky from evening to morning. हस्तमुक्ताम् which fell from the hand (because of the round and glossy pearls), that were without हस्त, a constellation (with सप्तर्षि). अभिभूतः भूषणानां (कौस्तुभादीनां) भूतेः प्रभावः यया (एकावली) that cast into the shade the powerful magnificence of the ornaments in the whole world; अभिभूतः भूषणस्य (शिवस्य) भूतेः (ashes) प्रभावः यया that surpassed the glory of the ashes of शिव who is the ornament of the whole world. देशानीं belonging to ईशान (i. e. शिव). शिव placed the digit of the moon on his head. 'ईश्वरः शर्व ईशानः' अम०. धवल...हीताम् possessed of the quality of whiteness (with कान्तिम्); possessed of whiteness and thread (with एकावली). क्षीरसागर is white. The एकावली was as if the whiteness of क्षीरसागर come out of it. महीभृतः राजानः पर्वताश्च. The Ganges goes round several mountains. The एकावली had passed through the hands of many kings. The Ganges purifies a man and prevents his falling into hell (दुर्गति). The एकावली would remove poverty. अनवरतं स्फुरिताः तरलस्य (मध्वमग्नेः) अशुकाः यस्याम् (with एकावली); अनवरतं स्फुरितं तरलं (moving) अशुकं (fine silk cloth) यस्याः (with पताका). A banner is carried in front (पुरःसर) and its cloth is waving. महे...गमस्य of the approach (आगमः) of the position of a great emperor. एकावली announced like a पताका the great position that हर्ष was to occupy. A banner also indicates the existence of (a temple of) शिव (महेश्वर). घनसारवरं शुद्धाम् white like camphor (with एकावली). दन्तपङ्क्ति also is घन (thickset), strong and white; or it is white like camphor. ईश्वर is हर्ष who sat facing (अभिमुख) the necklace. ईश्वर means शिव also. Or a king (ईश्वर) when favourable (अभिमुख) smiles on the man with whom he is pleased. वर = श्रेष्ठ (with एकावली). वरः a bridegroom. The garland at the time of स्वयंवर gratifies the desire of the bridegroom when thrown round his neck. The एकावली fulfilled the highest ambitions and was white like flowers (स्रज्). The world bride as if chose हर्ष as the bridegroom by the garland-necklace. निज...लक्ष्याम्—the necklace could not be gazed at being surrounded by its own (dazzling) rays.

A laughing woman may colour her face with her own hands (निजकर) and then it would be difficult to see her smile. एकावली is fancied to be the smile (both being white) of the earth indicating its love for (हर्ष). विहसतिका gentle laughter. For चक्षुराग, see p. 149. The reading सुधायाः is not so good. सुधा is white. अक्षमाला rosary. It is राजधर्म to be absorbed in मन्त्र (state policy), कोष (treasury) and साधन (army); one who takes a rosary (i. e. becomes an ascetic) is intent upon mastering the numerous Mantras (hymns or spells). स...भूतां that (एकावली) was an ornament of the ocean (the pearls of it being found in the ocean). स...भूतां which was ornamented with the seal (of कुबेर). संख्या... काम् which was as if the board or fillet engraved with the calculations of the treasures of कुबेर. Each pearl of the necklace resembled a figure drawn in calculation. कुबेर is the lord of riches and treasures. बन्धुर high, raised 'बन्धुरं तून्नातानतम्', अमं... के...स्मनोऽपि who are we even to control our own selves? The idea is that he is not master even of his own self, that his soul has come to belong to the ascetic. किमुत...नस्य वा much more therefore have I no control in accepting or rejecting (the necklace). परवन्तः in the hands of others. अत्र...कृतव्यानाम् you may do what you like with this (body). कामचारः acting according to one's will.

P. 83 l. 26—P. 85 l. 12 समतिक्रान्ते...व्यरंसीत्. लब्धः विश्रम्भः यया who took courage. उवाञ्चु *adv.* in a whisper. शुचा...विनयम् the unbearableness of her sorrows impels her and lessens her modesty, being ordered by wretched fate. हतदेवेनं दत्तः आदेशः यस्यै (with असह्यता). This passage is corrupt. Some MSS read व्यापारयति, which is a good reading; others read व्याहारयति (makes her speak). Another reading is हतदेवदत्ता च दत्ता, which is better than the text. अवलम्बनं support; compare मनु० 9. 3. 'पिता रक्षति कौमारे मर्ता रक्षति यौवने। रक्षन्ति सविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति ॥'; there is a similar passage in अनुशासनपर्व 20. 21. दुः...मानं serving as fuel to the fire of sorrow. प्राणिद्रु...केवलम् to continue to live is sheer immodesty. For शालीन, see p. 28. प्रतिहतः frustrated. काषा... शया by being allowed to assume the red robe. पयायः synonym. आक्षेपः epilepsy 'आक्षेपस्यापसारस्य' com. This is not the usual meaning of the word. तारुण्यं तमसः (sorrow) is the youth of darkness. Darkness reigns supreme when a person gives himself up to sorrows. विशेषणं विषय it is a kind of poison. Or the meaning may be 'sorrow is an epithet of poison.' अनन्तका...यकाः

it is the lord of the city of the den^{ty}, but without यम. अविद्यमानः अन्तःकः यसिन्. यम is the lord of प्रेतनगर. The विरोध is got over by taking अनन्तक in the sense of 'never-ending'. अविद्यमानः अन्तः यस्य. For क, see p. 68. प्रेत...नायकः also means 'that leads to प्रेतनगर' i. e. that kills a man. Explain the following विरोध in a similar way. अनिर्वृतिः धर्मः यस्य the characteristic of which is that it is not extinguished. But fire can be extinguished. So अ...धर्मः means 'the characteristic of which is that there is no happiness in it.' अक्षयः not consumption. But राज्यक्षमन् is the same as consumption (क्षयः). So अक्षयः means 'endless'. अ...निवासः who is not the abode of लक्ष्मी; which is the abode of distress. लक्ष्मी dwells on the chest of विष्णु (जनार्दन); शोक is जनार्दन i. e. torments people (जनानन्दयतीति). अपु...सः that is not working for पुण्य; that is due to one's sins (in former lives). A (Jaina) mendicant (क्षपणकः) takes to the order of mendicancy for storing merit. क्षपणक also means 'that destroys' (life). अ...प्र in which there is no waking up; in which there is no discrimination (in the mind). After sleep, one gets up. निद्राप्रकारः also means '(sorrow) that scatters about i. e. destroys sleep.' अन्...धर्मा the characteristic of which is to be active (not dull or dazed); which resembles fire (अनलस-धर्मा and अनल-सधर्मा). In सन्निपातज्वर a man becomes अलस. For सन्निपात see p. 80. सन्निपात also means 'that pulls down people.' धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word 'धर्मादनिच्छेदलात्' पा. 5. 4. 124. अ...चरः that is not in the company of शिव; that is ever associated with evil. विनायकः = गणेशः. Pictures of शिव are generally represented as having गणेश on his lap. विनायक also means 'an obstacle,' or 'one that leads a man astray.' 'विनायकस्तु हेरम्बे तादये विघ्ने जिने गुरौ'. Compare 'अशिवमूर्त्यो महाविनायकाधिष्ठिताः' ब्राह्म० p. 287. There is another meaning also. A Jaina (i. e. sight of a जैन) is associated with evil; compare text p. 20 'अभिमुखमाजगाम...नप्रायकः.' अ...वितः not attended upon by mercury; not resorted to by wise men. ग्रहग्रहः the group of planets; a number of eclipses or ghosts. 'निर्बन्धोपरागाकारयो ग्रहाः' अम०. अ...समुत्पन्नः not caused by योग; springing from bad luck or evil conjunctions of stars. For योग, see above p. 201. ज्योतिःप्रकारः a kind of light (i. e. highest knowledge); a kind of fire. Higher knowledge (about ब्रह्म) cannot be had without योग (चित्तवृत्तिनिरोध). रोह...कोपः it is a delirium due to रोह-
oil). वायु is one of the three humours and प्रदोष

means its excess. Oil is prescribed against वायुप्रकोप as an outward application; so in खेहात्...पः there is a विरोध, which is removed by taking खेह to mean affection. मानसात् from the मानस lake; from the mind. There can be no fire in the lake. आर्द्रमावात् from moisture; from tender feelings. रजःक्षोभः agitation of passion; scattering of dust. Dust is laid, not scattered by moisture. रसात् out of juice (or fluid); out of affection. अभिशोषः dryness (of mouth); that makes a man wither. रागात् out of affection; out of redness. कालपरिणामः that ends in death; that is transformed into darkness. Out of redness one cannot make a dark thing. तदस्या—The constriction is तव (तसात्) अस्य (शोकस्य)...विदुषामपि हृदयानि न अलं सोढुं आपातं...किमुत अवलानां हृदयम्. Read अजस्रास्रस्ताविणः (that makes one shed tears continuously, that makes blood to ooze forth continually). हृदयमहाव्रणस्य—शोक is a great wound of the heart. Blood comes out from a wound. बहुलाः दोषाः अन्धकारः इव तेन लम्पः प्रवेशप्रसरः येन—sorrow enters the heart that is labouring under the darkness of many faults and robs the man of his life. A robber also enters in the darkness of night. बहुलस्य (हृदयपक्षस्य) दोषा (रात्रिः) तस्याः अन्धकारे लम्पः प्रवेशप्रसरः येन. 'शून्यताहेतोः' which is the cause of the mind being vacant; that causes depopulation. महान् भूतग्रामः (प्राणिसमूहः) तस्य पातकः तस्य—sorrow kills many beings. महान्ति भूतानि यसिन् स महाभूतः ग्रामः (village) &c. One who destroys a village causes depopulation. महाभूतानि पृथिव्यस्तेजोवाय्वाकाशानि तेषां ग्रामः &c. If the five elements are destroyed nothing will be left. सकल...दक्षः expert in exhausting the whole body; expert in destroying all in battles. दोष...वर्तिनः pre-eminent among faults; a bad emperor. कार्श्यम् emaciation. श्वासः sighing, hard breathing. प्रलपः lamentation; delirium. उपद्रवः affliction; bad supervenient symptoms. असद्ग्रहस्य an evil planet; which is persistence in a bad thing. सकल...केतोः which indicates the destruction of the whole world; which is fire in destroying &c. शोक is a fire (धूमः केतुः चिह्नं यस्य). 'अभ्युत्पातो धूमकेतु' अम०. जीवि० applies to both शोक and वज्र in the same sense. अक्षुण्णरुचेः न क्षणे (उत्सवे) रुचिः (liking) यसिन्. 'कालविशेषोत्सवयोः क्षणः' अम०. अविद्यमाना क्षणरुचिः (विद्यत्) यसिन्. विद्यत् flashes only for a moment (क्षणं रुचिः यस्याः). When a bolt falls in a cloudless sky, there is naturally no lightning. क्षणप्रभा is given by अमर as a synonym of विद्यत्. For वज्रपातस्य, see p. 25 (text) l. 1. उद्योगपर्व 84. 5. 'अनन्नेऽशनिनिर्घोषः' रुक्मन्तः

pure) विद्याः एव विद्युतः तामिः उद्बोतमानि illuminated by flashing and pure lightning-like lores. The lores are either four or fourteen. 'पुराणन्यायमीमांसाधर्मशास्त्राद्विमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' याज्ञ० I. 3. (i. e. the four Vedas, six वेदाङ्गः, पुराण, न्याय, मीमांसा and धर्मशास्त्र). The four (in the case of kings) are आन्वीक्षिकी, त्रयी (वेदत्रयी), चार्ता and दण्डनीति (अर्धशास्त्र p. 6). विद्युत् also is flashing (स्फुरत्) and bright. गहनाः ग्रन्थाः ग्रन्थयः इव तेषां गूढः गर्भः तस्य ग्रहणेन गम्भीराणि profound by grasping the hidden meanings lying in deep works. The interior of a fleshy knot is also deep. कठोर well-developed; hard. A swelling (ग्रन्थि) is hard, a गर्भ becomes developed (कठोर). बहु...बृहन्ति big with carrying many S'āstras. A swelling makes the part swollen look big and heavy. So a गर्भ also has to be borne (उदहन) by the mother. न अलं सोढुं आपातं are not able to bear the onset (of sorrow). नवमालिका jasmine. सरस juicy (with विसतन्तु); affectionate (with हृदयम्). सत्य व्रतं यस्याः who is true to her vow. उपालभ्यते rebuked. अमूढेन without being bewildered. मर्त्यधर्मणा = मनुजेन. पुरा...कर्तुम् who can change these ancient rules of conduct? There is a suggested meaning:—these decrees of fate due to actions in former lives, who can gainsay. In this and the following there are laboured puns everywhere. जन्म...घटनानि (union, happening) एव व्रजवः. For पञ्चजन, see p. 124. All people have to undergo the long round of births, deaths and old age. The ropes of the water-wheel also are very long and revolve (संसरन्त्यः) night and day. पञ्चमहाभूतान्येव पञ्चकुलः तेन अधिष्ठितः अन्तःकरणव्यवहारः तस्य दर्शने निपुणाः; पञ्चमहाभूतेषु i. e. भूतात्मके शरीरे अधिष्ठितं अन्तःकरणं. The ideas here are rather complicated. The mind presides over the body (i. e. regulates its movements) that is made up of the five elements. यम notes what men do and what is passing in their minds. Compare the verse 'आदित्यचन्द्रावनिलोऽनलश्च धौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च सन्ध्येऽधोऽपि जानाति नरस्य वृत्तम् ॥'. 'धर्मराजः सिद्धयतिः... यमः ॥' अम०. यम spares none (सर्वकप) and is terrible. A king's ordinances (राजव्यतिथयः) are applicable to all (सर्वकप). The king sees into the transactions and documents (करण) of the पञ्चकुल officers. They seem to be the same as modern Panchait. Compare the word पञ्चमण्डली in C. I. I. vol. III. p. 31, 32. For करण, see above p. 167. धर्मसदृशो राजा तस्य व्यतिथयः. We must read अधममानाः क्षण...मानाः not allowing even a moment to pass (every moment is regulated by the water-clock). गृह्णन्नालिकाः the Ghatikas of

Death (काल); the Ghatikās of time. नाडिका also means 'a water-clock'. आयुष्क...कुशलः expert in calculating the span (कला, portion) of life (allotted to each individual); expert in calculating the कलास. निलये निलये in each house; at the time of destruction (or in each Hell). निलय is equal to निरय; see above p. 125 for identity of र् and ल. कला, क्षण and नाडिका are measures of time. 18 or 15 निमेष are equal to a काष्ठा, 30 काष्ठास to a कला, 30 कलास to a क्षण and 12 क्षणस to a मुहूर्त which is equal to two घटिकास. See अमरकोश for this. For a different table and for a water-clock, see ब्रह्मपुराण 231. 6-9 'निमेषो मानुषो योऽयं मात्रामात्रप्रमाणतः । तेऽथैकदशभिः काष्ठा विशत्काष्ठास्तथा कला ॥ नाडिका तु प्रमाणेन कलाश्च दशं पञ्च च । उन्मानेनाम्भसः सा तु यलान्यर्धत्रयोदश ॥ हेममाषिः कृतच्छिद्रा चतुर्भिश्चतुरङ्गुलैः । मागधेन प्रमाणेन जलप्रसस्तु स स्मृतः ॥ नाडिकाभ्यामथ द्वाभ्यां मुहूर्तो दिजसत्तमाः ।' आयुष्कला is proper according to 'दुदुपथस्य चाप्रत्ययस्य' वा. 8. 3. 41. चण्डिका fierce; the goddess Durgā. The command of Yama goes forth in the world. सर्व...पातिनी—at Yama's word, the lives of beings are offered at his feet; to Durgā all sorts of animals are offered. उपहारः=बलिः. प्रेतपतिः यमः तस्य पटहाः. Drums announce the march (प्रयाण) of a king's army. The drums of Yama announce the departure of the life of all beings. पेटकैः in groups. प्रतप्तलोहवत् लोहिते अक्षिणी येषाम् whose eyes are red like heated iron. कालकूटस्य इव कान्तिः यस्य सः कान्तिः कालः (dark) कायः येषाम्. कालपाशः पाणौ येषाम्. कालकूट is the same as हलाहल poison, which first came out at the churning and darkened the throat of शिव. There is an allusion to gamblers, whose eyes are red through late hours, envy and hatred and who have dark dice (पाशः) in their hands. भीषणकिङ्कराणां करैः घटितः (struck) यम...पुटैः तस्य पटुना (sharp) टाङ्कारेण मयङ्कराः. Separate घोराः घातघोषणाः the terrible proclamation of death (with यमकिङ्कर); and read घोरा...घणाः as one word (with servants)—proclamations in which there is fierce beating (of the drum or bell). घोराः आघातः यस्यां सां आघात घोषणा. King's proclamations are announced by his servants that ring a bell and collect (संहरणं) all people to listen to them. The messengers of Death (किङ्कर) destroy (संहरणं) all beings. बहन्ति—is to be connected with वीथयः. बहुचितानां धूमैः धूसरिता अघताका तस्यां पटुवतिता गृभदृष्टिं यासु—where the keen eye of vultures falls on the banners of Yama darkened by the smoke of numerous funeral pyres. शोकेन कृतः कोलाहलः यामिः ताः अहलाः अभिनयः तासां विकीर्णाः (dishevelled) अकलापाः तैः शबलं शवशिविकासहस्रं तेन सङ्कुलाः—

round the biers of their husband—widows scream and their
 their sticks to them. किलकिलायमानाः श्मशानशिविरे शिवाश्रवकाः
 यासु—there are howling young ones of female jackals in the
 cemetery. परलोकः अवसथः इव तस्य पथिकाः तेषां सार्धः तस्य प्रस्थाने विशिखाः
 तेषां वीथयः (rows, lines). 'रथ्या प्रतोली विशिखा' अम०. The roads
 lead the sojourners to the next world to their destination.
 There is another meaning, आवसथः a resting-place, an asylum
 for students and ascetics. Roads lead the intending travellers
 to an अवसथ (outside the town) whence they make their
 प्रस्थान (start for the journey). There are heaps (चिता) of
 fuel and cowdung burning near it and a पत्राका too. Vultures
 hover over it in search of crumbs. Their wives scream round
 their palanquins (शिविका) when they start and urchins are
 merry round the encampment (शिविरं) of travellers. The
 student will note the chain of alliteration in the next clause.
 सकल...लम्पटा greedy to taste the mouthful viz. the whole world.
 He means the night of destruction (कालरात्री) threatens all and
 would spare no man. बहला thick. 'बहलिहा छिद्रान्वेषिणी' com-
 striking at a weak point. लोहितेन आचिता full of blood. चिताङ्गारैः
 काली dark with the charcoal of the pyre. The words suggest
 the tongue of a cow. The tongue is बहला and बहलिहा (licks
 the shoulder of the calf). 'रक्थप्रदेशस्तु वहः' अम०. The tongue
 licks mouthfuls of grass. It is red (लोहिता) and full (आचिता)
 and the cow may be dark like अङ्गार. रुति...मृत्योः the hunger of
 Death that devours all beings never learns satiety. अति...वाहिनी
 flowing very quickly. महान् भूतग्रामः (भूतसङ्घः) तस्य गोष्ठयः (meet-
 ings). According to Buddhist philosophy everything is
 transitory (सर्वं क्षणिकं) and hence the group of five elements also
 must be so. रात्रि...देहिनाम् the sticks of the cage of the machine
 —like body of men are liable to break in the night. A cage set
 to catch wild animals may be shattered by them at night.
 रात्रिपु may refer to कालरात्रि. अणु...माणवः the atoms that create
 this body, being helpless against the oncoming (आवेशः) of good
 and evil, are liable to be shattered. विशरारु from शृ with वि.
 शिव...तन्तवः the threads of the strings that fasten the soul (in
 the body). * The threads of पाश (snares) and the strings of
 lutes also are likely to break. सर्व...नश्वरम् the whole world,
 which is perishable, is not independent (is not master of itself).
 तमसः...यातुम् to allow full scope to darkness (ignorance) तमः is the
 third युग of out of the three (सत्त्व, रजस् and तमस्). मेधाविनि is

addressed to राज्यशी; it also goes with मनसि. एको...पृष्ठे: A single moment of discernment becomes the support of steadiness of mind i. e. makes the mind steady. For प्रतिसंख्यान see p. 119. अपेक्षणीयः to be cared for. पितृकल्पः almost like your father. For रूप, see p. 38. कापायप्रहणं करोतीति तं. उवाचः...वताम् this (प्रव्रज्या) is the best place for the wise (for the self-restrained). वत्सलः affectionate. सर्व...योगे by all means you must act according to his order.

P. 85 l. 13—P. 86 l. 6 उपरत...जगाम. अन...मिता; created by Fate, though not requested to do so. विषम...स्तम्भाः pillars for support in serious calamities. Pillars support a house. लेहा...मूर्तयः who are full of affection; that are wet with oil. मोहा...ध्वंसिनः that destroy the darkness of error (delusion). धर्मप्रदीपाः that illuminate the law. A lamp also destroys darkness &c. प्रणय...लिता rendered naughty by the gift of affection; spoilt by giving what is asked for. A spoilt child may ask for what is दुर्लभ. धीर...वह्मत्वम् the knowledge that one is loved emboldens even a steady man, the levity of his heart urging him to transgress proper limits. हृदयस्य रुचिना हृदितं (०हंमत्वम्). शालीन...गहंभ्यम् the desire to secure one's objects teaches even a modest man to be overbold. For शालीन, see p. 28. मन्व...नार्याः the noble respect the limits of request, as the ocean does. The idea is:—the ocean, though so full, does not pass beyond the prescribed limits; so the noble, though galled by unreasonable requests, do not reject them but respect them. दत्तमेव च शरीरम्—See text p. 75 ll. 7-8. सर्व...लालनीया must be fondled for a while even in spite of the neglect of all my duties. अवधीर्ण (neglect) पद्म उपरोधः (obstacle). बाहोर्विधेयैः being the servants of (i. e. under the control of) our arm. दीयु...मिदम् Give this your body to me who am your guest i. e. you must be my guest and accompany me. अयं जनः refers to हृदय himself. तावत्...प्रजाः while I lessen the burden of my vow (i. e. fulfil my vow) and comfort the subjects distressed by the sorrow of my father's death. तावदिमां...अस...मेव प्रतिबोध्यमानामिच्छामि so long I desire that she should be enlightened, while still remaining by my side. The instrumentals कथामिः, उपदेशै, &c., are to be connected with प्रतिबोध्यमानाम्. कथामिः धर्म्याभिः by righteous discourses. हेतुं...रजोभिः by advice free from passion, that brings about right knowledge. अविद्यमानं रजः (रजोगुणः) यस्यिन्. शीलो...नाभिः by instruction that produces quiescence by the practice of the

S'ilas. For शील, see above p. 223. हेतु...भूतैः that are the cause of the abandonment of the हेतुः. हेतुः means 'evil passions'. They are ten such as लोभ, मोह, मान, दृष्टि (heresy), विचिकित्सा, (doubt), स्थानं (sloth), औदत्यम् &c. हेतुः are the causes of sinful actions and therefore of rebirth. तथागतैर्दर्शनैः by the doctrines of बुद्ध. समाप्तं कृत्य येन (adj. of मया). अतिसृजन्ति grant. सुरनाथम् = इन्द्रम्. दधीचः—the gods requested दधीच for his bones which were to be turned into a वज्र for killing वृत्र. See वनपर्व chap. 100. मुनिनाथः = बुद्धः. 'मुनीन्द्रः श्रीधनः शास्ता' अम०. अनपेक्षिता आत्मस्थितिः येन who cared not for the continuance of his life. अनु...कृत्वा thinking that it was an act of compassion. बठरसत्त्वेभ्यः to animals that are dull i. e. to beasts like the lion. The com. refers to the story of Buddha's offering himself in a former life to a hungry lioness that was about to devour its own young. This story occurs in the जातकमाला (Harward series) where it is a व्याघ्री and not a lioness. भव्याः the good or worthy. Read इमं for इमाम्. 'Remove the line after इमं.' Mark the construction (गुणाः बलिं गृह्णन्ति primitive; असौ जनः गुणान् बलिं प्राद्वयति causal; गुणाः अमुनां जनेन बलिं प्रादिताः passive causal). चेतसा...जनेन this person (i. e. I) already made in his mind an offer of this body to your virtues. If we read कायकलि that will be in 'keeping with the words on p. 75 L 7 (कायकलिरसाकम्). उपयोगस्तु गुणवदायत्तः the use of it is in the hands of you, a virtuous man. तस्मिन् refers to दिवाकरमित्र. अभिनन्दितः प्रणयः येन who welcomed his request or friendship. निर्घात is the शवर who gave intelligence about दिवाकर०. अनुजाहवि along the banks of the Ganges. जाह्नव्याः अन्वायतम् (अव्ययीभावः).

P. 86 ll. 7—29 तत्र च...नरेन्द्रायेति. प्रणयिभ्यः to his friends. सत्तार crossed over i. e. set. बहल...विहलः tawny with thick and plentiful honey (with पद्म०); tawny like thick &c. (with दिवस). पद्मजानां आकरः (समूहः) hed. Both the lotuses and the day are dear to the चक्रवाक. See pp. 10, 57. The sentence is पूषा रोचिषां जालकानि पुनरपि निजवपुषि सज्जहार—the sun again withdrew in his own body the masses of his rays. प्रकीर्णानि dispersed (with rays); प्रकाशितं or promulgated, or scattered (with यजुषि). नवरुधिरस्रवत् अरणः वर्णः येषाम् (with जालकानि) or वरसेन अरणाः वर्णाः (letters) येषाम् (with यजुषि). कुपित...वान्तानि vomited from the mouth of the angered याशवल्क्य. याशवल्क्य was the pupil of वैशम्पायन, who was the pupil of व्यास. वैशम्पायन incurred the sin of मद्रहत्या. He his pupil to perform some sacrifice whereby he might

be purified. याज्ञवल्क्य said that the Brāhmanas to be invited for the sacrifice had no holiness in them. At this expression of disrespect for Brāhmanas his teacher got angry and said 'मुच्यतां यत्त्वयाधीतं मत्तो विप्रावमन्यक ॥ निस्तेजसो वदस्येतांन्यस्त्वं ब्राह्मणपुद्गवान् ।' Thereupon याज्ञवल्क्य vomited the Yajus hymns, which the other pupils took in the form of partridges (तित्तिरि). Those hymns came to be called बृह्यजुर्वेद; while याज्ञवल्क्य promulgated a separate recension, which he received from the sun, called शुड्यजुर्वेद. 'मयाप्यलं त्वयाधीतं यन्मया तदिदं द्विज ॥ इत्युक्त्वा रुधिराक्तानि सरूपाणि यजूंषि सः । छर्दयित्वा ददौ तस्मै स्वेच्छया चाग्रयो मुनिः ॥ यजूंष्यथ विसृष्टानि याज्ञवल्क्येन वै द्विज । जगृह्स्तित्तिरा भूत्वा तैत्तिरीयास्तु ते स्मृताः ॥' विष्णुपु. III. 5. 10-12. The oom. makes याज्ञवल्क्य a pupil of शाकल्य. 'लोका...जूंषि—लोकस्य आलोकं जुपन्ते—that like to illumine the world (with rays). लोकालोकः पर्वतः तं जुपन्ते that visit or go to the mountain लो०. लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीप्स. Beyond लोकालोक there is complete darkness and on this side of it there is light. See विष्णुपु० II. 4. 'लोकालोकस्ततः शैलो योजनानुतविरुद्धः ।...ततस्तमः समावृत्य तं शैलं सर्वतः स्थितम् । तमश्चाण्डकटाहेन समन्तात्परिवेष्टितम् ॥' 95-96. पापं मुष्णन्ति इति पा०—applies to both. क्रमेण च—the principal sentence is क्रमेण च उज्जाशुः (सूर्यः) ...गृह्णन्मृदयत. समुपोक्षमानः (increasing) मांसलः (thick, deepened) रागः (red colour) तेन रोचिष्णुः. The poet now puts forward many similes to convey the idea of the redness of the disc of the setting sun. It resembled the congenital crest jewel (चूडामणि) of अश्वत्थामन् (son of द्रोण) placed in his turban. उष्णीषवन्धे (उष्णीषस्य बन्धः यत्र तत्र शिरसि) सहजः. 'उष्णीषं शिरोवेष्टकिरीटयोः' अम०. वृकोदरः भीमः तस्य करेण उत्पादितः (snatched off). प्रत्यग्रं भोजितं तेन शोणः अद्वारागः तेन रौद्रः (looking) terrible with the red unguent of his own fresh blood. When the jewel that was on his head from birth was snatched away, blood spurted on his body. The colour of the sun's body (अद्वारागः) was red like fresh blood. For the story see महा० सौप्तिकपर्व chap. 14 and 15. अश्वत्थामा discharged ब्रह्मास्त्र and अर्जुन in return did the same; when नारद and व्यास intervened, अर्जुन took it back, but अश्वत्थामा could not and so he had to give the jewel on his head in exchange for his life. कपाल...पैतामहः (the sun looked) like the begging skull-vessel of Brahmā (पितामह) reddish by being filled with blood from the veins and arteries of the head, that was hurled down by S'iva who is skilled (or fond of) in giving alms to the Rudras. रुद्रेभ्यो

भिक्षादान तस्मिन् शीघ्रं पुरमथन तेन मुक्तः सत्यः पुराणाद्यानां शत्रुः तेन
 पूरणं तेन वपितः We must read पूरणं वपितः We may also take
 रद्रभिक्षा in the sense of terrible alms The story alluded to is
 the cutting off of the fifth head of Brahma by Siva The
 Rudras are eleven, chief of whom is शङ्कर or शम्भु शङ्कर is called
 त्रिपुरान्तक or पुरमथन because he burnt down the three cities of
 gold, silver and iron built by Maya for demons in the sky, air
 and earth See द्रोणपर्व chap 202 64 'अमुराणां पुराण्यासस्त्रीणि वी
 र्यवता दिवि । आयस राघत चैव सौवर्णं परम महत् ॥' पितृवधेन रचितः राम
 (परशुरामः) तेन रक्षणेन रचितः 'रागस्तु मात्सर्यं लोहितादिषु । क्रुद्धादावनुरागे
 च गान्धारादौ नृपस्य च ॥' मेः With the sun, we may explain 'राम
 तस्य रागः (redness) तेन रचितः' possessing the redness of परशुराम
 &c पृथुः (broad) विष्णुः (formidable) कार्त्तवीर्यस्य असकृत् (the hump
 like or peak like shoulder) तस्य कुट्टाकः कुठारः तस्य तुण्डेन तटानि
 (chopped off) वण्टकुहराणि तेषां रुधिरमुत्स्याप्रणाला तेषां सदृशेण पूरितः
 दूररोषी stretching far and wide (applies to the lake and to the
 sun's rays also) रुधिरस्याय रोषिरः For the five lakes of blood
 and for the destruction of क्षत्रियस्य, see pp 152, 38 भयेन निगूढानि
 (concealed) करचरणमुष्टानि यस्य स चासी मण्डलाकृतिश्च that presented
 the shape of a sphere because the hands &c were contracted
 through fear The sun also is मण्डलाकृतिः गुरु गह्वस्य नक्षत्रजः तेन
 आक्षेपः तेन क्षयः (smashing) तेन श्लिष्टः क्षतजः (blood) तेन उक्षितः
 (sprinkled) विगता अस्य यस्य (dead) Remove the comma
 after विभावसु कमठः tortoise See महा० आदिपर्व chap 29 30
 विभावसु and सुप्रतीकः were brothers सुप्रतीकः the younger asked
 विभावः to give him his share Thereupon विभावसु cursed him
 to be an elephant and सुप्रतीकः cursed him to be a tortoise
 They were always fighting in a lake When गरुडः set out
 for bringing nectar, he seized carried into space and ate
 both of them लोह्यमानो नभसि—the sun also rolls in the
 sky अरुणः गर्भे यस्य स व्याघ्रः मासविण्डाण्डः the egg containing
 a mass of flesh forming the embryo Aruna The sun is
 also round (like an egg) and is like the red flesh of an embryo
 लण्डिमानमानीतः broken into pieces (with egg) reduced in efful
 gence आपतेन दूयमाना दाक्षायणी तथा श्लिष्टः thrown by विनता that was
 anxious by the passing away of the period fixed (for pre
 gnancy) C and T following the com take the clause 'नियतः'
 श्लिष्टः with धातुतटः That construction does not yield a good sense
 We do not know when Meru was tossed by दाक्षायणी (which com
 by काली) बद्धः and विनता were two of the daughters of

दक्ष and wives of कश्यप. His husband said that कश्यप would have a thousand sons and विनता only two. कश्यप gave birth to 1000 serpents. 'अष्टाभ्यां विनतायास्तु मिथुनं न व्यदृश्यत । ततः पुत्रार्थिनी देवी व्रीटिता च तपस्विनी ॥ अष्टं विभेद विनता तत्र पुत्रमपश्यत । अव्यर्थायसम्पन्नमितरेणाप्रकाशता ।' आदिपर्व 16. 16-17. धातु...रो: like the slope of Meru containing metallic ores. Meru is a mountain of gold; the sky suffused with the glow of evening resembled it; and the disc of the sun looked like चरु. अमुरवधाय अभिचारः तस्य चरुः तस्य पचनं तस्य पिशुनः (सूचकः) indicating the cooking of an oblation in some magic rites for the destruction of the demons. For अभिचार see p. 145. A चरु (oblation of rice) may be smeared with red powder. If the gods wanted to perform any rite for अमुरवध, they would do so on Meru. We may also take अमुर... पिशुनः with कदाहः. In that case we have to look upon धातु... मेरो: as an independent clause by itself (the disc of the sun being red like the slope of Meru). शोणितकायेन कपायितः कुक्षिः यस्य the sides of which are red with the decoction of blood. For विसृष्ट see p. 132. कदाह...त्यः the cauldron of बृहस्पति. The sun looks like a cauldron. बृहस्पति is the priest of the gods. The poet fancies that he was engaged in boiling in a cauldron an oblation for the purpose of killing the अमुरs. सद्यो गलितं गजदानवस्य (गजामुरस्य) लोहितं (blood) तस्य उपलेपेन (smearing) भीषणः. मुख... भोगः the expanse of the round face. महाभैरव is a form of शिव. गजामुर was a demon, son of महिषासुर, slain by S'iva. The sun was भीषण like the application (उपलेप) of the blood &c. वज्रले प्रतिविम्बिता रविबिम्बराजिः तेन भास्वरं अभ्रं (cloud) तदवलम्बते इति. गृहीतः आर्द्रमांसमारः यथा. वासरा...निमा the evening resembled a वेताल (vampire). Flesh is offered to वेताल. The idea is:—in the evening the sky was overspread with clouds which were suffused red by the lustre of the reflections of the sun in the ocean. The clouds are like वेताल and their glow is like मांस. After night-fall, वेताला begin to appear (वेतालाः नितरां भान्ति यस्याम्). ज्वलन् सन्ध्यारागः तेन रज्यमानः जलप्रवाहः यस्य. पुराणपुरुषः (विष्णुः) तस्य पीवरं ऊरुसम्पुटं तेन पिष्टौ मधुकैटभौ तयोः रुधिरपटलं (pool of blood) तेन पाटलं वपुः यस्य. अर्णसाम्—जलानाम्. मधु and कैटभ were two demons born from the ear of Vishnu, when he was absorbed in Yogic sleep at the end of the Kalpa. They were about to devour Brahmā. The latter woke up Vishnu, who asked them to choose a boon. They asked him to choose one, when विष्णु chose that they be killed by him. He killed them

between his thighs 'स्वकावनामृतावूरु' द्वा देववरस्तदा । मधुकैटभयो राजन्
 शिरसी मधुसूदनः ॥ चक्रेण शितधारेण न्यकुन्तत महायशः ॥ वनपर्व 203 35
 Seo मार्कण्डेयपुराण chap. 81. Compare 'अचिरमृदितमधुकैटभरुधिरारुणेन
 हरिमिवोरुगलेन विराजमानम्' काद० p. 9. अवसिते The sentence is अवसिते
 ०समये समनन्तरं...श्वेतमानुः उषानीयत निशया नरेन्द्राय when the time of
 evening ended, immediately afterwards the moon was present-
 ed to the king (Harsha) by night. अपरि...कीर्त्या as if it were
 a gohlet made from a pearl slab (presented) by the Glory
 of his family to him who had a thirst for drinking boundless
 fame. The bright moon resembled a gohlet of pearls. His
 family was already glorious, just as the night may be glorious
 with the twinkling stars. But Harsha was not satisfied with
 that. He thirsted for glory that would embrace the
 whole world like the moon's rays. कृत...ताय who was bent
 on starting the कृतयुग (i. e. an era of perfect righteous-
 ness). हर्ष wanted to bring back in कलियुग the pristine
 righteousness of कृतयुग. For कृतयुग and यम see pp. 3, 40. The
 bright moon resembled a round silver coin or edict stamped
 with the royal seal. आदिराजस्य राजतः ०निवेशः the stamp on
 silver of the primeval king's seal conferring authority (on
 Harsha). Night is compared to राज्यश्री (royal glory). राज्यश्री
 originally belonged to the first king (either Manu or Prithu)
 who reigned in the Krita age. His authority was transferred
 to Harsha. Authority is conferred by a शासन (copperplate or
 patent) impressed with the royal seal. Compare for आदिराज
 'पृथुः प्रथमपुरुषकः परिभूतवान् पृथिवीम्' हर्षचरित (3rd उच्छ्वास). Probably
 there is a veiled allusion. राज्यश्री, Harsha's sister, called
 upon Harsha to assume the sovereignty of the world including
 her husband's realm. सकल...चलिताय that had set off on the
 conquest of all the continents. For श्वेतदीप, see above p. 190.
 The people from श्वेतदीप are all white; so the moon is aptly
 compared to a messenger from श्वेतदीप. निशा is compared to
 आयति (Future; or, Glory). A दूत is sent either to encourage
 a person or to make peace with him. इति shows that the
 chapter ends here. C and T suggest that the descriptions of
 sunset and of moonrise indicate bloody wars and the fall of
 Harsha's enemy, followed by the rise of Harsha's glory.

In the third Uchchhvasa, Bana promised to his cousins a
 narrative of Harsha's career and described it thus far. The
 is suddenly brought to a close.

Appendix A.

A BRIEF ANALYSIS OF THE HARSHACHARITA.

Chap. I & II. After the usual invocation and sympathetic references to his great predecessors, Bāṇa gives us an account of his family and of himself which has been summarised in the Introduction (pp. II-IV) and need not be repeated here.

Chap. III. When Bāṇa returned from Harsha's court, he was pressed by his consins with the request that he should entertain them with a narrative of the life and career of Harsha. Bāṇa expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of S'rikāṇṭha, there is a district named Sthāpvis'vara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of S'iva. He formed friendship with a great S'aivite teacher from the Deccan named Bhairavāchārya. The latter made a present of a wonderful sword named Atṭahāsa to the king. Pushpabhūti offered to help the S'aiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmi, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career.

Chap. IV. In Pushpabhūti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'ila, who fought successfully against the Hūṇas, the king of the Gūrjaras and the lords of Sindhu, Gāndhāra, Lāṭa and Mālava. His queen was Yas'omati. The king was a great devotee of the sun. Rājyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshtha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'ri was born to the king and queen. About the time of the

birth of Rājyas'ri, queen Yns'omatī's brother handed over to the king Prabhākaravardhana his son Bhandin about eight years old as a companion to the two princes, between whom and Bhandin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Mālava, named Kumāragupta and Mādhavagupta, the elder Kumāragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rājyas'ri grew up an accomplished princess she was married to Grahavarman, the eldest son of Avantivarman of the Mankhari family. Rājyas'ri went with her husband to his country of Kānyakubja.

Chap. V. When Rājyavardhana was old enough to bear arms, Prabhākaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hūnas. Harsha accompanied him for some distance and when Rājyavardhana entered the Kailāsa range, Harsha remained behind and devoted some time to hunting. A courier from Prabhākaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yas'omatī weeping over him. Two days afterwards when the king's condition became hopeless, Yas'omatī ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap. VI. About a fortnight after the death of Prabhākaravardhana, Rājyavaradhana arrived wounded in his successful war against the Hūnas and with a thin growth of hair on his chin. The next day Rājyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyas'ri's attendants, named Saṃvādaka, threw himself into the hall where the brothers sat and narrated a harrowing tale. He Rājyavardhana that on the very day on which the news

of Prabhākaravardhana's death reached Kānyakubja (Kanoj), Grahavarman, the husband of Rājyas'ri, was slain by the king of Mālava, that Rājyas'ri was put into prison at Kānyakubja with fetters on her feet like a brigand's wife and that the king of Mālava had designs even against Sthānvis'vara. On that very day Rājyavardhana, who did not listen to Harsha's entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhaṇḍin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gaudas, who had induced Rājyavardhana to go alone to the former's place. Sīmhanāda, the old, and faithful commander-in-chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skāndagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap. VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping Śiva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatī. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the hull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Haṃsavega, a confidential messenger of Kṛmāra alias Bhāskaravarman, king of Prāgjyotiṣa (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which, was a miraculous parasol that

originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumara alias Bhaskaravarman from Naraka and mentioned that Kumara was the great great-grandson of Bhutivarman, great-grandson of Chandramukhavarman, grandson of Sthutivarman and son of Susthivarman alias Mriganka from his queen Syamadevi. Bhaskaravarman was a devotee of Siva and desired the friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandin who brought with him the booty wrested from the Malava king by Rajyavardhana. He brought news that after Kanyakubha was seized by Gupta, Rajyasri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap. VIII After roaming about in the forest for several days, he met Vyaghraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata the commander in chief of the Bhils. He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Madhavagupta went to the hermitage of Divakaramitra, where he saw the latter surrounded by pupils and students of various sects. Just then a Bhikshu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kanyakubha, how she then heard of the death of Rajyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagarjuna, the Nagas in Patala and handed over to Satyavahana, over

ord of the Deccan. Rājyas'ri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divākaramitra to be the spiritual adviser of his sister. He further said that after fulfilling his vow, he would himself assume the red robes along with his sister. When Divākaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end.

Appendix B.

सुप्रभातस्तोत्रम्

ओं नमो बुधाय । स्तुतमपि सुरसङ्घे सिद्धयध्वयक्षेर्दिवि भुवि भुविचित्रै
 स्तोत्रवाग्भिषयीशै । अहमपि कृतशक्तिर्नामि सम्बुद्धमार्यं नमसि गरुड्याते त्रि
 न याति द्विरेषा ॥ १ ॥ क्षपितदुरितपथ क्षीणानि शेषदोषो द्रवितकनकवण
 पुल्लपञ्चायताक्ष । सुरचिरपरिवेष सुप्रभाभण्डलश्रीदशवल तव नित्य सुप्रभात प्रभातम्
 ॥ २ ॥ मदनवलविजेतु कापथोच्छेदकर्तुं विभुवनहितकर्तुं स्त्रीलतापालहर्तुं । शममुख
 फलदातुर्भैत्तुरशानशैल दशवल तव ॥ ३ ॥ असुरसुरनराणा योऽग्रत माग्रदैव सकलभु
 वनधातौ लोकसृष्ट्यवशब्द । स्वपिति मनुजधाता पद्मयोनि स्वयम्भूर्दशवल ॥ ४ ॥
 उदयगिरितन्त्रो विद्रुमच्छेदताम्रस्तिमिरकुलनिहता चक्षुरेक प्रजानाम् । रविरपि मद
 लोल सर्वथा सोऽपि मुक्तो दशवल ॥ ५ ॥ द्विददशनपाण्डु शीतरश्मि शशाङ्गस्तिलक
 दव रजन्या शवचूडामणिर्य । अविगतमदराग स्वधा सोऽपि मुक्तो दशवल ॥ ६ ॥
 प्रवरभुजचतुष्क षोडशाधर्षवक्रो जपनियमविधिश्च सामवेदप्रवक्ता । अमलकमलयोनि
 सोऽपि ब्रह्मा प्रभुतो दशवल ॥ ७ ॥ कुवल्यदलनील पुण्डरीकायताक्ष सुररिपुवरहन्ता
 विश्वकृद्भिस्वरूपी । हरिरपि चिरमुक्तो गर्भवासैरमुक्तो दशवल ॥ ८ ॥ हिमगिरिशिखरस्य
 सपयशोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीय । सह गिरिवरपुत्र्या सोऽपि मुक्तस्त्रि
 शूली दशवल ॥ ९ ॥ ज्वलितकुलिशपाणिर्जुंजयो दानवाना मुरपतिरपि शच्या विभ्रमे
 मूढचेता । अनिशि निशि न मत्त कामपङ्क निमग्नो दशवल ॥ १० ॥ हिमशशि
 कुमुदाभो मधपानारुणाक्षो दृढकठिनभुजाक्षो लाङ्गली शक्तिहस्त । धल इह शयितोऽप्री
 रेवतीकण्ठलम्बो दशवल ॥ ११ ॥ गजमुखदशनैक सवतो विभ्रहन्ता विगलितमदधार
 पटपदाकीर्णगण्ड । गणपतिरपि मुक्तो वारुणीषानमत्तो दशवल ॥ १२ ॥ अतसिकुमुम
 नीलो यस्य शक्ति कराग्रे नवकमलवपुष्पान् पण्मुख मौखहन्ता । त्रिनयनतनपोत्सी
 नित्यमुक्त कुमारो दशवल ॥ १३ ॥ कपिलनटकलापो रक्तताम्रारुणाक्ष पणुपतिरनिकाले
 दग्धकोपातिदक्ष । सरशरदन्तिताङ्ग सोऽपि मुक्तो हुताशो दशवल ॥ १४ ॥ यमवरणकु
 वरा यशदेवो रगेद्रा दिवि भुवि गगने वा लोकपालस्तथान्ये । युवतिमदकणक्षेवाक्षितास्ते
 ऽपि मुक्ता दशवल ॥ १५ ॥ ऋषय इह महान्तो वरसमृगवहिराणा ऋतुपुलहवशिष्ठा
 व्यासवाल्मीकिगर्गा । परयुवतिविलासैर्मोहितारतेषु मुक्ता दशवल ॥ १६ ॥ भवनल
 निधिमन्ना मोहनालावृताङ्गा मनुवपिलवणादा भ्रामिता मूलचिन्ता । शममुखपरिहाणा
 बालिशाम्नेऽपि मुक्ता दशवल ॥ १७ ॥ अशनवसनहीना माव्यमाना विरूपा अलमस्त्रि
 लविधाति प्रेतवद्गन्धदेहा । उभयगनिविहीना नित्यमुक्ताश्च नप्ता दशवल ॥ १८ ॥
 सुप्रभात सुनक्षत्रं श्रय प्रलभिनन्दितम् । बुद्ध धर्मं च सह च प्राप्तामि दिने दिने ॥ १९ ॥
 सुप्रभात तवैकस्य शस्त्रो भालिचक्षुष । जगाननिमिरा भाना नित्यमस्तपितो रवि ॥ २० ॥
 पुन प्रभात पुनरुपितो रवि पुन शशाङ्ग पुनरेव शर्वरी । मृत्युनरा जन्म तथैव हे
 मुने गतागति मूढानो न बुध्यन्ति ॥ २१ ॥ अज्ञाननिद्रारविनि त्वमसि प्रमुक्ता कृष्णामिशा
 लशयने विषयोपधाने । काले शुभाशुमफल परीक्ष्यमाणे नागर्ति य सततमेव नोत्प्लु
 तसौ ॥ २२ ॥ तीर्थेषु गोकुलशतानि विरन्ति शेष तृप्तिं प्रजति न च तन्मयमनुपैति ।
 एवं मुने वविशतेरपि संस्तुतस्य न क्षीयते शुभनिधिगुणमागरस्य ॥ २३ ॥ स्तुत्या लो
 कगुरु महामुनिवर मद्भगपुण्योद्भूत निद्रा हृतरागशेषनिमिर शान्तेन्द्रिय निररहन् ।
 यः पुण्य ममुपाजित रात्रु मया तनैव लोकोऽपि न प्रत्युपै स्तुतिहापनो दशवल मद्भा
 परा विन्दतान् ॥ २४ ॥

Appendix C

General Index to the Notes

Abhidhānāchintāmaṇi...	86	his mother broke the	
Ādityahṛidaya, a hymn		egg prematurely ...	252
in praise of the sun...	13	Arsenic, red, medicine	
Agastya, asked Vindhya		for swollen eyes ...	230
to become low ...	138	Arundhati, wife of Va-	
born from a jar ...	179	sisthā ...	10
drank ocean ...	179	Ascetic, wears red gar-	
Airāvata, elephant of		ments... ..	109, 112
Indra ...	157	was to carry a jar ...	112
is white ...	191	was to shave his head	112
Aitareyahrāhmaṇa ...	102	Ashtāṅgahṛidaya ...	202, 230
Ākāśa, is vacant ...	82	As'maka, country near	
Alchemists, beliefs of ...	222	Ajanta caves ...	160
Amazons, kingdom of	27, 187	As'oka, red, excitant of	
Ananta, serpent, makes		love	64, 65
'mountains fall ...	66	blossomed when kick-	
Andhra, country of ...	72	ed by ladies ...	93
Aparavaktra, a metre ...	17	leaves made into ear-	
Āpastamba ...	12, 36	ornaments ...	94
Apsarases, fourteen fami-		Astronomy, ancient	
lies of ...	27	Hindu, on planets ...	2
welcomed heroes killed		As'vatthāman, grieved at	
in action ...	101	the death of Duryo-	
Arjunā, see under Kār-		dhana ...	208
tavīrya ...	186	had a jewel on his	
Arjuna, called Savyasā-		head from birth ...	231
chī ...	186	Ās'valāyanagr̥hyasūtra	64
conquered Gandharvas	186	Atheists, doctrines of	222
Arms, long, indicated		Atoms, produce earthy	
greatness ...	158	substances ...	44
Arthasāstra, of Kauti-		world produced from	12
lya 23, 45, 100, 125, 163, 167		Attendants, of bareṇ 99, 230	
Arts, sixty-four ...	49	Austerities, inhaling	
Ārṇata, the Jaina philo-		smoke, a form of ...	136
sophy ...	222	Avalokites'vara, a Bodhi-	
Arūṇa, charioteer of the		sattya ...	225
sun ...	17, 40	Bakula, blossoms when	

women pour mouth- fuls of wine over it ...	94	Boundaries of provinces	6
Balarāma, fond of drink	114	Bracelet, golden, worn by men on left hand	15, 46 207, 208
ploughshare, his wea- pon	114	Brahmā, springs from navel-lotns of Vishnu	2
Baudhāyanasmṛiti ...	47	from hands of, sprang Diggajas	4
Bear, Great, constella- tion of	136	produced ten Prajā- patis	185
Bhagadatta, king of Prāgjyotiṣa, killed by Arjuna. ...	187, 196	vehicle of, Haṃsas ...	190
Bhāgavata, a devotee of Krishna	222	Brāhmaṇa, penance for murder of	200
Bhāgavatapurāṇa	27, 29, 39, 60, 78, 79, 114, 151, 161	Brahmapurāṇa ...	161, 247
Bhagiratha, brought * Ganges from heaven	3, 100	Brahmasūtras	232
son of Dilīpa	100	Brahmayāivartapurāṇa	2
Bharata, after whom India was named ...	100	Bridal gifts, horses and elephants as	52
son of Dushyanta ...	100	Bṛihadratha, last of the Mauryas	161
Bhartrihari	1, 19	Bṛihaspati, priest of gods	233
Bhāttikāvya	168	Bṛihatkāthāmanjari	42, 160, 240
Bhāvabhūti	10	Bṛihatsaṃhitā	4, 20, 23, 70 71, 88, 90, 100, 105, 135, 136, 158, 163, 172, 178, 193
Bhīma, drank Duṣṣāsa- na's blood	139, 152	Bṛihatstotraratnākara...	13
Hidimbā, his wife ...	152	Budha, son of Moon and Tārā	60
Bhīmarathi, a critical night in a man's life	107	Buddha offered himself to a hungry lioness ...	250
Bhīṣma, lay on a couch of arrows	141	Buddhist philosophy ...	248
remained a prince all his life	196	Buffaloes, sacrificed to Durgā on Mahānavamī	218
Bhoga, subdivision of a country	184	Buhler, on Pushyabhūti	2
Birth, of a son, festivi- ties on	26	Bull, emblem on Harsh's seal	167
Boar, incarnation of Vishnu	195	Canvas, showing tor- ments of Hell	45
Bones, of the dead, col- lected on 3rd or 4th day	109	Chakora, has red eyes its eyes reddened at sight of poison	67 123
thrown into the Ganges	109	Chakora, a mountain ...	162
		Chakravāka bird, type of abiding love	10, 57

separated from mate at close of day 57	Cuckoos, young of, nur- tured by crows ... 10,144
Chakravartin, seven 24	Cupid, wanted to help gods 38
signs of 20,24	burnt by the fire of S'iva's eye 38
Chāmpā, capital of Anga- des'a 162	has a contracted eye 65
Cbānakya 132	befriended by the moon 65
Chāṇḍālas, took shrouds of corpses 125	Dadhicba, gave his own bones to gods ... 250
outside Aryan society 125	Daksha, his sacrifice des- troyed by S'iva ... 9
Chañḍikā 72	Dakshināpatba, extent of 188
Charakasamhitā 85	Dantavakra, defeated by Sabadeva 187
Chāsha, flight of, auspi- cious 178	Dardura, a mountain ... 188
Chātaka, cannot drink water on the earth ... 20,45	Das'aratba helped Indra 123
Chaturvargachin- tāmapī 218	Danghter, birth of, la- mented by good men 50
China, silk cloth from 100, 174	Dead, bones of, taken to the Ganges 109
Chowries, emblem of sovereignty 21	bull let loose for ... 116
Chunam, houses washed with, in festivities ... 22	piṇḍas offered to, on rivers... .. 100
Cloth, made of various materials 55	things used by, given to Brāhmaṇas ... 115
Comet, a portent of evil 89, 135, 218	tombs for 116
Conventions of poets ... 93	Deccan, no mules in ... 172
Coral, worn as anspi- cious 39	Deer, passing to left of men, evil omen... 70
Coronation of a king, 5	

Dharmasindhu	24,52	fevers of	5
53, 64, 108, 109, 111, 115		of quarters, sprang	
Digambaras, Jains, pull-		from Brahmā's hands	4
ed out their hair ...	222	names of guardian ...	119
Dhṛisṭadyumna, born of		trained by using lea-	
fire	139	ther figures	137
killed Droṇa	139	Emperor, emblems of...	21
Diseases, three classes of	74	has a sphere of influ-	
Dravida, a country ...	71	ence	191
Dreams, seen in early		lines on hand indicato	
morning, fulfilled	67,135	position of... ..	20
Droṇa, born from a jar	139	marks on feet of ...	163
laid down his weapon	139	water for, brought in	
was killed by Dhṛisṭa-		sealed jars... ..	20
dyumna	139	Era of Vikrama, began	
Drugs, believed to pos-		in Chaitra	141
sess mysterious powers	238	Eye, diseases of, treated	
Drum, beaten, to an-		with fomentation ...	149
nounce royal procla-		red corner of, sign of	
mations	25	beauty	37,67
beaten to announce		throbbing of left, an	
the march of a king	90,247	evil omen in men ...	135
Druma, king of Kimpur-		Fame, represented as ...	
ushas	187	white... ..	177
Durgā, animals are offer-		Father, leaving house	
ed to	247	on journey kisses son	
Duryodhana, death of...	208	on the head	48
Dāśas, seven or eigh-		Feet stiffened by disease,	
teen	43,123,134	treated with iron fet-	
Earth, supported by		ters	150
serpent Śeṣha ...	19,66	Fire, flames of, curving	
made steady by moun-		to right, a good omen	25,165
tains... ..	22,145	sacrificial, produced	
Earthquakes, caused by		from Śāmi logs ...	141
Ananta or Śeṣha ...	66	Finger-prints on mortar,	
are punishments for		pestle and grindstones	
sins of men	88	in marriage	52
Effects, possess the quali-		Flesh, human, offered to	
ties of their causes ...	227	Pisāchins	72,162
Elements, five	7	human, sale of	201
Elephants, butt against		Forceps, for taking out	
hills and mounds ...	134	dart	150
emit ichor from three		Friendships, examples of	197
limbs... ..	178		

Iajāsura, a demon killed by S'iva	253	migrate to Mānasa through hole in Krauncha	140
Jandhamādāna, a mountain	154	migrate to Mānasalakṣe in the rains	20
Jāndhāra, country near Kandahar	4	the vehicle of Brahmā	189
Janes'a, his names	1	have white wings	189
has one tooth	1	Harem, dwarfs as attendants of	26
Janes'apurāna	1	attendants of	99
Janges, sprang from the foot of Viṣṇu	191	Harivams'a	190
fell on the head of S'iva	232	Hastyāyurveda	4,5
prevents fall into Hell	242	Heir apparent, installation of, a great function	57
Jaruda, vehicle of Viṣṇu	40	Hell, torments of, shown on canvas	45
Jāthāsaptas'atī	70	many described in the Purāṇas	140
Jodhana, a mountain	161	Hemakūṭa, abode of Gandharvas,	186
Gold, shower of grains of, auspicious omen	37	Heroes, dying in battle, welcomed by Apsarases	101
Goroohana, used as a medicine	36	were taken to heaven in celestial cars	106
Grammar, study of, leads to Moksha	222	Hippopotamus	193
Grain, parched, offered in marriage ceremonies	64	Hiranyagarbha, born in egg	30,37
Grāmākshapāṭalika, officer in charge of village records	167	created heaven and earth	37,166
Guhyakas, guardians of Kubera's treasures	153	Hiranyakas'ipu, was killed by Narasimha	89
Gurjara, king of	4	Horses, from Kamboja, excellent	30,175
Hair, of women compared to peacock's tail	89	from Tāṅgaṇa	172
of women whose husbands living, tied in a triple braid.	178	Humility, cane is a symbol of	11
vow not to tie up, till enemies destroyed	132	Hūṇas	4
'Hamsas, subsist on lotus fibres	18	Hyena, blood of, used in preparing medicines	215
follow the tinkling of the anklets of ladies	95,191	Images, of goddesses, emitted smoke from hair in misfortune	91

Impurity, on death of Sapinda, for ten days	115	Jyotisba, three branches of	2
Indra, cut off wings of mountains . . .	19	Kadamba tree, buds in rainy season . .	19
guilty of Brahmabatyā by killing Vritra ...	177	buds of, compared to hair	211
has thousand eyes . .	37	Kadambari 1, 9, 16, 19, 20, 50, 65, 67, 70, 79, 86, 90, 193, 201, 203, 211	
jealous of those that performed 100 As'va- meghas	123	Kailasa, one of the peaks of the Himalaya ...	64
rides Airavata	40	shaken by Ravana	74
seduced Ahalya . . .	37	Kartabha, a demon killed by Visbnu	254
took Parijata	176	Kakavarna, a king . .	16
Insect, called Ghuna, eat- ing into timber. . . .	140	Kali, age of sin	8, 29
Instruments, musical ...	31	Kalakūta, poison drunk by Siva	24
Itibasa, defined . . .	113	represented as dark . .	2
Jackals, female, howling, evil omen . . .	91, 163	Kaliya, a serpent killed by Krishna . . .	13
Jaimini, founder of Purva- mīmāṃsa	222	Kalinga, country of ...	162
Jain, ascetics, carrying peacock's feathers ..	70	Kalmashapada, king, story of	150
sight of, an evil omen	244	Kalpa, destruction of world, at end of ...	78
Janamejaya, began ser- pent sacrifice . . .	138	world lies in Visbnu's belly at end of ...	179
Jars, full of water, good omen	35	Kalpataru, a tree of Paradise	4
placed at the head of bed to ward off evil	65	yields what is desired	231
with sprays on their tops, auspicious . . .	167	Kamandakīyanātisara . .	26, 42 125, 162, 163
Jasmine, wreath, worn on head	59	Kamasutra	49
Jatakamala	250	Kamboja, country of, bred good horses	30, 175
Jatakas, Buddhist birth stories	223	Kanāda, founder of the Vaiśeṣika school . .	222
Jewels, great, fourteen or six	24	Kanva dynasty . . .	161
some of the fourteen mentioned	62	Kanyakubja, modern Kanoj, capital of Maukharis	130
supposed to possess wonderful powers . .	238	called Gādhanagara,	

Kus'asthala and Mahodaya	205	Krätlin, son of Dhṛitarāshṭra	187
Kapila, promulgator of Sāṃkhya	111, 222	Kṛishṇa, danced with Gopīs	20
Kārdaranga, famed for shields	192	his wife Rukmini	126
Kārtavīrya, had a thousand arms	179	killed demon Kes'in	131
stemmed the Narmadā	180	punished serpent Kāliya	131
Karṇa, son of the sun	197	was born in S'rāvaṇa	20
friend of Duryodhana and king of Anga	197	wives of, 16000	27
Kārtikeya, see under Skandha		Kshatriya brāhmacārī, wears Ruru skin	47
Karuṇā, one of the four Appamāñās	234	graphic description of	47
Kārūṣa, country of	162	Kubera, lord of treasures and riches	35, 243
Kāś'n, flowers seen in S'nnd	142	friend of S'iva	197
Kanthāsaritsāgar	37	his right eye yellow	197
42, 107, 240		Kullūka	109
Kaustubha, one of the fourteen jewels, worn by Vishṇu	60	Kumārnsambhava	9, 38, 64, 65, 80, 96, 100
Kāvyaḍṇr's'n	39	Kumārīlabhaṭṭa	37
Kes'in, demon killed by Kṛishṇa	131	Kus'asthala, identified with Kānyakubja	208
Ketaka, blossoms when clouds thunder	33	Lagna, meaning of	24
Khadira, a tough tree	217	Lakshmana, the ideal of a younger brother	128
Kings, coronation of, with sacred water	5	Lakshmi, chief of fourteen jewels	2
revilers of, severely punished	184	reclines on the bosom of Vishṇu	13, 244
transferred kingdoms to sons in old age	129	has a lotus in her hand	14
Kinnaras, race of semi-divine beings	187	said to be fickle	6, 12
Kiss, father's, on head of son, when going on journey	48	stands on a lotus	47
Kleshas, ten, in Buddhist philosophy	250	Lamps, put out with lotuses by women	65
Kos'a, dictionary of Vasubandhu	223	carried on head, to propitiate Mātṛis	71
		Lankā, devastated by Rāma	153
		situated on Trikūta	153
		Lāta, country of, near Broach	1
		Lines, in counting	80

Lokāloka, a mythical mountain	251	swans migrate to, in the rains	20
Lokapālas, eight	137	Mandara, mountain, made churning handle	42, 147
Lokāyatika	222	clashed against Vishnu's chest at the time of churning	191
Lotus, in the navel of Vishnu	2	Māndhātṛi, story of	23
Lovers, perspire and quiver, when they meet	132	a great chakravarti	123
Lying—in chamber, figures in	26	Mango leaves, auspicious	53
Madana, see under Cupid		Manjishthā, red dye	121
Madhu, a demon killed by Vishnu	253	Manusmṛiti 3, 6, 13, 25, 30, 36, 37, 64, 83, 84, 109, 115, 137, 167, 186, 201 &c.	
Magadha, modern Bihar	161	Mārkaṇḍeyapurāṇa	100
Magas, worshippers of the sun	23	121, 131, 140 180, 191	
called Bhojakas	23	Marriage, preparations of, described	51
Mahābhairava, a form of Ś'iva	253	to be performed only under certain aspects	53
Mahābhārata 3, 12, 27, 88, 126, 138, 139, 146 &c.		Mathurā, on the Jumna	160
called Itihāsa	113	Mātris, divine mothers, seven or eight	20
full of charming war-like episodes	143	offerings at the advent of night, to	203
Mahābhāshya 113, 161, 221, 227		propitiated by carrying lamps on one's head	71
Mahākāla, a form of Ś'iva	161	Maukhari kings	50
Mahāmāyūrī, an amulet	73	Maurya dynasty	161
Mahānavamī, sacred to Durgā	218	Medhātithi	64
Mahattara, headman of a village	183	Medicine, science of	85, 89
Mahendra, a mountain	188	promulgated by Punarvasu and Dharmatari, has eight divisions	85,
Māhes'varas, school, of	222	Medinikos'a	81
Maitrāyaṇīya, a Ś'ākhā of Yajurveda	218	Meghadūta	93
Mālatimādhava	5, 72	140, 160	
Malaya, one of the seven principal mountains	39, 188	Mekala, a mountain	161
wind from, excitant of love	39	Menā, wife of Himālaya and mother of Pārvati	38
Mallinātha	86, 93	Mercury, believed to make men immortal	162, 227
Mānasa lake, native place of swans	10	Mern. mountain of gold	8

all planets revolve		Nāgas, dwell in Pātāla	185
round....	85	Nāgasena, a king ...	160
Mirage ...	80	Nandana, garden of	
Moon, cursed by Daksha		Indra... ..	4
to be consumptive ...	125	Naraka, demon, killed by	
drunk by the gods ...	16	Krishna	13,195
enters the Sun on		son of the earth and	
Amāvāsyā	102	king of Prāgjyotisha	13,195
his son Budha	60	Nārāyana, indentified	
is seized by Rāhu ...	62	with Brahmā	37
lord of plants	240	universe lies in him at	
Rohini, his favourite	9, 47	the time of Pralaya ...	37
	62	Narmadā, springs from	
seduced Tārā, wife of		Mekala	161
Bṛhaspati	60	Nirṇayasindhu	106
sprang from Atri's eye	190	Nirukta	16,30
the friend of Cupid ...	65	Nose, long and straight,	
the spot on, supposed		sign of beauty and	
to be a deer	141, 147	prosperity	158
the twenty-seven Na-		Nyāya-Vaiśeṣika	44,134,159
kshatras are his wives	9,239	Ocean, churning of, for	
Moonstone, oozes when		jewels... ..	2
moon's rays fall upon it	194	first jewel churned	
Mourning, a person in,		from, was poison ...	114
was not to take betel	111	lord of, is Varuṇa ...	43
heard to be allowed to		lord of three or four	240
grow in	118	the Ganges, his queen	9
impurity on, for ten		seven	24
days	115	Vāsuki was rope in	
mats to be used for		churning	46
sleeping in	116,203	Om, an auspicious syll-	
Mountains, wings of, cut		able	36
off by Indra	19	precedes the study of	
made earth steady ...	145	the Veda	36
seven principal... ..	39	Omen, good, jars full of	
Mṛichehkhakatika ...	164, 203	water	35
Mudrārākshasa	70, 132	evil, of various kinds	135,136
Mules, none in the Dec-		Ordeal, called Kosha ...	13
can	172	Padmāvatī a city in	
Mustard, white, protec-		Mālva... ..	160
tion against spirits...	36	Pākala, fever of elephants	5,218
Nabhāga... ..	100	Palakāpya, author of Ha-	
Nāgārjuna, slave of ...	240	stāvānurveda.	

Palmistry	11	their places of exalta	
Panchakula, an officer	246	*tion	24
Pancharatra, doctrines of	223	Portents, three classes of	88
Paras urama killed the		long lists of	88 89
Kshatriyas 21 times	38	Prahlada, devotee of	
killed Kartavirya . .	252	Vishnu	39
made a hole in Kera		Prajapatis—ten	20
uncha	140	produced by Brahma	
made lakes of blood		and created all beings	180
	152, 252		186
Parijataka, one of the		Pralaya, whole universe	
five trees of Paradise	29	lies in the belly of	
	60, 176	Narayana in	37, 179
Paronomasia, identity of		sea engulfs world at	
letters in	125	time of	180
Parvati called Satî in		Pramila, queen of Ama-	
former life	9	zons	27
Pariyatra, a mountain	187	Prisoners, set free on the	
Pârnsika, Persia	187	birth of a son	25
abode of Nagas	185	Prithu, levelled the earth	1, 177
Patala, haunt of demons		the first king	254
and dark	92	Punarvasu, promulgated	
seven	97	science of medicine	85
Patâ, worn on the crown	100	Puranas, contents of,	
Peacocks dance when		described	113
cloud is seen	178	Puru, youngest son of	
is in glory when rains		Yayati, took his	
set in	190	father's old age	220
Pearls found in the tem		Purukutsa, son of Man	
ples of elephants . . .	193	dhatri	123
found in bamboos . .	227	Purvîparvata, useful in	
Perspiration, one the		calculating ascensions	143
Sattvikahavas	14	Quarters, guardians of,	
Pis achas, supposed to		eight	25
haunt trees	202, 236	guardian elephants of	119
Phlegm, person suffering		Raghu, son of Dilîpa . . .	123
from, treated with		Raghuvamsa	12, 16
bitters	202	25, 30; 36, 43, 61, 70, 76	
Planets, nine, according		85, 89, 121, 123, 129, 132	
Hindu astronomy . . .	2	148, 152, 186	
powerful by their man-		Râjasuya, sacrifice per	
trons	199	formed by universal	
		monarch	186

Rāhu a demon without trunk 155	Rudrabhāshya 73
Rain, without clouds, a wonder 12	Ruru deer, skin of, worn by Kshatriya student 47
kadamba tree budding in 19	Rukminī, wife of Kṛṣṇa, incarnation of Lakshmi 126
swans migrate to Mānasa lake in 20	S'achī, wife of Indra, worshipped in marriage ceremonies 52
wild plantain trees grow in it spontaneously 19	Sacrifice, torch carried round animalain 164
Rājāvarta, a gem regarded as lucky 173	Saffron, auspicious 16
Rākshasas represented as dark 79	Sagara, 60000 sons of, dug the earth 3,30
Rāmāyana 2,23	Sāhityadarpana 32
37, 42, 74, 79, 90, 94, 100	S'ais'unāgi, a dynasty 161
107, 114, 123, 126, 138	S'akas, identified with Scythians 162
141, 151, 179, 201	their country called S'akasthāna 187
Rāsaka, a dance 29	S'ākuntala 10, 34
a species of dramatic composition 32	35, 83, 87, 124, 144
Rasātala, one of the seven Pātālas 97	Salutation with five limbs 188
Rasāyana, efficacy of 162	S'alva, king of Mlechhas, killed by Sātyaki 187
Rati, painted on the doors of the bridal chamber 65	Sām̐ba, son of Kṛishṇa, cured of leprosy by sun worship 23
bewailed loss of Cupid 100	S'amī, a sacred tree 64
Rāvapa, shook Kailāsa... 79	fire produced from it... 144
Records, officer in charge of 167	Sāmkhya, a system founded by Kapila 111
Red powder, sprinkled on people at festivals 132	Samndra, author of palmsitry 11
179	Sandal, used by one, sent to another as a mark of favour and confidence 194
Refuges, three, in Buddhist philosophy 223	Sangitaratnākara 206
Rigveda 124	S'ankha, one of the nine treasures 42
Rohini, the special favorite of the moon 9, 47	S'ankarabāshya 238
Rudra, prayer to, so called 73	
eleven 252	

Sarabha, a fabulous animal stronger than lion	66	burnt Cupid	30
Sarad, time for expedition	142	burnt three cities of demons	202
Sarasvati, river near Thanesar	102	cut off fifth head of Brahma	207
Sarvadarśanaśāstra	70, 222	Guggulu, burnt in temple of	72
Satavahana lord of three oceans	240	his lough called Attahasa	109
Sati, burnt herself with sandals of her husband if he died abroad	96	image of, washed with milk	73
decked with all ornaments	90, 95	is bright in colour	30
should show no sign of regret.	106	placed Moon on his head	193 247
Saurya, a country	163, 180	resides on Kailasa	10
Sayana	73	rides a bull	143
Seal, hull an emblem on	167	Shanda, son of Siva and commander of the gods	
Sesha, has 1000 hoods	147, 189	against Taraka	41
rolls on milky ocean	78	was born in reeds	141
serpent, supports earth	19, 147, 150	Shandagupta, a great officer of Harsha	156
white	189	Skulls, offered by a Dravida to Vetala	72
Shikshapadas Buddhist moral precepts	223	Smiles represented by poets as white	189
Shih, a king, ideal of self sacrifice	106	Smoke, inhalation of, a form of austerities	130
Silas ten	223	Smritis lay down pure conduct	11
Sins, five great, of Brahmana murder, penance for	84 290	Son, rescued father from hell called Pnt	83
Sipping water, at religious observance	69	Sonth, presided over by Yama	81
Sirisha a delicate flower, an ear ornament	35	Sravasti a famous city	160
Sisunaga, founder of a dynasty	161	Stars, falling of, an evil omen	106
Sisupalavadhā	33, 86	State seven constituent elements of	
Sita entered fire before Rama	94	Sulma - fire	124
Siva, Bhairava, a form of	137, 253	Sulma country of	162
		Sun his charioteer Aru	17, 10

the Sushumpā ray of,		Turnshkas, country of...	187
caused waxing of the		Tvashtṛi, architect of	
noon	16	gods, cut off the lustre	
twelve suns rise at,		of the sun	121
'ralaya	138	Udayana, king of Vatsa,	
worship of, with red		story of	160
owers	13	Umbrellā, white, an em-	
aga dynasty	161	blem of sovereignty...	21
stone, emits fire when		breaking of, an evil	
another light falls on it	138	omen	105
na, grand-father of		Upāsaka, who is	233
Krishṇa	3	Upanishads, students of	222
humpā, a ray of the		Uttarārāma-charita ...	10, 20,
sun	16	47, 58, 66, 96, 129, 138,	
'ruta	78, 85	149, 211	
	89, 205		
rela, mountain in the		Uttarāpatha, northern	
both identical with		India	66
śrikūta	153	Vādava, submarine fire	124,
astika, a posture in		146	
śoga	217	has the face of a horse	146
etadvipa, where every		Vāgbhaṭālamkāra ...	125
thing is white	190	Vaiśeṣika philosophy...	12
naas, flock to the Mān-		Sūtra	227
asa lake in rainy season	10	Vajradatta, son of Bha-	
ford, held to the head		gadatta	196
by way of salute ...	69	Vaktra, a metre	17
Ītīrīya Brāhmaṇa ...	12	Vākya-pāṇīya	223
māla leaf, dark, orna-		Varuna, lord of ocean	43, 153
ment for the hair ...	35	Vasishṭha-smṛiti	112
ngana, name of a		Vasudeva, founder of	
country	172	Kanva dynasty	161
śkabhāṣhā	134	Vāsuki, serpent, rope in	
verns	88	churning Ocean ...	46, 175
robbing, of left eye		Vatsa, a country	160
and arm, an evil omen	135	Vāyupurāṇa	113
ger, claws of, as an		Veda, subdivided into	
ornament of the neck	36	many schools	221
ne, measures of ...	247	eternal	25
śikūta, a hill on which		Vedānta	11, 115
Lankā was situated ...	53	its position summaris-	
śis'anku, story of ...	201	ed	113
measure, hidden, is di-		Veiśamhāra	138
played by trees ...	17, 200	Vermilion on seals of	